

# Billboard

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COIN MACHINE  
PAGES 49 TO 66

## MOA Opening Convention on Rhubarb Note

CHICAGO—Fred Granger, executive vice-president of the Music Operators of America (MOA), criticized the fact that —while the organization was enjoying its greatest success to date—the unusually early date for the convention (Sept. 5-7) would find some jukebox manufacturers without new models ready. (Complete story — see page 49.)

## RCA's Dual Distribution Draws Uptight Responses

By PAUL ACKERMAN

NEW YORK—The move to dual distribution by RCA Records is being viewed with apprehension by many independent distributors and with great interest by other labels. Inasmuch as the new policy is being implemented on the eve of the NARM mid-year meeting, scheduled for Dallas Sept. 5-7, it is certain to be a hot subject in behind-the-scenes discussions. The thought is uppermost among many executives that the industry could be on the verge of a new distribution pattern with the attendant disruptions occasioned by new trends.

Independent distributors who are concerned, including some firms who are currently handling the RCA Records line, feel that the new policy sets up competitors against them and

gives to these competitors—notably rack jobber-affiliated distributors—an unfair edge.

One Midwest RCA distributor, who is also a rack jobber, stated: "We took the line several months ago and invested about \$300,000. Now the racks in our market are to get the same price and have the same privileges as distributors. They

*(Continued on page 112)*

## NARM Meeting To Zoom in on All Tape Fronts

DALLAS — All aspects of the tape industry, from packaging to equipment, will be probed at seminar sessions and panels at the National Association of Record Merchandisers (NARM) convention, opening here Friday (5) at the Fairmont Hotel. (Additional NARM *(Continued on page 114)*

### TARR'S VIEW

Irwin Tarr, division vice-president of marketing for RCA Records, stated RCA's new distribution plan is a major change for the company. "There is bound to be some natural confusion among distributors, but the dust will settle. As of the moment, formal appointments have not been made, but our distributors have been made aware of our plans. Appointments will be consummated shortly. Our distribution has been different from that of other companies, many of whom have been more widely distributed . . . so in a sense we are catching up. . . . We are just adding some distributors in some markets."

## Williams Estate Sues MGM

By BILL WILLIAMS

NASHVILLE — The estate of the late Hank Williams has filed suit in District Court here against MGM Records and Loew's, Inc., demanding a "true accounting of royalties due" to the estate over the past 16 years, and a return of all the masters.

It is estimated the masters alone are worth several million dollars.

The suit was filed by Richard Frank Jr. of Nashville and Robert Stewart of Montgomery, Ala., on behalf of Irene W. Smith, administratrix of the es- *(Continued on page 114)*



### NARM CONVENTION SPECIAL

In Tape CARtridge Section

### MOA EXPOSITION '69

In Coin Machine World



Mountain (Windfall 4500) is the heavy new album of the fall season. Producer Felix Pappalardi plays bass and the group features new superstar Leslie West on lead guitar and vocals. "Long Red," "Blood of the Sun" and "Dreams of Milk & Honey" are key tracks. It's all on Windfall Records, exclusively distributed by Bell Records. (Advertisement)



"Live," the double-set album released this week, captures the magic and power of Glen performing in concert the Glen Campbell classics of today and tomorrow. Capitol's massive merchandising plan will reinforce the three million in sales, on disk and tape, expected in the first three weeks after release. The number for million dollar sales is ST-268. (Advertisement)

## Europe, Japan in Classical Boom as U.S. Sales Slide

By FRED KIRBY

NEW YORK — Increasing sales in Europe and Japan, is making the financial success of classical recordings less dependent on the American market, where classics have been experiencing difficulties lately.

In a recent U.S. visit, Paul Myers, manager of the classical department of CBS Records Ltd., of England, noted, "Europe and Japan . . . are moving upwards in a steady pattern."

This expansion is being realized despite comparatively high prices and taxes. "Classical mu-

sic is part of the European way of life," Myers explained. "European record buyers also are sophisticated."

Taking into account difficulties in the U.S. classical market, Myers said, "The era of recording warhorses must be coming to an end. Great recordings already exist of these warhorses. Companies must create and discover new repertoire. This may be the time for more adventurous recording."

*(Continued on page 74)*

## Europe's 'United' Tape Drive

By MIKE HENNESSEY

LONDON — The European music industry is gathering its forces for the first major, fully coordinated drive to establish a flourishing 8-track cartridge market in the U.K. and on the Continent.

The evidence from all sectors

of the industry is that 1970 will be the year of the tape cartridge explosion.

What has delayed an all-out effort to tap the Stereo 8 potential in Europe and caused indecision by record manufac-

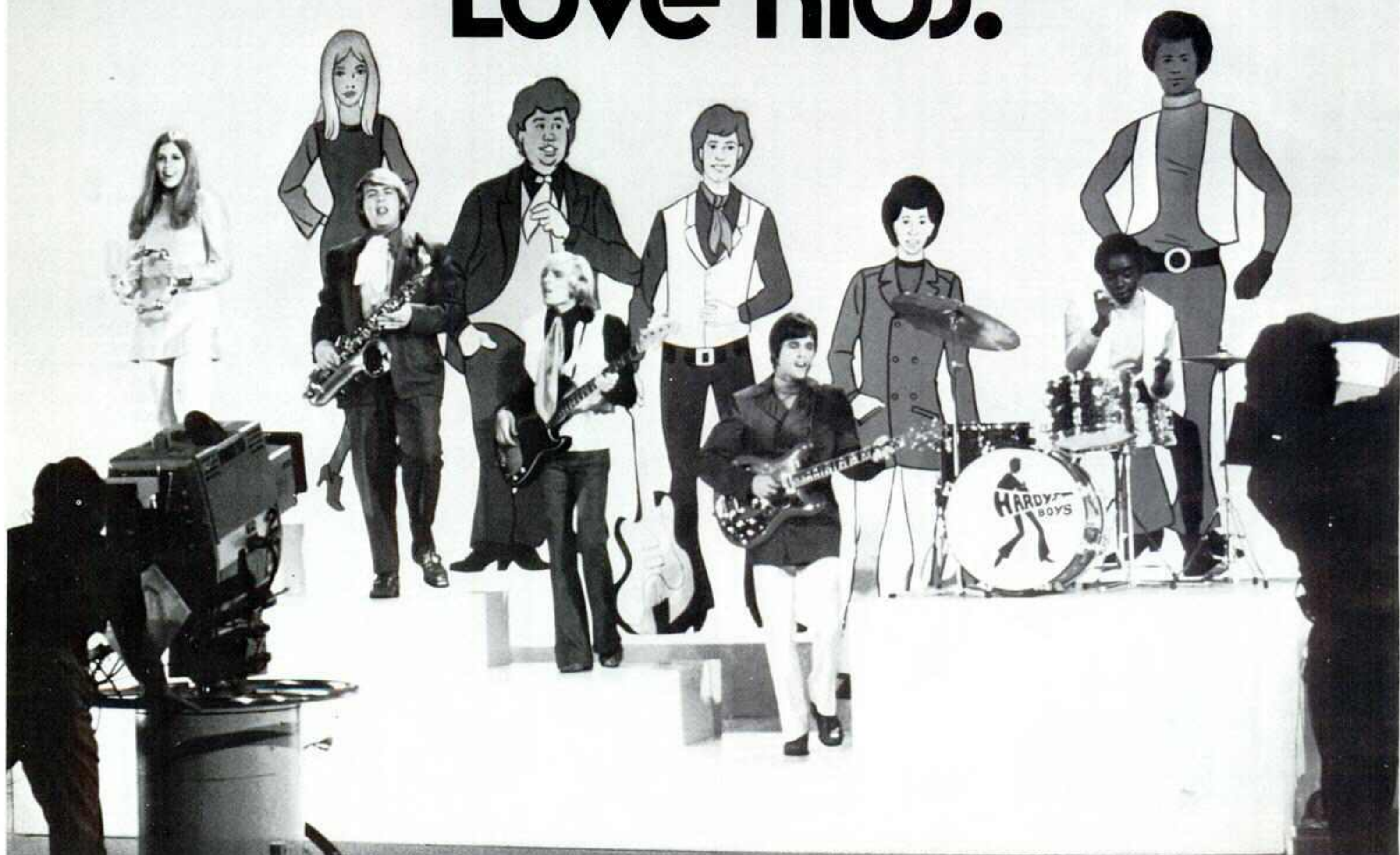
*(Continued on page 101)*

THE  
CARNIVAL





# "Love and Let Love" #74-O228 introduces The Hardy Boys: Saturday morning's Love Kids.



Saturday mornings will never be the same.

Not with The Hardy Boys running all over the world, singing "Love and Let Love" and other new songs on their brand-new television series. (It premieres Saturday, September 6 at 10:30 A.M.)

The show is both live and animated.

The live rock group appears at the beginning and end.

Their music is heard throughout.

Add to that personal appearances all over the country.

Then there's their new album, "Here Come the Hardy Boys," LSP-4217, featuring songs written especially for the group (like their rising new single,

"Love and Let Love" c/w "Sink or Swim"). Looks like, sounds like The Hardy Boys are going to be giving and getting a lot of loving, in a lot of different ways.

## RCA



## GOODY'S RAISES PRICES OF ITS ALBUM PRODUCT

NEW YORK—Sam Goody has notified his chain of stores of an increase in the price of album product, effective immediately. Albums with a suggested list price of \$4.98 will be sold for \$4.09, a 10-cent increase from \$3.99. Albums with suggested list price of \$5.98 are priced at \$4.89, a 10-cent increase from \$4.79. Albums with suggested list price of \$6.98 are priced at \$5.69, a 10-cent increase from \$5.59. The same ratio of increase is applicable to sets. Goody's move is in line with current thinking of many industry executives who feel record prices should be brought into line with the general economy. "We need a fair profit, regardless of what the other guy does," Goody said.

## Philips Forms Label Keyed to Blues Mart

By JAMES D. KINGSLEY

MEMPHIS — Sam Phillips, founder of Sun Record Co. in the early 1950's, has formed the Midnight Sun label, intended as a vehicle for blues artists. Like the Sun International label of Phillips, the new label will be distributed by Shelby Singleton's organization in Nashville.

The first release will be Cliff Jackson's "Frank, This Is It," produced by Jerry Phillips, Sam's son. Other artists that Phillips recorded, including Rufus Thomas, Howlin' Wolf, Little Walter, B. B. King, Little Junior Parker, Little Milton, Doctor Ross, R. B. Stidham, Rosco Gordon and Ike Turner, will be released on the new label.

Phillips said, "I have so many of those good blues songs on tapes. They are much more valuable now that the blues is hitting all over the world again. We will release singles and go heavily on albums. It will be enjoyable to listen to those artists, many of whom do very little recording today, and others who are now with other record companies."

Phillips, who discovered Elvis Presley, Johnny Cash, Jerry Lee Lewis, Gene Simmons, Roy Orbison, Carl Perkins and many other artists, has records and albums being released on most of his discoveries on the Sun International label, with the exception of Elvis.

## Cap Meet 4-Point Plan To Advance Promotion Power

By ELIOT TIEGEL

LOS ANGELES—Capitol is taking four steps to increase its national promotion capability. The company is establishing a separate country music promotional force, will build to seven its number of soul specialists, will enter television variety program production, and has established a new position (national airplay director) to function as an "intelligence force"

for gathering field information. These developments were revealed during the label's first national promotion convention Aug. 23 at the Century Plaza. The label's field promotion force gathering for two days of meetings, heard home office executives explain these new advancements: • Buz Wilburn, formerly the national field promotion man-

## Ampex Launches Record Firm—Gets CUR Duplicating Rights

By RADCLIFFE JOE

NEW YORK — The Ampex Corp., giant of the tape industry, has entered the record business with the formation of Ampex Recording Co., a wholly-owned subsidiary which will begin operations later this month. At the same time it was learned that Ampex has acquired the duplicating rights to product from Commonwealth United Records.

The formation of Ampex Recording Co. marks the second time that a major tape duplicating company has started its own label. The only other duplicator which also steers a record company is GRT which started GRT Records in addition to purchasing the Chess label some time ago.

This move by Ampex represents an investment of several million dollars. The division, to be headquartered here, will be a full-line company. It will be headed by Lawrence K. Harris, former vice-president of Elektra Records. He will be responsible to Donald V. Hall, Ampex vice-president and general manager of the Ampex Stereo Tape Division.

Ampex Records will produce and market LP records and 45's in a variety of styles, with the

emphasis on popular music. Initial releases are expected to be on the consumer market by January.

The company plans, too, to form ASCAP and BMI publishing firms within a month. Hall said the current moves were positive steps towards developing a fully integrated Ampex music business.

"The record company will also supply additional music for our stereo tape label, and will supplement our existing contracts with major record companies," he said.

Ampex hold tape rights to the recordings of more than 30 different production companies whose tapes are released under the Ampex label. The company will promote and distribute disk versions of many of these recordings.

In addition, Ampex Records will actively seek to build new artists, as well as acquire established performers. It will bid for Broadway shows this season.

Within a week, Hall will meet here with Harris and staff members of the record company to map further plans for develop-

ment. This meeting will discuss distribution.

Ampex Stereo Tapes was formed in 1955 and manufactures and markets more than 6,500 stereo selections on 70 different recording labels, as well as 30 or more independent production companies under the Ampex label.

The division also provides custom duplicating service to other record companies which market their own tapes.

**Commonwealth Deal**  
According to terms of the contract, Ampex will purchase the U.S., Canadian and other countries. The agreement was negotiated by Hal Ruben of Commonwealth United Music.

CUR is a newly formed division of Commonwealth United Music.

CUR will release several films in conjunction with its parent company. It has also purchased masters which will be released on Ampex Stereo Tapes, which will also produce all tape and CUR.

## Buddah Meet Chalks Up \$1.5 Mil. In Sales; 33 New LP's Spotlited

By CLAUDE HALL

MONTICELLO, N.Y.—Buddah Records racked up more than \$1.5 million in sales at its second annual distributor meeting here last week, reported label vice-president Neil Bogart. Key item with the 250 people attending was the "Second Brooklyn Bridge" album by the Brooklyn Bridge but strong action was also reported on albums by groups such as the 1910 Fruitgum Co. and the Motherlode, comedian Joan Rivers, the Edwin Hawkins Singers on the Pavilion label, and the Isley Brothers on the T Neck label. Thirty-three LP's were introduced.

One of the highlights of the convention was the playing Aug. 26 of new singles product by producers and artists. Jerry Kasenetz and Jeffery Katz played product by the Super K Circus and the Shadows of Knight; Eddie Thomas of Curtom Records played a couple of new records, including one by the Five Stairsteps. He promised a

new Impressions single soon. Kelly Isley played a new tune by the Privilege. Tommy Smothers played a single by the Sound Foundation for the Smobro Records label. Ronnie Procter and Eddie Holland, representing Hotwax Records, played new releases by the Honeycomb, the Flaming Embers and the Changing Tymes. Neil Bogart played a new Vic Damone single.

"In two years, 46 percent of our single releases and 10 of our last 24 album releases have hit the charts," Bogart told the distributors.

Joe Fields, director of LP sales and promotion, promised the distributors that Buddah Records would "capture the hit LP market as completely as we have done in the singles field."

**Tells of Beginning**

Bogart reflected on the beginning of the label slightly over two years ago begun by Artie Ripp and Phil Steinberg, then the addition of Art Kass as partner and executive vice-president. He said that Buddah in two years had accounted for more than 25 million records sold.

(Continued on page 113)

## Kapp Sets 11-LP Release of 'Very Important Product'

NEW YORK — Kapp Records plans an 11-album fall release under the theme of "The VIP's (Very Important Product)." Included is the soundtrack of Universal's "The Loves of

Isadora," which contains music of Maurice Jarre, Beethoven, Brahms, Bach, Borodin and Tchaikovsky.

Pianist George Feyer and Topol make their Kapp debut with albums. Topol is slated for the starring role in the film (Continued on page 113)

## Operators Mull Plan to Bloom Budding Artists

By RAY BRACK

CHARLESTON, W. Va. — The nation's jukebox operators, which purchase over \$52 million worth of records annually, are considering ways to promote budding recording artists as a possible future phase of a long-range public relations program developed by Music Operators of America (MOA). At a meeting here last week, two of the top officials of the national association of jukebox operators said such a plan for furnishing entrepreneurship and promotion of new talent would be of national scope and involve local associations of jukebox operators.

Howard Ellis, MOA president, and Fred Granger, MOA executive vice-president, were (Continued on page 45)

## LIFE PUTS OUT SPECIAL ON WOODSTOCK FESTIVAL

NEW YORK—Life Magazine will place on sale a special issue on the Woodstock Festival, which recently attracted an estimated 350,000 to Bethel, N.Y. The issue will be a picture story in color, or photographic album of what happened at the highly publicized event. The book will total 64 pages and will sell for \$1.25.

The publication will be sold on newsstands as well as through other forms of distribution, such as music stores.

A spokesman for Time, Inc., stated that the publication of this issue represented a departure inasmuch as it is the first special on a subject of great interest to young people specifically. Life has published only three other special issues—one of the Mid-East war of 1967, one dealing with the assassination of Sen. Robert Kennedy and analyzing the Kennedy legend, and a third on the voyage to the moon.

The special issue will be sold on its own. A spokesman stated that the special issue will treat the festival both as a music event and as a social happening. He expressed the view that Life was motivated by the belief that the festival was unique and should be reported.

The book will remain on sale indefinitely.



# 5 Buddah Singles Strike Gold, MGM LP's Cited in First 6 Mos.

NEW YORK — Buddah earned five gold records for singles, while MGM gained nine for albums leading in these categories during the first six months of 1969. MGM, with an RIAA award for a Cowsills single, tied Capitol in overall awards, followed by Columbia with nine, RCA with seven, and ABC with six. Following Buddah, Parrot, Atlantic at five, was parent Warner Bros.-7 Arts with four.

The 81 gold records awarded,

33 for singles and 48 for albums, were six-month high for RIAA, a 50 percent increase over the first six months of 1968, when gold records went to 21 singles and 33 LP's.

Buddah's singles lead was followed by RCA and ABC with four, then Columbia and United Artists with three each. Buddah's singles total included winners on two subsidiary labels: the Isley Brothers on T-Neck and the Edwin Hawkins Singers on Pavilion. On Buddah,

gold records were received by the Ohio Express, 1910 Fruit-gum Company, and Brooklyn Bridge.

## Hermits, Williams

Herman's Hermits and the late Hank Williams gained two album gold records each on MGM, which also scored with Connie Francis, David Rose and his Orchestra, and the soundtracks of "2001: A Space Odyssey" and "How the West Was Won." The other winner for MGM was by the Righteous Brothers on the Verve label.

Capitol's total included singles awards for the Beatles and Billy Preston on Apple, and Glen Campbell on Capitol. Campbell also scored with two albums and with another set with Bobbie Gentry, while the Beatles registered with an Apple LP. Others in Capitol's album total of eight gold records were the Lettermen with two, Lou Rawls, and the late Nat King Cole.

Columbia gained singles awards with Blood, Sweat and Tears, as well as Sly and the Family Stone on Epic and the Zombies on Date. The six CBS albums included one for Donovan on Epic plus the following artists on Columbia: Ray Conniff, Gary Puckett and the Union Gap, Simon and Garfunkel, Bob Dylan, and Blood, Sweat and Tears.

## RCA Total

RCA's total consisted of million-selling singles by the Friends of Distinction, Elvis Presley, Henry Mancini, and the Guess Who, and \$1 million albums by Ed Ames, Presley, and the original cast recording of "Hair."

Tommy Roe was the top singles winner with three on ABC, which also registered with Steppenwolf on the Dunhill label. Steppenwolf also earned a gold album as did Harry Simeone on ABC's 20th Century-Fox label. Tom Jones topped the album list with three on London's Parrot label, which also scored with two sets by Engelbert Humperdinck.

Warner Bros.-7 Arts tallied with albums by the Association, Bill Cosby, and Peter, Paul & Mary, as well as Dean Martin on Reprise. Atlantic's total included singles by Aretha Franklin and Clarence Carter, and albums by the Rascals and the Cream, the latter on Atco, and a single by Tyrone Dan's on Dakar.

Three gold records each went to Monument with singles by Joe Simon on Sound Stage 7 and Roy Stevens, and an album by Boots Randolph; A&M with two albums by Sergio Mendes and Brasil '66 and one by the late Wes Montgomery; Decca with two albums by Bert Kaempfert and a Brunswick single by Young-Holt Unlimited; and Liberty/United Artists with singles by the 5th Dimension on Soul City, Jay and the Americans on UA and the Classics IV on Imperial. In addition to the Decca three, MCA had a single winner by the Foundations on UNI.

Scepter obtained a singles award through B. J. Thomas and a gold album with Dionne Warwick, while Elektra also had one of each with the Doors registering with a single and Judy Collins winning with an album. Other singles winners with one each were Dion on Laurie and Jerry Butler on Mercury. "Walt Disney Presents the Story of Mary Poppins, Story-teller" received a gold album on Disneyland.

# Executive Turntable

Neil J. Call named vice-president and controller of MGM's music activities including MGM Records and Robbins Music. Call joined the company this year as assistant to executive vice-president, **Richard J. Schall**. Previously, he had been business planning manager at Paramount Pictures. **Ken Mansfield** named director of exploitation and artists relations for MGM Records. He plans to appoint key men to regional promotion posts in key markets throughout the U.S. Mansfield was previously connected with MGM President **Ron Kass** and the **Beatles** in organizing Apple Records in the U.S., as director of independent labels for Capitol Records. . . . **Hastings Baker** named national director of advertising for Elektra Records. Previously, Baker was with Lord Geller Frederico and Partners, and the Carl Alley Agency. **Dennis Murphy**, Elektra's national publicity director, transfers to the a&r department at the Los Angeles office. Murphy will be replaced by **Lynn Goldsmith**. Murphy's assistant, **Josi Mori** will continue on special projects and public relations.



CALL

**Don Christopher** named general manager of ABC music publishing companies, including Ampco Music, Pamco Music, Porgie Music, and Westpar Music. Christopher was recently general professional manager of **Cy Coleman's** Notable and Portable Music companies.

**John Jossey** promoted to Capitol's vice-president of sales. He was previously national sales manager, a position now taken by **Jack Griffith**, formerly Capitol's southwestern division manager in Dallas. . . . **Charles Tillinghast** named director of Capitol Industries law department, succeeding **Elliot Chaum**, who was named vice-president of business affairs for Capitol Records.

**Dick Peirce** named president of Happy Tigers Records. Formerly Dot's general manager, he was also an executive with MCA, RCA and Liberty. . . . **Vic Creatore** appointed professional manager of TA Music. He was previously general manager with Bright Tunes Music and United Music Corp. . . . **Elliott Mazer** opens his own independent production firm in Los Angeles, Prince Valiant Enterprises. He was formerly associated with **Albert Grossman** and **E. B. Marks**. . . . **Chuck Meyer** promoted to Sunbury/Dunbar Music as professional music manager in Los Angeles. He was formerly RCA's West Coast manager of promotion and artist relations. **Harvey Cooper** takes over Meyer's RCA position. Before handling promotion for RCA, Meyer was with Decca for four years. . . . Former Epic East Coast a&r director, **Chuck Gregory** joins Cyclone Records as general manager.

New York recording engineer **Bob D'Orleans** named supervisor of engineering operations for Windfall Records. D'Orleans was formerly general manager of Mirasound and has been associated with Windfall's partner, **Felix Pappalardi**. He will have charge of production quality control and engineering approval on Windfall projects. . . . **Bill Thompson** becomes executive assistant to **Tom Smothers** in the newly formed Smothers, Inc. Thompson will help formulate Smobro Talent, an artists management company. **Corb Donohue** joins the Los Angeles staff of Gershman and Swaney, publicists, with **Tora Poeter** joining the firm as its San Francisco representative.

**Dan Collins**, former national promotion manager for RCA Victor record and tape products, named director of marketing and corporate development for Pickering and Co. Collins was also in charge of the music instrument division of Seeburg Corp. and advertising director of Billboard. . . .



COLLINS

**Loraine Alterman** resigned from Go Publishing Co. **Bruce Gedman** named associate publisher of Go Magazine. . . . **Bernie Sparago** and **Ralph Stein** have resigned as president and vice-president of Springboard International Records. . . . **Gerry Cousins** resigned as general manager of Jad Records. . . . Well known soul producer **Bobby Robinson** joins Capitol's New York a&r staff. He will continue to record Capitol artist **Willie Hightower** and will be based at his own record shop and rehearsal studios on 125 St., New York, near the Apollo Theater.

**Sue C. Clark** named director of creative services for Command/Probe Records, coordinating creative activities in graphics and editorial matters. She is a freelance writer. . . . **Tony Gregory** joins the variety department of International Famous Agency's Chicago office. Previously, Gregory was with William Morris. . . . **Ken Keene**, general manager of Celebrity Circle Records, has left the company. . . . **Michael Rawitz**, account supervisor at Ted Bates and Co., named vice-president of the company. . . . **Patricia Cox** named press and public relations representative for Polydor Records. Miss Cox was previously public relations director for the Rascals Organization.

**Fred Edwards** named national promotion director for Stereo Dimension labels, Evolution and Athena. Edwards previously did independent promotion for **Bobby Vinton**, **Ed Ames**, **Doris Day**, the **Happening**, Scepter Records, United Artists, among others. . . . **Leo C. Beebe** appointed vice-president and general manager of Philco-Ford Corp.'s new consumer products division. He will be responsible for both consumer marketing and consumer operations. Beebe was previously vice-president of consumer marketing for the company. He joined Philco-Ford as executive vice-president of the National Alliance of Businessmen. . . . **Hal Gold** named national promotion director, Chess Records.

**David A. Ewing** has been appointed assistant director of Superscope's tape duplicating division in California.

# Atlanta Forming A NARAS Chapter

By BILL WILLIAMS

ATLANTA — This city is forming the first new National Academy of Recording Arts and Sciences (NARAS) chapter in nearly a decade, and is within reach of its required 150 membership.

Spearheading the drive to organize has been Bill Lowery, president of 1-2-3 Records, with the cooperation of the Nashville chapter whose officials have spent time here helping in the organizational plans.

"We got over 100 within a week, and it's just a matter of a few days until we get the

150," Lowery said. The drive followed a meeting at the Marriott at which Nashville chapter President Danny Davis, and governors Bill Williams and Glen Snoddy presided. All of the arrangements were made by Mrs. Emily Bradshaw, executive director of the NARAS chapter in Nashville, and Peggy Carnes, secretary to Wade Pepper, national country promotion director for Capitol Records, who is headquartered here.

Lowery and Pepper accepted the leadership of the drive, with cooperative effort of industry people in all fields, including the entire LeFevre family of the gospel groups.

Lowery intends to meet with NARAS legal advisers and others to determine the exact methods of setting up the constitutional procedures, and to make the chapter an actuality.

Memphis members are part of the Nashville chapter at this time, but eventually plan to create their own chapter.

The growth accentuates the spread of the music industry throughout the central South.

## Decca Major Push On Midas Touch

NEW YORK — Decca plans a full-scale promotion for the first single and album of the Midas Touch, arranged and produced by Al Ham. Ham formerly was associate director of Columbia Records pop a&r under Mitch Miller. He has been concentrating recently on film scoring, composing, and radio and TV commercials.

## Jukebox Patent Battle

CHICAGO — A patent infringement suit brought by Seeburg Corp. against Specialty Sales Corp. of America, a distributor of a German-made jukebox, is moving inexorably through U. S. District Court here. In an 11-point complaint, plaintiff alleged in part that the NSM Prestige 160 was a "deliberate copy" of the plaintiff's design incorporated in its Spectra model. In a 9-point counterclaim for declaratory judgment of non-infringement and invalidity, defendant alleged in part that U.S.

Letters Patent Des. 214,096 "is invalid," and that further, "... On information and belief, Plaintiff comes into Court with unclean hands . . ." In its reply, plaintiff denied all allegations in the 9-point counterclaim except a contention that a "justiciable controversy" exists between the two parties. A report on the status of the case is scheduled for Sept. 16 in the court of U. S. Judge Julius Hoffman here.

The original complaint in the case alleged in part: "... Plain-

(Continued on page 49)

## Mercury's Butler Month

CHICAGO — Mercury Records is launching a major "September Is Better Buy Butler Month" program to mark the release of Jerry Butler's latest LP, "Ice on Ice." The album is one of six new LP's being released by the label for September.

According to Mercury product manager John Sippel, the special Butler program runs from Tuesday (2) to Oct. 10 and includes trade and consumer advertising, an open-end interview, a special EP featuring 60-second portions of eight of Butler's hits to be used as DJ fills and more than 50,000 four-color postcards to be distributed to radio stations and fans.

Special in-store merchandising pieces, featuring a three-color dayglo "sunburst" design, will

be distributed with the "Ice on Ice" album and Butler's six-LP Mercury catalog will be offered to radio subscribers at a special price. The mailing of the LP to radio stations is being billed as the most extensive in recent Mercury history.

As part of the promotion, four new sides will be added to Mercury's Celebrity Series. They are "Only the Strong Survive" b/w "Lost" and "Hey Western Union Man" b/w "Never Give You Up."

Other LP's in the September release include packages by Tracy Nelson of Mother Earth, the New Colony Six, Roy Drusky, Spanky and Our Gang and "Sweet Pain," a rock LP featuring some of Britain's top studio musicians.



# Raven's music has been heard and applauded by several hundred thousand people.

## And that was before they made their first album.



Raven has been building a following for two years now. Gig by gig. Audience by audience.

Their brand of funk has been enthusiastically received at such rock emporiums as The Tea Party in Boston, The Rock Pile in Toronto, The Electric Factory in Philadelphia, Barnaby's in Chicago, and La Cave in Cleveland. And they've played all of New York's "Big Five": Fillmore East, Ungano's, The Electric Circus, The Scene and The Cafe Au Go Go.

This, their first album, contains the same sounds that their audiences have been digging all along.

Now everybody can.

**On Columbia Records**

CS 9903

This One



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# Copyright Review Panel Next?

By MILDRED HALL

WASHINGTON—This country may get an impartial copyright arbitration panel to review statutory royalty rates every 5 or 10 years, and to referee deadlocked disputes over those rates, between users and copyright owners.

Faced with rate wrangles and standoffs on statutory rates in the fields of music recording and publishing, jukebox use of music and CATV pickup of TV programming, the Senate Copy-

rights Subcommittee working out a revision bill is thinking of trying this way to save Congress from further involvement in royalty rate fixing. Copyright arbitration tribunals operate in Western Europe, Great Britain and Canada, with varying degrees of coverage and authority.

The subcommittee which begins the final markup on a revision bill this month under Sen. John L. McClellan (D., Ark.)

has been besieged with demands for new or revised statutory rates. The committee members know that no matter how they decide, changing conditions will call up future appeals for statutory rate changes. There is a clear need for a law that will be progressive and flexible rather than rigid and almost impossible to amend.

The answer may lie in setting up an impartial copyright arbitration board that would automatically review statutory rates every five or 10 years to determine if the rates are still reasonable in the light of conditions then existing. Subcommittee counsel Tom Brennan explains that the decisions, and refereeing of disputes, would concern only changes in statutory rates, like the proposed two-and-a-half-cent mechanical royalty ceiling in the revision bill, the \$8 jukebox performance royalty, and the percentages ultimately decided on for CATV. (Also rates for record royalty if a performance right for recording artists and producers gets into the bill.) The arbitration body would not referee privately negotiated licensing agreements, such as ASCAP's with the broadcasters.

## Decision Final

The panel's decisions would be final, and not appealable in the courts. But Congress could nullify a rate change by resolution, if either House or Senate disapproved action. As the thinking now goes, the decisions of an arbitration board would be along general lines to raise or lower ceilings, with details worked out by the parties.

An example would be the measuring of the impact of continuing inflation on rate of royalty payment to authors and composers. The music publishers claim even now that the proposed raises in mechanicals and the \$8 a year jukebox fee have already eroded in value, with the real worth of the dollar still falling. Against a plea of this kind, the arbitration body would weigh conditions in the record industry, and claims of record companies, of any danger to smaller companies, increased prices to consumers, fewer and costlier recordings, if rates were posted higher.

The subcommittee is faced with the possibility that the the copyright law could again be blocked, and the revision lost over rate battles that would explode into the kind of floor fights that almost wiped out the House revision bill of 1967.

## Again in Crisis

The bill is again in crisis. Senator McClellan has bluntly informed the Senate that if a markup and report on the revision bill do not come out of his subcommittee this session, he seriously doubts if one could achieve passage in 1970, in the second session of this 91st Congress. So the first order of business in executive sessions starting this month, will be to try to separate out the CATV issue, in order to make a bill and a report possible — putting that monumental battle into a separate legislative action, to cover both copyright and communications aspects of community antenna regulation.

The second priority may well go to planning an arbitration setup. After that, subcommittee counsel Tom Brennan points out, there are 175 amendments to be considered, many technical and noncontroversial, but some blazing items, such as the Williams (D., N.J.) amendment on record royalty, which would also

# TOMORROW

By ED OCHS

A rock critic's lot is not a very happy one these days. After all, his job was once only a competitive trip, for in his worship of the life and deeds of rock musicians he suffered the penitence and consolation of standing in judgment over them. "You can be a rock and roll star," teased the Byrds, but the dream soured when rock 'n' rolling was pronounced an indecent trade for a college grad. ("What can a rich boy do / Cept to write about a rock and roll band.") So there are no rock writers who are not understandably biased rock critics, simply because it is his love/hate of rock that forges his commitment. Suddenly it is hard to discuss rock without recognizing its relevance to society, the community and the world in general. Rock's return to its origins has validated those birthmarks, and given rock an affirming, epochal quality. The First Woodstock Crusade demands an explanation in words, not song, while "Easy Rider" tells the tragic farce of Americana and the alienation of Americans from America. Rock is now a full culture with a musical constitution in need of a sharper critical lyric.

## Woodstock's a Critic's Conscience

Beyond the venture, the Adventure of Woodstock will be tenuously translated into the language of symbols. Woodstock was meant to be perceived rather than analyzed, like the simple powers of multiplication and common denominators at work. Rock is a social condition that affects a majority of the population—youth of all ages, who share something else in common: the wish and agony of change. Most of all, rock is music, the common chord that excited the pro-life pilgrimage to Woodstock, where on the wailing floor of an open-air church an aquarian cult(ure) celebrated itself with hymns and anthems. Woodstock was a generation's peaceful show of strength and community, and a colossal rejection of the old order's disapproving attempt to deny the movement the confidence of size. More than "a handful of dissident youths," that magnificent minority of 400,000 shaped itself into a representative body that—through photos, word of mouth, rumor and song—will be recognizable and referable in every town across America. The exposure was so beautiful it may never happen again.

## Writers Decode Experience

The underground newspaper has been around long enough to sell above ground, on the street and over the counter. Readers are examining the writers, which means practically everybody since you don't need a license or an office or a shirt'n'tie to psychoanalyze rock. (I even got my "license" over the radio, like a degree from some home-study course.) Nevertheless, rock needs critics, for they explain what you should be hearing and how to listen, while decoding the message and experience that make rock as relevant as politics, sex and society. Now, the rain of books on rock has thickened from a drizzle to a downpour, FM radio is no longer an alternative but the only possibility, and The Bomb still hasn't been banned. The rock writer judges these events like a court of peers, offering social metaphor for all that has passed on record. Musically, his criteria may be gut or afterthought, measuring rock by weight or density or geography—all the while papering rock into history. For it is the critic's duty to transcribe a mood repressed and pressed into albums and 45's by wandering rock bards who wrote the news of the day into song. Now thanks to Woodstock, it can all be told. And the mood is more than the music.

# Merc Summit Meeting Plans Promotion Staff Expansion

CHICAGO—A major executive-level meeting here last week of key Mercury family label personnel focused on expansion of the corporation's local and regional promotion staffs.

Attending the discussions on promotion, distribution, marketing and forthcoming LP and single releases were Mercury home office executives and the company's four regional district managers: Jules Abramson, East; Frank Peters, Midwest; Tom Colley, South; and George Steiner, West. Frank Leffel, a&r administrator and regional promotion director in Mercury's Los Angeles office, was also in attendance.

"Although we rank near the top so far as our own local staff personnel are concerned, we believe there's still room for expansion," explained Mercury corporation executive Vive-President Irwin Steinberg. "It's our way of keeping abreast of the demands dictated by the growing amount of product being released and to properly fulfill a record company's major responsibility to creative product."

The meetings also featured an in-depth analysis made on a territory-by-territory basis of Mercury's branch and distributor setup. Each location was scrutinized and suggestions were made to strengthen any weaknesses.

"In the future we plan to have many more meetings such as the one we just concluded," said Steinberg. "For those, we plan to bring in additional personnel, especially on the local level."

The Mercury labels' promotion staff numbers more than 35 on the local and regional levels.

# Spots Use 2 Rex Voices

LOS ANGELES — Blue Thumb is using the two voices of Tyrannosaurus Rex in radio commercials on the six ABC-owned FM stations comprising the "Love" network.

The label has purchased three weeks of one-minute commercials on the progressive rock stations, with the message being developed from an interview conducted by John Peel of BBC II in London with Mark Bolan and Steve Took, the two members of the soft rock duo.

Blue Thumb's president, Bob Krasnow, edited the interview tapes into three one-minute commercials which are running on KABC-FM locally; KGO-FM, San Francisco; WABC-FM, New York; WXYZ-FM, Detroit, and KXYZ, Houston.

## In This Issue

|                              |    |
|------------------------------|----|
| AUDIO                        | 78 |
| CLASSIFIED                   | 80 |
| CLASSIFIED ADVERTISING       | 74 |
| COIN MACHINE WORLD           | 49 |
| COMMERCIALS                  | 38 |
| COUNTRY                      | 81 |
| GOSPEL                       | 88 |
| INTERNATIONAL                | 99 |
| MUSICAL INSTRUMENTS & FOLIOS | 79 |
| RADIO                        | 40 |
| SOUL                         | 46 |
| TALENT                       | 31 |
| TAPE CARtridge               | 12 |

|                         |    |
|-------------------------|----|
| FEATURES                |    |
| Stock Market Quotations | 10 |
| Vox Jax                 | 42 |

|                             |    |
|-----------------------------|----|
| CHARTS                      |    |
| Best-Selling Classical LP's | 74 |
| Best-Selling Folios         | 79 |
| Best-Selling Jazz LP's      | 72 |
| Best-Selling Soul Albums    | 48 |
| Best-Selling Soul Singles   | 46 |
| Breakout Albums             | 72 |
| Breakout Singles            | 72 |

|                       |     |
|-----------------------|-----|
| Hits of the World     | 103 |
| Hot Country Albums    | 84  |
| Hot Country Singles   | 82  |
| Hot 100               | 109 |
| New Album Releases    | 93  |
| Top 40 Easy Listening | 76  |
| Top LP's              | 105 |

## RECORD REVIEWS

|                |        |
|----------------|--------|
| Album Reviews  | 71, 72 |
| Single Reviews | 110    |

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**SMOKEY ROBINSON  
& THE MIRACLES**

**BABY I'M FOR REAL**

SOUL 35066

**THE ORIGINALS**

**MOTOWN**  
RECORD CORPORATION  
*The Sound of Young America*



# Lib's 'Direct Line' On Promotion Clicks

LOS ANGELES — Liberty/UA is getting speedier results by having national promotion managers report directly to national sales/promotion directors rather than general managers.

After three months of funneling promotion information to national sales/promotion directors, the concept has outworn itself, reports Lee Mendell, corporate marketing vice-president.

National sales managers for Liberty, Imperial, World Pacific and Blue Note, recently took on the added responsibility of participating in promotional activities.

"There is a sense of immediacy about knowing what's hap-

pening with radio play and being able to press whatever buttons are necessary," explained Mendell.

The national sales/promotion director has the ability to take this exposure information and begin work immediately on developing exploitation campaigns.

Previously, Mendell says, a promotion manager would tell the general manager about the airplay and the general manager would relay this data to his national promotion director. General managers at the Liberty/UA family of labels are involved with a&r topics and developing projects for artists, Mendell pointed out, so there could be a delay in moving the promotion information along from the field to the national promotion director's office.

This has all been rectified by linking directly the lines of the label's national promotion managers and the national sales/promotion directors.

"When we get this promotional information, we are empowered to make the decisions relative to sales, promotion, advertising and merchandising," noted Eli Bird, Imperial's national sales/promotion director. Bird, who along with the other sales/promotion directors, has had experience in the Liberty organization in both fields, receives his field input information from Bill Roberts.

As a result of the information flow, the company feels it was able to move more swiftly in landing seven albums on the charts.

## GOLDDIGGERS AID BENEFIT

LOS ANGELES — Single copies of the Goldiggers debut LP on Metromedia were sold at a television benefit in Mississippi from \$50 to \$12,000. The group, along with Bob Hope, appeared at the telethon over Channel 3 in Jackson, Miss., Aug. 20 and helped in the auction.

The funds were designated for victims of the recent hurricane which swept the Gulf Coast region. The Ford Motor Co. bid \$7,000 for one album, with Chrysler, which sponsors Hope's television show, raising its bid to \$12,000. A total of \$200,000 was reported pledged for the 35 albums.

## Request Into Tape Field

NEW ROCHELLE, N.Y. — Request Records, ethnic label specialist, has announced that it will enter the 8-track cartridges and cassettes market by the end of the month.

The label, which has over 300 LP masters from 60 different nationalities, is readying 72 releases, both for 8-track car-

tridges and cassettes. These releases will cover every nationality in the catalog. Cartridges will be packaged in newly designed attractive four-color cardboard boxes, each depicting scenery, nationals or instruments of the respective country.

Aside from the interest coming from the domestic market, a substantial demand from practically every country has been received by Request Records.

The label has canvassed all key wholesalers and distributors to determine which releases should have preference. The response has caused Request's president, H. J. Lengsfelder, to order the release of 50 additional numbers before the year's end.

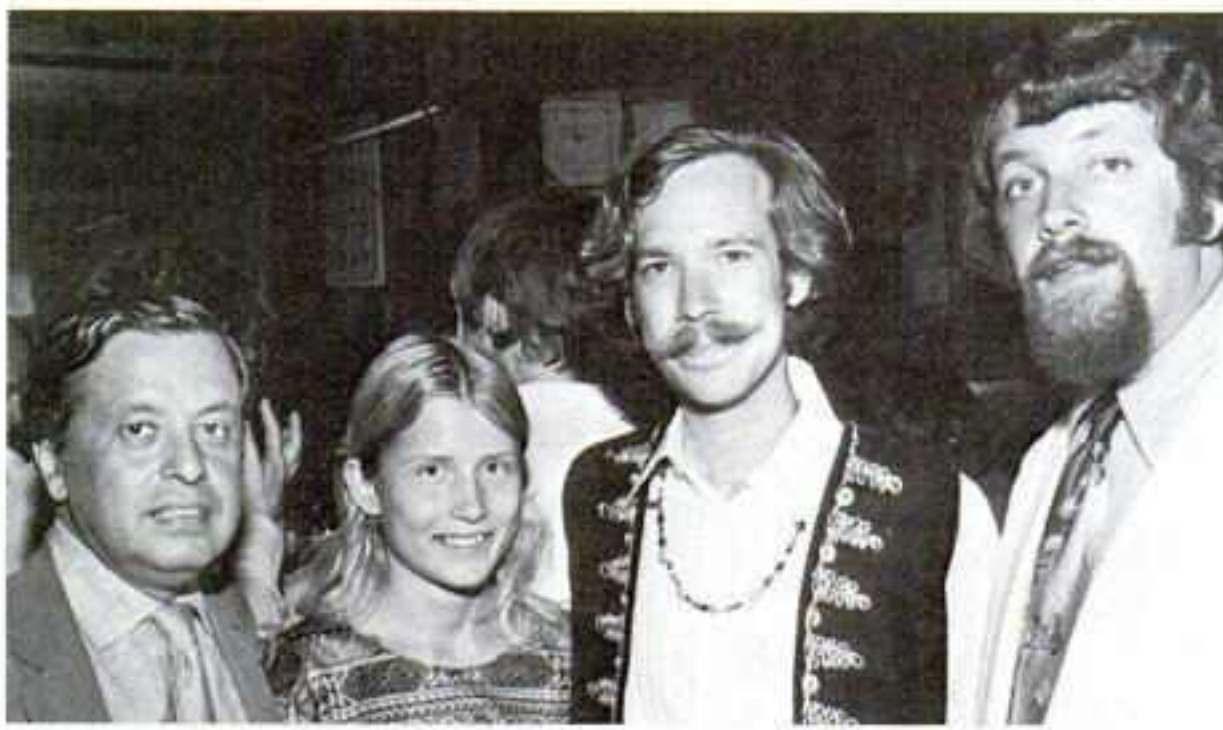
The releases licensed to GRT are not affected by this development.

## Coleman a Writer, Artist on Single

NEW YORK — Cy Coleman, president of Notable Music, is represented as composer and artist on the first single of Notable Records: "It's a Nice Face" from "Sweet Charity." The disk is being distributed by the Julie Rifkind organization.



THE FIFTH DIMENSION draws crowds to Sears, Roebuck in Honolulu, while the act was performing at the Ilikai. As a result of the Sears appearance, Nylan Bros., the Soul City Records distributor reported selling 680 albums by the group.



JAMES LAST, center, is welcomed at a Polydor party in his honor at New York's Hotel Plaza on Aug. 25 by Ben Bernstein, left, buyer for E. J. Korvette; Claus Peterman, second from left, of International Music Consultants; Nick Campanella, right, salesman for Alpha Distributors; and Sid Love, sales manager for Deutsche Grammophon Records, which are distributed by Polydor.

## 5 Suits Charging Pact Violations Are Filed

LOS ANGELES—Five separate Superior Court suits have been filed here involving contract disputes, including an action brought against Frank Zappa's Bizarre, Inc., and Straight Records.

Vince Furnier, Glen Buxton, Dennis Dunaway, Michael Bruce and Neal Smith, all members of Alice Cooper, a rock group, have filed suit against Bizarre and Straight to terminate their contract.

They contend that Bizarre and Straight violated their contract, because they claim that the companies failed to supervise recording sessions, pulled Zappa away from producing the group's initial LP, and failed to promote the group's career. Alice Cooper received a \$6,000 advance to sign with Bizarre.

The group also filed a motion for a preliminary injunction to prevent Bizarre and Straight from interfering with the group's right to enter into another recording agreement.

In another action, Robert Fitzpatrick filed a breach of contract suit against the Buddy Miles Express, Mercury Records and the Ashley Famous Agency. He is asking for nearly \$30,000

damages, and that Mercury Records and Ashley Famous be restrained from paying members of the rock group until he (Fitzpatrick) is reimbursed.

The Turtles are suing Martin Phillips, John Phillips and Vic Catala, alleging breach of contract and fraud in an \$88,000 action.

In a contract dispute involving record companies, Hotcakes Records has filed a breach of contract action against Cadet and Kent Records, Mike Akopoff and Dennis Murray. Hotcakes claims it leased two masters, "I'm in Love" and "You're My Girl," to Cadet, which they say signed to release and distribute the product but failed to do so. Hotcakes is asking for \$54,000 damages.

In the final suit, Stanley W. Watts is suing Disc-O-Mat National, distributor of a record vending machine, for \$9,125. Watts contends the company violated both a written and an oral contract.

## Atl to Handle Stone Flower

NEW YORK—Atlantic Records has contracted to distribute Stone Flower Records, the new label of Sly Stone and his manager, Dave Kapralik. Stone will be a&r head, and will produce singles and albums for his label. Stone will continue to be released on Epic with his group, Sly and the Family Stone.

Kapralik, who also manages Peaches & Herb, and Stone both will seek and sign talent for Stone Flower. Kapralik was with CBS/Columbia Records for 12 years, leaving early this year from the post of vice president in charge of a&r for Epic.

Stone Flower's home office is at 1771 North Vine Street, Los Angeles. The firm also has offices at 180 Madison Ave., New York. Steve Topley, director of national promotion, operates from Hollywood, while Barbara Baccus, vice-president of administration, headquarters here.

## MacKay Album Is Repackaged

NEW YORK — ESP-Disk' has repackaged its first Pearls Before Swine album with an LP by Canadian folk singer Bruce Mackay. The two-record set will list for the price of one disk. The double album offer, available through Peters International, expires Oct. 31.

ESP-Disk' this month is shipping a free representative kit of its products to college radio stations. The label also is making available to college stations all new and catalog albums at 75 cents each.

## Robert Gilmore Is Dead at 71

HOBOKEN, N.J.—Robert B. Gilmore, who resigned from the Peer-Southern Organization in 1960, died Aug. 27 at St. Mary's Hospital here. He was 71.

Gilmore joined Southern Music in 1929. At the time of his retirement, he was secretary of Southern Music Publishing Co., and an officer of its affiliated companies. Gilmore also was general manager of the Country and Western Music Division.

## Single Is MTA 176

CINCINNATI — Brenda Byers' single "Thank You for Loving Me" is MTA 176. It previously was incorrectly listed with an RCA number.

## MET OPENING DELAYED BY UNION, MGT. DISHARMONY

NEW YORK—The Metropolitan Opera has postponed its scheduled Sept. 15 opening because of failure to reach agreement with unions representing musicians, artists and other employees.

The Met has been negotiating with 11 of the 14 unions with which it deals, including the American Guild of Musical Artists, which represents 250 solo artists, choristers and dancers; Local 802 of the American Federation of Musicians, which represents 100 musicians; and Local 1 of the International Alliance of Theatrical Stage Employees, which represents 125 backstage employees.

Issues include salary, rehearsal pay and working conditions. Herman Gray, a lawyer representing some of the unions, said that artists had committed themselves not to interfere with opening night. Rudolf Bing, general manager of the Met, explained that the postponement was called because of the limited rehearsal time available for the opening week's five operas.

## GOLD RECORD TO 2 COL LP'S

NEW YORK—Columbia has been awarded gold records by RIAA for \$1 million of sales of "Switched-On Bach" on Masterworks, and Andy Williams' LP "Happy Heart," the 13th gold album for Williams. "Switched-On Bach" was conceived and developed by composer-performer Walter Carlos with the assistance of Benjamin Folkman.

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**Produced and conducted by Al deLory.**



8-track #8XTB-268/Cassette #4XTB-268/Reel-to-reel #Y2T-268

Capitol



# Myers Banks on 9 Acts, Producers to Push Label

LOS ANGELES — Kenny Myers has settled on nine acts and a string of independent producers to get his recently formed Amaret Records going.

The label will concentrate on developing new artists and songwriters in the rock-pop-country areas. Artists on Amaret include the New Life, a rock group; Ginny Tieu, bubblegum rock; Raintree Minority, pop-rock group from Chicago; the Crow rock group; Lilith O'Leary, pop vocalist; Triangle, western blues group from Texas; Johnny Cymbal, pop-country singer; Tom & Jerry, bubblegum rock, and Mrs. Miller, formerly with Capitol Records.

Amaret's initial soundtrack LP will be "Five the Hard Way" with the New Life singing the theme song, "The Hard Way." The group's first album will be "Life Goes On," due for release this month.

Although Myers will produce several groups, the label will use independent producers for the brunt of the recording, including Cymbal producing Tom & Jerry, Bill Trout and Bobby

Monico working with the Crow. Trout also will produce Miss Tieu, Jimmie Haskell will produce Miss O'Leary, Howard Steele will work with the Triangle and Bobby Whiteside will produce Raintree Minority.

Myers also has signed nine songwriters to Amaret's two publishing firms, Daje (BMI) and Amak (ASCAP), including Ty Rimes, Howard Steele and Mike Carelli, all members of the Triangle; Alan Shapazian, Don Waley and Steve Wood, all of the New Life; Fred Perry, Jerry McDonald and Lilith O'Leary.

With his own distribution in the U.S., Myers is looking for distribution and subpublishing affiliations in Europe. Amaret is handled by London in Canada, Astor in Australia, Gallo in South Africa, and Hispavox in Spain.

The label's tape rights have been assigned to Ampex on a nonexclusive basis.

## Danrite Revived — Signs Distributors

DALLAS — Danrite Records has been revived and, in combination with a new country label, Blackbird Records, has just signed distributors to blanket the nation. Danrite is managed by Howard Bennich. Bob Massey of Massey Enterprises is manager of Blackbird. Charles Wright is producer for both labels. Artists on Danrite include Paula, Debbie Brimer and Jim Downing. Blackbird features Kaye Fouss, Al Lowden, and teen country artist Dianne Phillips, who has been touring the nation under the sponsorship of Dr Pepper.

## Stockbroker Sets Huckleberry Prod.

WASHINGTON — Huckleberry Productions has been launched here by stockbroker John Pettibone. The firm will be based in Raleigh, N.C., and in Nashville. First release will feature John Ferguson, who had an "Angela Jones" hit in the '50s. Jack Butler, formerly with WLAC, Nashville, and Raleigh attorney Wade Hargrove have been hired as national artists directors for the production firm.

## Polydor Releases

NEW YORK — Polydor Records is issuing September albums by John Mayall, Jerry Corbitt, Tony Williams, Area Code 615, James Last and the Gunther Kallman Chorus.

## Copyright Panel?

• Continued from page 6

hold the mechanicals to 2 cents per tune, and remove \$2 out of the jukebox publisher-composer royalty of \$8, passing it on to recording artists and producers. To say nothing of producing roars of rage from broadcasters with the proposal of a 3.5 percent of their net revenue for the right to play recorded music over the air.

Another controversial one is Sen. Philp Hart's (D., Mich.) amendment to change mechanical royalty base from cents-per-tune to 8 percent of retail sales on records.

# Market Quotations

As of Closing Thursday, August 28, 1969

| NAME                      | 1969    |         | Week's Vol. in 100's | 1969    |         | Week's Close | Net Change |
|---------------------------|---------|---------|----------------------|---------|---------|--------------|------------|
|                           | High    | Low     |                      | High    | Low     |              |            |
| Admiral                   | 21 3/4  | 14 1/2  | 146                  | 16      | 15 1/8  | 15 1/4       | - 5/8      |
| American Broadcasting     | 76 1/2  | 45 1/2  | 251                  | 50 3/8  | 48      | 48 1/4       | -2 1/4     |
| Ampex                     | 44 3/4  | 32 1/2  | 583                  | 41 3/4  | 40 1/2  | 41 3/4       | +1 3/8     |
| Automatic Radio           | 43      | 20 1/4  | 610                  | 34 3/4  | 31 1/2  | 34 3/8       | + 3/4      |
| Automatic Retailer Assoc. | 117 1/4 | 97 1/2  | 105                  | 107 1/2 | 105     | 106 1/2      | +1 3/8     |
| Avnet                     | 36 1/2  | 12 1/8  | 433                  | 15      | 13 3/4  | 14 1/8       | - 1/2      |
| Capitol Ind.              | 52 1/2  | 29      | 133                  | 41 1/2  | 39 3/4  | 39 3/4       | -1 1/4     |
| Chic. Musical Inst.       | 33 3/8  | 23      | 41                   | 26 3/4  | 25 7/8  | 26 3/4       | + 3/4      |
| CBS                       | 59 1/2  | 42 3/8  | 590                  | 46 1/4  | 44 1/2  | 44 1/2       | -1 1/2     |
| Columbia Pic.             | 42      | 25      | 415                  | 35      | 32 1/2  | 33           | -1 3/8     |
| Disney, Walt              | 87 1/2  | 69 7/8  | 116                  | 86 7/8  | 83 1/4  | 84 1/2       | -1 3/8     |
| EMI                       | 8 7/8   | 5       | 451                  | 6 1/8   | 5 3/4   | 5 3/4        | - 1/4      |
| General Electric          | 98 1/4  | 81 1/4  | 905                  | 85 3/8  | 82 3/4  | 83 3/4       | + 1/4      |
| Gulf & Western            | 50 1/4  | 19      | 1322                 | 24 1/4  | 22 1/4  | 23 1/2       | + 1/4      |
| Handleman                 | 36 1/2  | 26 1/4  | 137                  | 33 7/8  | 31 3/8  | 33           | - 3/8      |
| Harvey Group              | 25 1/4  | 14 3/4  | 17                   | 15 3/8  | 15      | 15 1/8       | + 1/8      |
| Kinney Services           | 39 1/2  | 19      | 1320                 | 27 3/8  | 25 1/8  | 26 3/4       | + 7/8      |
| Macke Co.                 | 29 1/2  | 14 3/4  | 124                  | 15 1/4  | 14 3/4  | 15           | - 1/8      |
| MCA                       | 44 1/2  | 23 1/4  | 236                  | 26 1/4  | 25      | 25 1/8       | + 1/8      |
| MGM                       | 44 1/2  | 25      | 573                  | 40      | 36 1/8  | 38 3/4       | - 1/2      |
| Metromedia                | 53 3/4  | 17 1/2  | 464                  | 20 3/4  | 19 3/8  | 20 3/8       | + 3/4      |
| 3M                        | 112 1/4 | 94      | 624                  | 109 7/8 | 105 1/2 | 106 3/4      | -2 1/8     |
| Motorola                  | 133 1/2 | 102 3/4 | 320                  | 132     | 127 3/4 | 132          | +3 1/4     |
| North Amer. Phillips      | 54 3/4  | 35 1/4  | 753                  | 54 3/4  | 51 3/8  | 53           | + 3/4      |
| Pickwick Int.             | 52 1/2  | 32      | 174                  | 42 1/2  | 41      | 41 1/2       | Unchg.     |
| RCA                       | 48 3/8  | 35 1/2  | 1077                 | 38 3/8  | 36 7/8  | 36 7/8       | - 3/4      |
| Servmat                   | 49 1/2  | 27 3/4  | 200                  | 36      | 33 1/4  | 35 1/8       | +2 1/8     |
| Superscope                | 54 3/4  | 17      | 103                  | 26 3/8  | 25      | 25 1/4       | - 3/4      |
| Tenna Corp.               | 31 3/4  | 15 3/8  | 686                  | 26 1/4  | 23 3/8  | 23 3/4       | + 5/8      |
| Trans Amer.               | 38 3/4  | 23      | 1731                 | 28 3/8  | 26 1/4  | 28           | - 3/4      |
| Transcontinental Invest.  | 27 3/4  | 13 3/8  | 648                  | 18 1/4  | 16 3/4  | 18 1/4       | +1 1/2     |
| Triangle                  | 37 3/4  | 21 1/2  | 83                   | 22 3/4  | 21 1/2  | 21 1/2       | - 7/8      |
| 20th Century-Fox          | 41 3/4  | 16 1/8  | 1030                 | 20 3/8  | 18 3/8  | 19           | - 3/4      |
| Vendo                     | 32 3/8  | 16 1/2  | 66                   | 19 7/8  | 18 3/8  | 18 3/8       | -1 1/4     |
| Viewlex                   | 35 1/2  | 22 3/4  | 92                   | 28 1/4  | 26 1/2  | 28           | +1 1/4     |
| Whittaker Corp.           | 32 3/4  | 19 1/4  | 737                  | 23 1/4  | 21 1/4  | 23 1/8       | +1 3/8     |
| Wurlitzer                 | 23 1/2  | 15 3/8  | 27                   | 16 3/4  | 16      | 16 1/4       | - 3/8      |
| Zenith                    | 58      | 35 3/8  | 454                  | 39 3/4  | 38 1/8  | 38 3/4       | Unchg.     |

†Adjusted

As of Closing Thursday, August 28, 1969

| OVER THE COUNTER*          | 1969        |            |              |
|----------------------------|-------------|------------|--------------|
|                            | Week's High | Week's Low | Week's Close |
| ABKCO Ind.                 | 6 1/4       | 4          | 4 1/2        |
| Audio Fidelity             | 3 1/4       | 3          | 3 1/4        |
| Certron                    | 40 1/2      | 38         | 38           |
| Creative Management        | 13 1/2      | 12 1/2     | 13 1/2       |
| Data Packaging Corp.       | 24 3/4      | 22 1/2     | 23 1/4       |
| Fidelitone                 | 4 1/2       | 4          | 4            |
| Sam Goody, Inc.            | 23          | 19 3/4     | 22           |
| GRT Corp.                  | 22 1/2      | 21         | 22           |
| ITCC                       | 8 3/4       | 7 1/2      | 8 1/2        |
| Jubilee Ind.               | 16          | 15         | 15 1/2       |
| Lear Jet                   | 26 1/4      | 24 1/2     | 26           |
| Lin Broadcasting           | 10 1/2      | 7 7/8      | 10 1/2       |
| Magnasynic-Craig           | 15 1/2      | 14 1/2     | 14 3/4       |
| Merco Ent.                 | 24 1/2      | 23         | 24 1/2       |
| Mills Music                | 28 1/2      | 27 1/2     | 27 1/2       |
| Monarch Electronic Ind.    | 8 1/2       | 7 1/2      | 8 1/2        |
| Music Makers, Inc.         | 12 3/4      | 11 1/2     | 7 1/2        |
| National Tape Dist.        | 45          | 42         | 42           |
| Newell                     | 19 1/2      | 17         | 18 1/4       |
| NMC                        | 11 1/4      | 10         | 10 1/4       |
| Omega Equity               | 1 7/8       | 1 3/8      | 1 3/8        |
| Robins Ind. Corp.          | 8           | 7 7/8      | 8            |
| Telepro Ind.               | 2 1/4       | 2          | 2 1/8        |
| Trans Natl. Communications | 6 3/4       | 6 3/8      | 6 1/2        |

\*Over-the-counter prices shown are "bid" (as opposed to "asked"). Neither the bid nor the asked prices of unlisted securities represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation.

The above quotations compiled for Billboard by Merrill Lynch, Pierce, Fenner & Smith, Inc., member of the New York Stock Exchange and all principal stock exchanges.

## 2 New TA Acts for TV

LOS ANGELES — Newly formed TA Records, the record production arm of Talent Associates, has created two rock groups for two new network projects.

The groups, the PTA, a rock-country act, and the Declaration, a folk-rock group, will record for TA Records, make personal appearances and give concerts to coincide with the TV series.

All product by the PTA and the Declaration as well as other artists on the TA roster will be distributed worldwide by Bell Records under a three-year distribution agreement.

The PTA will appear on NBC's "Harper Valley, USA." The series starring Jeannie C.

Riley will air in January. The Declaration will appear on a series of specials called "America or Bust." Initial LP's on both TV-created groups will be soundtracks.

## James' Col Deal

NEW YORK — Tommy James has signed a production deal with Columbia to produce the Exiles, formerly on Date. Their first single under the pact is "Church Street Soul Revival," co-written by James and Ritchie Cordell. James records for Roulette with the Shondells.

# Free Concert Marks End of City Program

CHICAGO — This city's summer program providing recreation and jobs for youngsters was climaxed here Aug. 30 by a 10-hour free concert in Grant Park featuring over 25 blues performers. Sponsored by Operator Reach-Out, which combines city and private agencies, the concert was co-produced by Willie Dixon, one of the most well-known blues songwriters, and Murphy Dunn, an actor at Second City.

Among better known blues performers at marathon were: B. B. King, Muddy Waters, Big Mama Thornton, Howlin' Wolf, Big Maybelle, Lightnin' Hopkins, Buddy Guy and John Lee Hooker.

Others: Sam Lay, Homesick James, Big Mack, Hound Dog Taylor, Johnny Davis, Ernest Cotton, Fred Below, Victoria Spivey, J. T. Brown, Little Brother Montgomery, Lafayette Leake, Robert Junior Lockwood, Mighty Joe Young, Koko Taylor, Johnny Littlejohn, the Chicago Blues All Stars and the Joe Kelly Blues Band.

## Firestone, MCA Terms Modified

NEW YORK — The Firestone Tire & Rubber Co. and MCA Inc. have modified terms of the preliminary agreement, which will result in Firestone acquiring MCA. The new terms call for the issue of one share of a new Firestone voting convertible preferred stock for each share of MCA common.

The new preferred issue will have a call value of \$40 a share, would pay a dividend of \$1.25 a year, would be non-callable for 10 years, and would be convertible into six tenths of a share of Firestone common.

## Weymann Music Shuts Doors

PHILADELPHIA — The Weymann Music Co., the center-city's leading music and instrument store for over a century, has closed.

The Weymann Co. was established here in 1864. It sold "everything musical." It remained a family-operated business. Over the years, it moved to several center-city locations.

The death of Herbert W. Weymann, the president, 78, forced the closing. In recent years, the firm was operated as a wholesale business. But earlier it also sold retail.

## Earnings & Sales Surge at Koss

MILWAUKEE — A sales rise of \$1,056,376 to \$2,902,932 for the fiscal year ended June 30 was reported by Koss Electronics. Earnings rose to \$251,569 from \$115,619, which produced earnings of 16 cents a share compared with 7 cents a share for the previous fiscal year.

## Para Issue 'War

NEW YORK — The soundtrack album for Paramount Pictures "Oh! What a Lovely War" is being released on Paramount Records. The music was adapted arranged and conducted by Alfred Ralston.

## ITCC Plaques to 2 Groups

MONTICELLO, N. Y. — The International Tape Cartridge Corp. presented plaques here last week to the Isley Brothers and to the Edwin Hawkins Singers for their best-selling tape cartridges. The Singers received their award for "Oh Happy Day," the Isleys for "It's Your Thing." Jim Elkins and Jim Tyrrell of ITCC made the presentations during the second annual sales convention of Buddah Records. Previous plaques for best-selling cartridges have gone to Herb Alpert and Jeannie C. Riley.

## Ampex Registers Peaks in Qtr.

LOS ANGELES — Ampex reports record first quarter sales and earnings in the three months ended Aug. 2. Sales were \$68,558,000, up 16 percent from \$58,976,000. Net earnings after taxes were \$3,093,000, up 24 percent from \$2,485,000. The earnings equaled 29 cents a share on 10,814,645 average shares outstanding, up 12 percent from 26 cents on 9,638,457 average shares outstanding last year.

## AF Lists Peak in Sales and Earnings

NEW YORK — Audio Fidelity Records, Inc., reached record sales and earnings levels for the fiscal year that ended March 31, according to Herman D. Gimbel, president. Sales rose \$136,351 to \$796,626 from \$660,275 for the previous fiscal year.

Net income increased to \$46,125 from \$4,961 for a rise to 14 cents from 2 cents a share based on 333,333 shares outstanding. For the previous fiscal year, there were 200,000 shares outstanding.

## 'Gypsy' Full Price

CINCINNATI — Jan & Lorraine's new ABC album "Gypsy People" is a full price set, not low price as previously reported.





# WALL TO WALL MONEY

## THE FULL-COLOR POP MUSIC POSTERS THAT SELL THEMSELVES!

These are the giants of the pop poster world! Two feet by three feet...in brilliant color. With a retail price of \$1.50,\* the potential is millions.

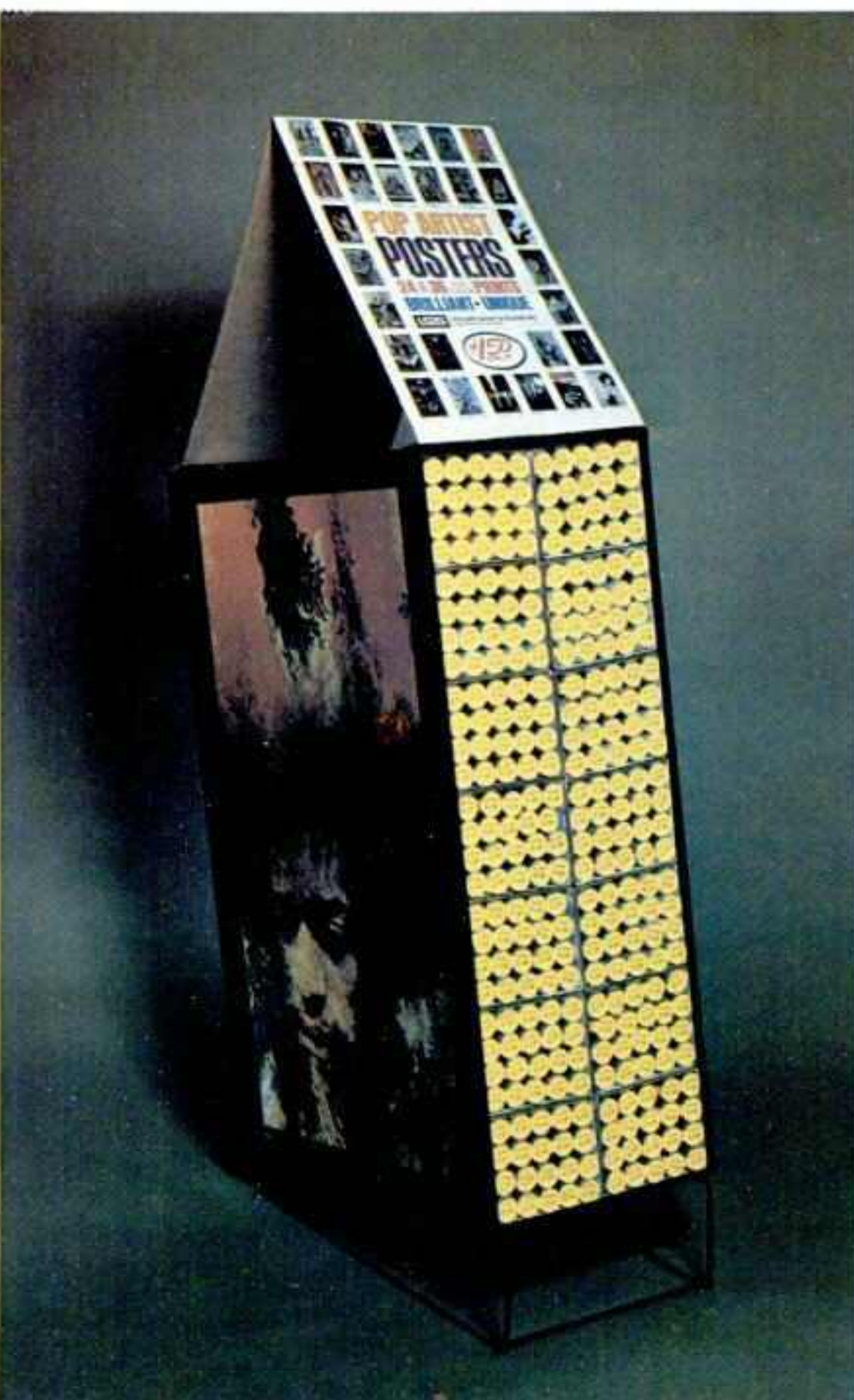
How do you get in on this market? All you need is an unoccupied 14"x30" chunk of floor space, and we'll supply a self-service rack that comes with 280 posters...28 different releases...protected in polyethylene tubes and displayed so the customer can easily make his selections. When a new star is born, a new poster is born...your inventory is always just as current as your record stock.

Once the rack is in, you don't lift a finger, the posters sell themselves and we supply the new releases. All you do is make your share of the millions.

### SEPTEMBER-OCTOBER RELEASES:

- |                             |                 |
|-----------------------------|-----------------|
| DOORS                       | STEPPENWOLF     |
| HUGH MASEKELA               | GLEN CAMPBELL   |
| JIMI HENDRIX                | ERIC CLAPTON    |
| VANILLA FUDGE               | BEE GEE'S       |
| CANNED HEAT                 | GINGER BAKER    |
| IRON BUTTERFLY              | STEVIE WINWOOD  |
| THREE DOG NIGHT             | ERIC BURDEN     |
| MOTHERS OF INVENTION        | HENDRIX/PEACE   |
| CREEDENCE CLEARWATER        | LED ZEPPLIN     |
| TOMMY JAMES & THE SHONDELLS | BLIND FAITH     |
| JIM MORRISON                | FIFTH DIMENSION |
| JOE COCKER                  | ROLLING STONES  |
| SLY & THE FAMILY STONE      | MICK JAGGER     |
|                             | DONOVAN         |

\*Available in Canada at slightly higher prices  
Produced by Visual Thing, Inc.



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LARRY FINLEY  
N.A.I. CORP.

LEISURE TIME WILL RESUME NEXT WEEK.

WILL SEE YOU AT NARM

# Tape CARtridge

## Supplier & Rack: Widening Buying Gap

By ELIOT TIEGEL

LOS ANGELES — "They're creaming us."

"I don't buy new artists unless they have a track record."

"Racks don't start new albums. I don't see where they are going to be any different with tape product."

Cartridge sales may be moving steadily upward to where record companies are starting to think about whether the business is cutting into album sales, but there is a cautious attitude permeating rack merchandiser's cartridge buying patterns.

The quotes are reactions from different parts of the country indicating the barrier which has developed between supplier and rack distributor.

Racks are, in the main, holding back from stocking a wide variety of tape titles. They are instead concentrating their buying efforts on the hot tomatoes,

just like they have done with albums.

### Buying Hits

The situation is such that Mel Price, Columbia Records national tape sales manager, is motivated to say, "They're creaming us by buying the hits and backing off from catalog. We do note that our catalog is getting squeezed."

Price says that racks have "psychologically backed away" from 4-track because of the steady interest in cassette and 8-track. When they do buy 4-track, they favor a tight representation from the top 20 titles for their inventory.

Floor space for cassettes is a major factor in this psychological retrenchment for 4-track, Price believes. "They need the floor space so they're starting by reducing their 4-track inventories."

One major national retail chain with 500 locations told Columbia it was not buying any titles from its first two cassette releases because the material was all catalog. They were taking this position because their turn came from new releases by hot names.

The chain's attitude seemed to be that if a person already had a Bob Dylan album or 8-track tape, the Dylan cassette counterpart was not wanted.

### Reel Tapes Again

There is an East Coast rack which has begun buying reel tapes again, Price said. "Reel tapes are receiving a coattail effect as a result of the success of cartridges," he said. Cartridges have motivated people to start thinking about tape as a sound medium, Price said, with the result that people who

bought reel machines years ago have begun using them again.

Columbia's reel sales are up about 30 percent over last year, citing a six-figure income from that configuration. The new life for reels portends a new growth area for the company's tape business.

There is a pattern, Price said, that when a catalog artist gets a hit, his cartridge product takes on a new lustre and the racks start ordering in depth for several months.

Rack merchandisers' buying patterns do not surprise Bob Kornheiser, Atlantic's national sales director. "There is a built-in hesitancy on the part of racks," he said, "not to start new tapes. You don't go to the racks with a new, unknown act. Racks don't start new albums. I don't see where they are going to be any different with tape product."

The buying patterns generally parallel those of albums, with one appreciable difference, Kornheiser feels. Best of titles, seem to be good movers. "One of Ampex's best-selling packages has been the Rascals 'Time/Peace' which is a best of package."

### ABC Branch

At ABC Record and Tape Sales, Seattle branch, tape division manager Chuck Blacksmith admits he tends to pass on a lot of items because of a lack of previous sales.

"I don't buy an artist that doesn't have a track record," Blacksmith said, "mainly because tape inventories in stores are not nearly what they are with records. Some time ago you didn't need any classical product. Now you do need the classics in cassette and 8-track because some stores have enlarged their departments to carry a variety of items."

The Seattle office services 300 accounts in such states as Washington, Oregon, Idaho, Montana, Alaska and Northern California.

Blacksmith said he tends to avoid buying lots of new things because "there is not enough room to experiment" at retail.

If there is no demand, the axiom goes, you don't need the tapes. "If the album proves itself, the stores want the tape right away. Heavies. The Stones, Yea."

Record companies are aware of the realities on space in the departments which the racks service. Blacksmith says record companies don't push their new merchandise. "You order what you want."

The pressure, if it does come, is from the record companies which have staffed themselves with tape departments. "They're becoming more insistent. If you're their distributor they say, 'Be representative.' Well, being representative can mean ordering 5 or 10 of something."

One problem which concerns the rack is what does he do with merchandise when the record company ceases working with a custom duplicator. "Motown is going to handle its own cassettes. So Ampex won't have to take them back," Blacksmith said. "But the product has to have a home."

If you get desperate, you can dump the old tapes, although there aren't too many places

(Continued on page 14)

## Rack Jobbers' Role as Tape Mover Is Seen Mushrooming

By BRUCE WEBER

LOS ANGELES — If you're a rack merchandiser who has limited your market to only records, your pocketbook probably isn't as bulky as it might be.

But if you're merchandising records, prerecorded tapes and an assortment of hardware equipment, whether it be cassette or 8-track players, your pocketbook should be fatter.

To the statistics-conscious manufacturers, who see tape as a new communications medium, the rack merchandiser is becoming an increasingly important figure to the tape explosion.

There is a tape revolution in progress no doubt, and the revolution is spilling over to the record merchandisers, who have suddenly found themselves at the forefront of the explosion.

Many believe the rack jobber stands on the threshold of a new marketing era; manufacturers are looking to the rack merchandiser in the hardware field; record producers see the rack's role as a prime mover of tapes; national chains, including Sears, Goodyear, B.F. Goodrich, White Front, etc., are depending on the rack jobber to solve many merchandising headaches.

Rack merchandisers, too, are uncovering important profit areas in racking tape and for the first time, equipment.

The giants in rack merchandising, Transcontinental, National Tape, Handleman, Heilicher and ABC Record & Tape Sales, are all now heavily involved in racking tape.

## Dunhill's Tape Sales Boom; Triple in 6 Mos.

LOS ANGELES—CARtridge sales are a booming giant at Dunhill, which has tallied three times as much tape sales in the first six months of this year as it did in a similar period in 1968.

This triple increase in cartridge sales has Jay Lasker, Dunhill's general manager, believing that "tape is starting to eat into the album business for the first time."

Lasker estimates Dunhill's tape sales by the end of the year will be two and one-half times what they have been.

Lasker says he has been talking with his distributors about tape and they are aware of the problems in providing space for records and tape. "Tapes are starting to take away some record space," Lasker said. "Over the next few years we'll really feel tape eating into records not only in sales but in floor space."

Dunhill's product is being duplicated on a non-exclusive basis by GRT, Ampex and Muntz (for 4-track). Once these con-

tracts expire, Lasker said the company must eventually control its own merchandising.

"With licensing," said Lasker, "you're one step away. You have your finger on the pulse like you should."

Lasker receives sales reports from GRT and Ampex on a quarterly basis. "But they'll fill you in on anything you want," Lasker added.

Dunhill's top tape configuration is 8-track, with cassette "moving up very fast."

During the first two quarters of this year, Ampex has sold 445,000 Dunhill units. GRT, which sells the same merchandise through its own outlets, moved 186,000 units in one quarter alone.

Lasker is surprised by the reel-to-reel tape business. Ampex, for example, sold 8,000 Dunhill reels during the first quarter and 10,000 in the second period. The company's micro-cassette, offering four Dunhill songs, has not been a strong item.

But a new avenue is opening. Instead of merely merchandising tape, the rack giants are beginning to market equipment, be it cassette or 8-track, home or auto and the portable line.

### TIC Division

Transcontinental recently made the plunge into hardware by establishing a division, Western Electronics, to rack hardware equipment in several locations.

Belair Enterprises, manufacturer of 8-track and cassette portable stereo players, has geared much of its efforts toward rack merchandisers.

It supplies Transcontinental with its product, and recently made arrangements with ABC Record & Tape Sales to rack the portable line.

More than 1,000 Goodyear stores in eight major markets are also carrying the Belair line, which will be racked by ABC.

William A. Hall, vice-president of Transcontinental Music Corp., puts the value of hardware merchandising this way:

(Continued on page 14)

## MOVE INTO RACKS MULLED BY STEREO DYNE

LOS ANGELES — Stereodyne and its parent company, Mueller Brass, are studying a move into rack jobbing. Stereodyne, manufacturers of cartridge tape and a custom duplicator, is Mueller Brass' major involvement with the tape and music industries.

The parent company, located in Port Huron, Mich., wants to get into the racking of tapes and records. The move could be accomplished by purchasing firms already supplying the products.

Mueller Brass has begun interviewing people to head up its expansion into rack merchandising.

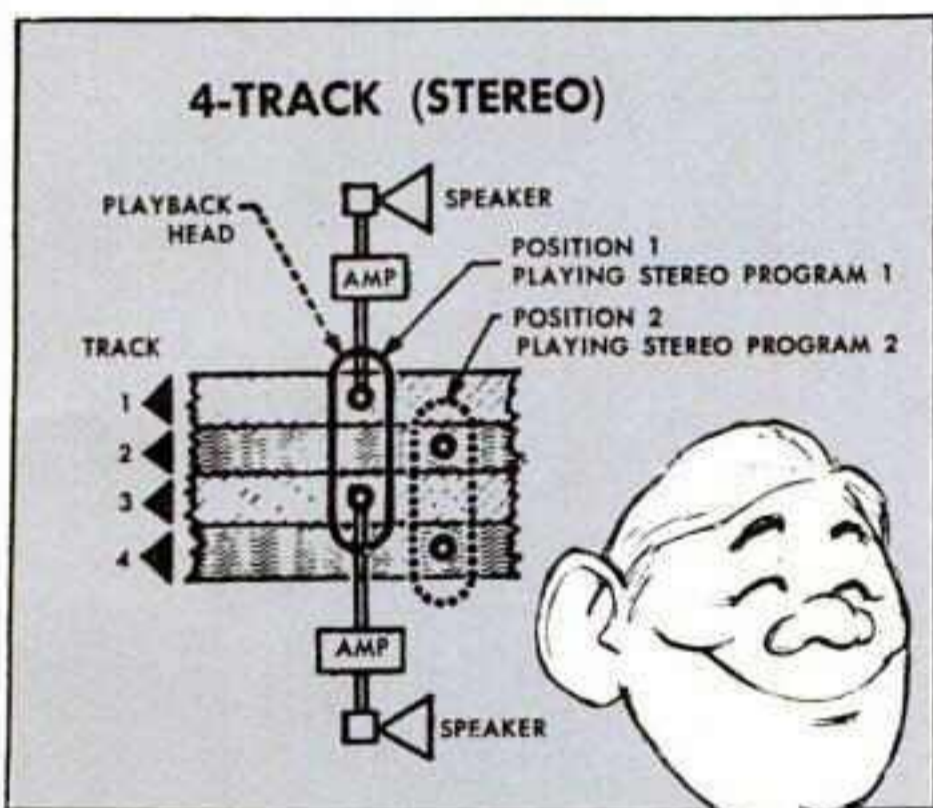




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**MUNTZ 4-TRACK — WIDER SELECTION OF MODELS AND WIDER SELECTION OF COSTS!**



### 4-TRACK

Cost . . . . . \$5.98

Selections . . . . . 10

Playtime 26 minutes

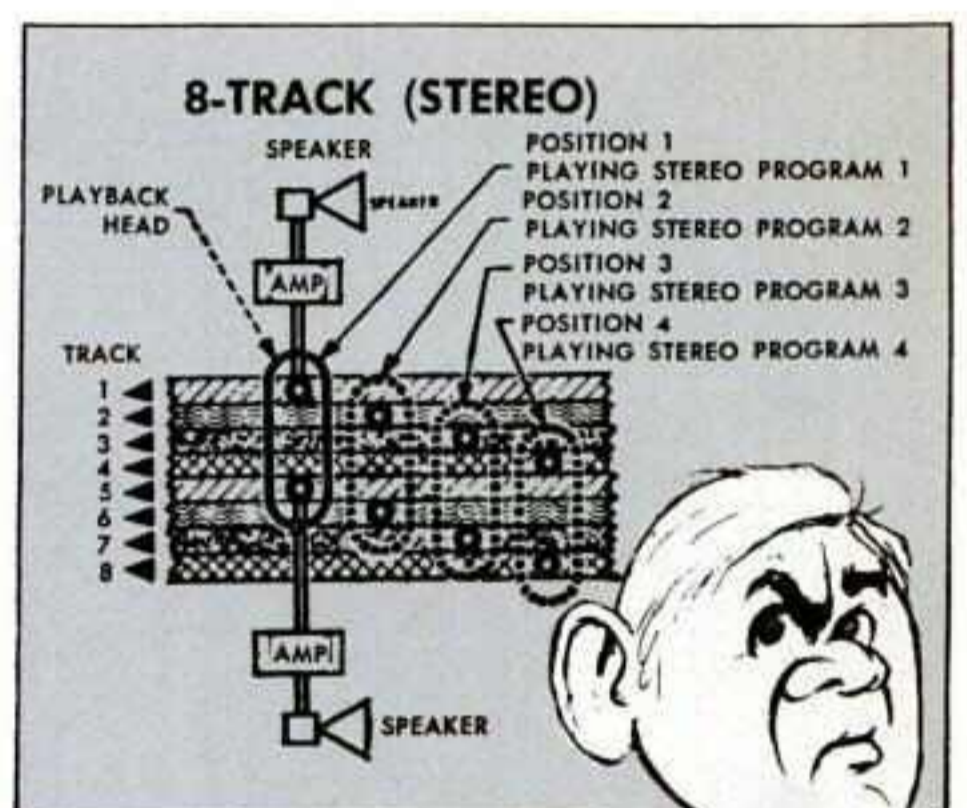


### 8-TRACK

Cost . . . . . \$6.98

Selections . . . . . 10

Playtime 26 minutes



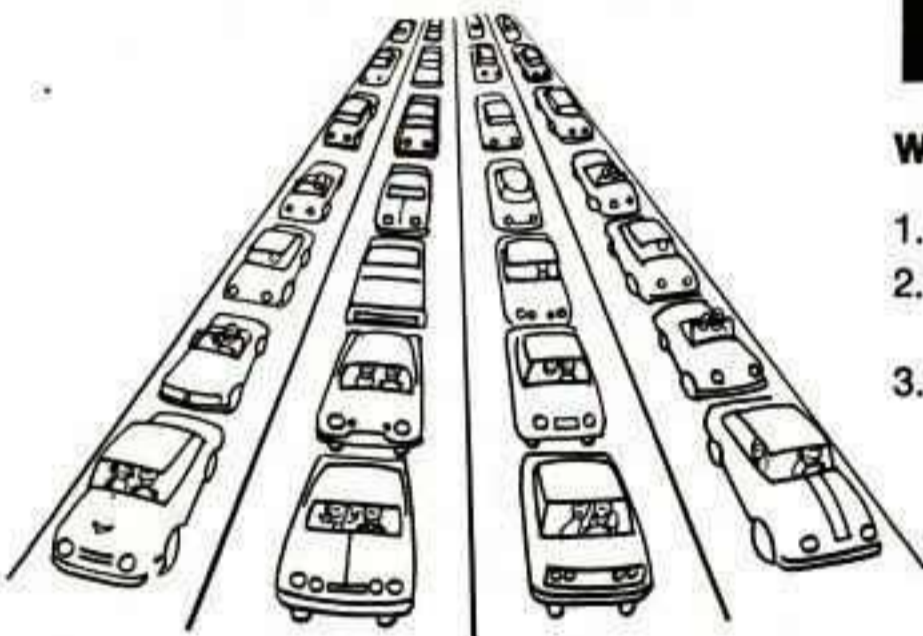
**8-TRACK — LIKE RUNNING EIGHT CARS DOWN A FOUR-LANE HIGHWAY TOGETHER**

## COMPARE!

### What Is the Real Difference Between the Two Cartridges?

1. 8-track costs much more for same amount of entertainment
2. 4-track features two stereo programs appearing on 15 minutes each of playing time
3. 8-track contains four stereo programs on 7½ minutes of tape.

*With 4-track, you thus pay less money and get exactly the same amount of entertainment—and it sounds better!*



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4-track car stereo  
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Car stereo plus FM (with multiplex)  
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Compatible home cartridge system  
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**M-12-69**  
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**H-3500**  
4-track home system (with self-contained speakers)  
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Compatible home cartridge system (with self-contained speakers)  
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**M-60-69**  
Compatibility powerhouse  
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**HW-150**  
Self-contained amp and pre amp for 4 & 8  
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4 & 8 track home system (with self-contained speakers)  
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## MUNTZ STEREO-PAK

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**4-TRACK CARTRIDGE STEREO GIVES YOU: MORE TAPE (TWICE AS MUCH)/MORE FIDELITY!/MORE ECONOMY!/MORE DEPENDABILITY!/MORE SELECTIONS IN MODELS AND MUSIC!/MORE PERFORMANCE!/MORE POWER!/MORE EXPERIENCE!/MORE OF EVERYTHING! MORE WITH FOUR!**



## A Widening Buying Gap

• Continued from page 12

which will buy this kind of "tainted" music.

Price, some record executives candidly admit, plays a factor in selling to racks. The range of prices goes from \$3.44 to \$3.74.

Racks won't take anything which is experimental in nature or necessitates a hard sell, reports Earl Horwitz, Liberty Stereo Tape's general manager.

Liberty had a hard time setting up its "Move Music" series with racks. Displays and merchandising program helped move some product.

### An Enigma

The rack is an enigma, in Horwitz's opinion. The only way he will change his buying habits is when he opens manned departments, Horwitz believes. The Recco chain runs manned departments and is able to sell more than just the top 100 titles, he pointed out.

If a manufacturer steps in and buys a distributor to gain a vertical structure situation, the sweep of product can also be broadened, Horwitz believes. And if a distributor owns his own stores, he can set up merchandising programs for cartridges.

Right now the record company cannot rely on the rack to merchandise, believes Horwitz, "You have to depend on an individual store or tape merchandiser, like National Tape Distributors, Merco or Bigelow."

Horwitz said there is no way to ascertain whether sales have been lost because racks have not bought liberally. "Tape is still filling a pipeline," he notes, "and there is no way to judge any lost sales. We haven't reached the saturation point yet."

Horwitz said "Racks have a certain play list. If they like your price or you happen to be strong on the charts, you're on the list. I've had a rack say, 'I'll buy your product because you're on the top 100, not because of your price.'"

Horwitz believes the record company does not sell the rack. It sells the consumer, who in turn creates a demand which forces the rack to stock the product.

Liberty motivated jazz buffs to buy its recent jazz program by advertising on jazz-oriented AM and FM stations. The program did "extremely well and it opened the eyes of people who didn't think they could sell jazz on tape."

Once a standardized merchandiser is created for stores, the problem of relegating floor space will be greatly improved, believes Bob Elliot, A&M's tape department director. If a new act gets radio airplay, the racks are more prone to buying, Elliot pointed out.

Not all racks cherry-pick, added Wally Peters, director of Paramount Stereo Tape. "The pure tape rack thinks about his accounts which can use specific types of product," Peters said. He recalls one cherry-picking rack which bought some middle-of-the-road music and discovered when his tear tags began coming back that there was a market for this catalog type of product. "It will sell if it's placed out," Peters said.

"Racks don't want to waste any space. They're mass distributors, but in essence, they don't merchandise like we'd like them to," feels Horwitz. "The control is no longer in the manufacturer's or dealer's hands. The racks have it."

## Rack Jobbers' Role as Tape Mover Is Seen Mushrooming

• Continued from page 12

"Store locations carrying only tapes and not merchandising hardware are missing out on extra profits and on a solid in-store traffic builder. Eventually we plan to broaden our rack hardware line by including non-portable players."

Ed Mason, Belair president, said racks can offer outlets three services in the merchandising field: ordering, controlling inventory and promotion."

With a multitude of hardware available by a multitude of manufacturers, retailers have limited knowledge and little time to spend on ordering, or knowing what to order.

### Assortment

In addition to the obvious services, the rack merchandiser offers the retailer an assortment of accessory equipment, including promotion materials and display racks.

The rack merchandiser is able to offer a hardware merchandising program to the retail chain.

What a retailer gets when he takes on a rack jobber is a basic inventory service which the retailer (location) pays for.

The rack merchandiser then comes into the store and sets up the inventory on racks (much like records and tapes). Besides not having to clutter up a warehouse or stock room with hardware, the retailer does not have to spend time on ordering, maintenance or inventory.

The attitude of hardware manufacturers is easy to follow: Racks moved into records about five years ago and disk sales exploded. Why can't racks, who moved into tapes and cartridges in a big way a year ago, also widen their scope by racking players?

Racks are becoming increasingly aware of merchandising tapes and hardware equipment together, and using players as a traffic builder for tapes. In most cases, too, hardware equipment is racked right next to records.

Most appealing to the consumer who shops off racks are players in the under-\$100 price category. Today, the market is being flooded by low-end equipment.

Many believe that the role of the rack jobber in players and tape will parallel that of the rack's role in records a few years ago.

## GRT Into Three Pacts

LOS ANGELES—GRT has announced three tape licensing agreements and contract extensions with Earth Records of New York, Skye Records of Los Angeles and Sun Records of Nashville and Memphis.

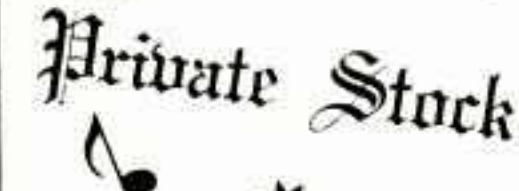
Initial release on Earth will be  
(Continued on page 28)

# TOPS IN TAPE

★

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# BEST SELLING Billboard Tape Cartridges

## 8-TRACK

| This Week | Last Week | TITLE—Artist, Label                                    | Weeks on Chart |
|-----------|-----------|--|----------------|
| 1         | 1         | BLOOD, SWEAT & TEARS<br>Columbia                       | 15             |
| 2         | 4         | IN-A-GADDA-DA-VIDA<br>Iron Butterfly, Atco             | 15             |
| 3         | 3         | JOHNNY CASH AT SAN QUENTIN<br>Columbia                 | 5              |
| 4         | 5         | HAIR<br>Original Cast, RCA Victor                      | 15             |
| 5         | 2         | BAYOU COUNTRY<br>Creedence Clearwater Revival, Fantasy | 15             |
| 6         | 17        | BLIND FAITH<br>Atco                                    | 2              |
| 7         | 7         | NASHVILLE SKYLINE<br>Bob Dylan, Columbia               | 14             |
| 8         | 6         | AGE OF AQUARIUS<br>Fifth Dimension, Soul City          | 11             |
| 9         | 9         | 3 DOG NIGHT<br>Dunhill                                 | 15             |
| 10        | 8         | LED ZEPPELIN<br>Atlantic                               | 15             |
| 11        | 11        | ROMEO & JULIET<br>Soundtrack, Capitol                  | 10             |
| 12        | —         | ARETHA'S GOLD<br>Aretha Franklin, Atlantic             | 4              |
| 13        | 14        | JOHNNY CASH AT FOLSOM PRISON<br>Columbia               | 15             |
| 14        | 18        | SOFT PARADE<br>Doors, Elektra                          | 2              |
| 15        | 16        | BEST OF CREAM<br>Atco                                  | 5              |
| 16        | —         | BEST OF THE BEE GEES<br>Atco                           | 1              |
| 17        | 10        | GREATEST HITS<br>Donovan, Epic                         | 15             |
| 18        | —         | SMASH HITS<br>Jimi Hendrix Experience, Reprise         | 1              |
| 19        | 15        | SUITABLE FOR FRAMING<br>3 Dog Night, Dunhill           | 5              |
| 20        | 20        | CROSBY, STILLS & NASH<br>Atco                          | 2              |

## CASSETTE

| This Week | Last Week | TITLE—Artist, Label                                    | Weeks on Chart |
|-----------|-----------|--|----------------|
| 1         | 4         | ROMEO & JULIET<br>Soundtrack, Capitol                  | 10             |
| 2         | 2         | GALVESTON<br>Glen Campbell, Capitol                    | 15             |
| 3         | 3         | IN-A-GADDA-DA-VIDA<br>Iron Butterfly, Atco             | 15             |
| 4         | 1         | BAYOU COUNTRY<br>Creedence Clearwater Revival, Fantasy | 15             |
| 5         | 5         | AGE OF AQUARIUS<br>Fifth Dimension, Soul City          | 11             |
| 6         | 7         | TOUCH OF GOLD<br>Johnny Rivers, Imperial               | 7              |
| 7         | 9         | ASSOCIATION'S GREATEST HITS<br>Warner Bros.-Seven Arts | 15             |
| 8         | 8         | THIS IS TOM JONES<br>Parrot                            | 6              |
| 9         | 6         | HAWAII FIVE-O<br>Ventures, Liberty                     | 13             |
| 10        | 10        | BEATLES<br>Apple                                       | 15             |
| 11        | 11        | BEST OF THE CREAM<br>Atco                              | 3              |
| 12        | —         | ARETHA'S GOLD<br>Aretha Franklin, Atlantic             | 1              |
| 13        | —         | SUITABLE FOR FRAMING<br>3 Dog Night, Dunhill           | 1              |
| 14        | 14        | WICHITA LINEMAN<br>Glen Campbell, Capitol              | 15             |
| 15        | 15        | LIVE<br>Tom Jones, Parrot                              | 15             |

## 4-TRACK

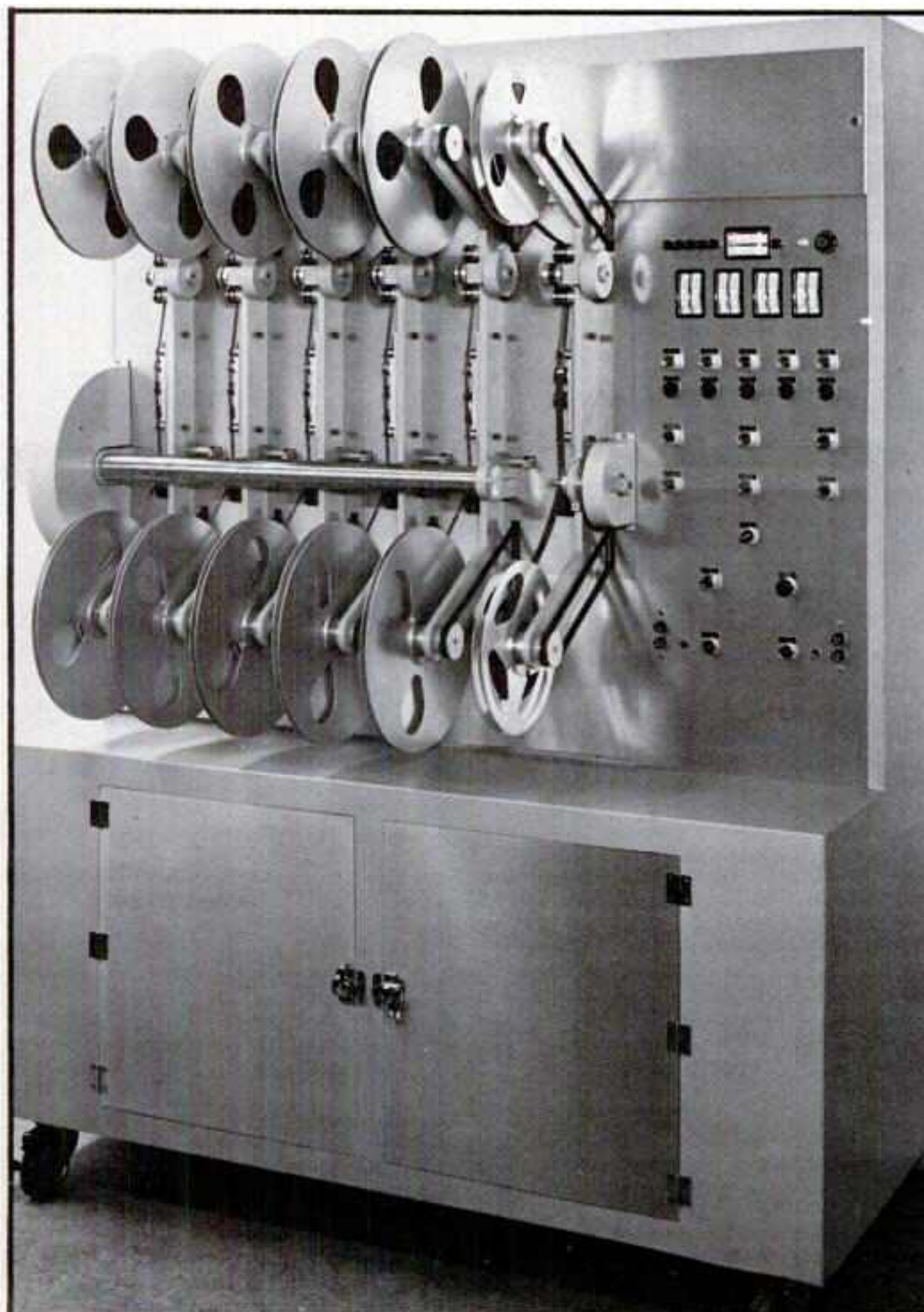
| This Week | Last Week | TITLE—Artist, Label                                    | Weeks on Chart |
|-----------|-----------|--|----------------|
| 1         | 3         | JOHNNY CASH AT SAN QUENTIN<br>Columbia                 | 4              |
| 2         | 2         | BLOOD, SWEAT & TEARS<br>Columbia                       | 13             |
| 3         | 1         | BAYOU COUNTRY<br>Creedence Clearwater Revival, Fantasy | 15             |
| 4         | 7         | 3 DOG NIGHT<br>Dunhill                                 | 14             |
| 5         | 8         | SUITABLE FOR FRAMING<br>3 Dog Night, Dunhill           | 5              |
| 6         | 6         | IN-A-GADDA-DA-VIDA<br>Iron Butterfly, Atco             | 15             |
| 7         | 4         | NASHVILLE SKYLINE<br>Bob Dylan, Columbia               | 13             |
| 8         | —         | BEST OF THE CREAM<br>Atco                              | 1              |
| 9         | —         | CROSBY, STILLS AND NASH<br>Atco                        | 1              |
| 10        | 5         | AGE OF AQUARIUS<br>5th Dimension, Soul City            | 8              |

Billboard SPECIAL SURVEY For Week Ending 9/6/69



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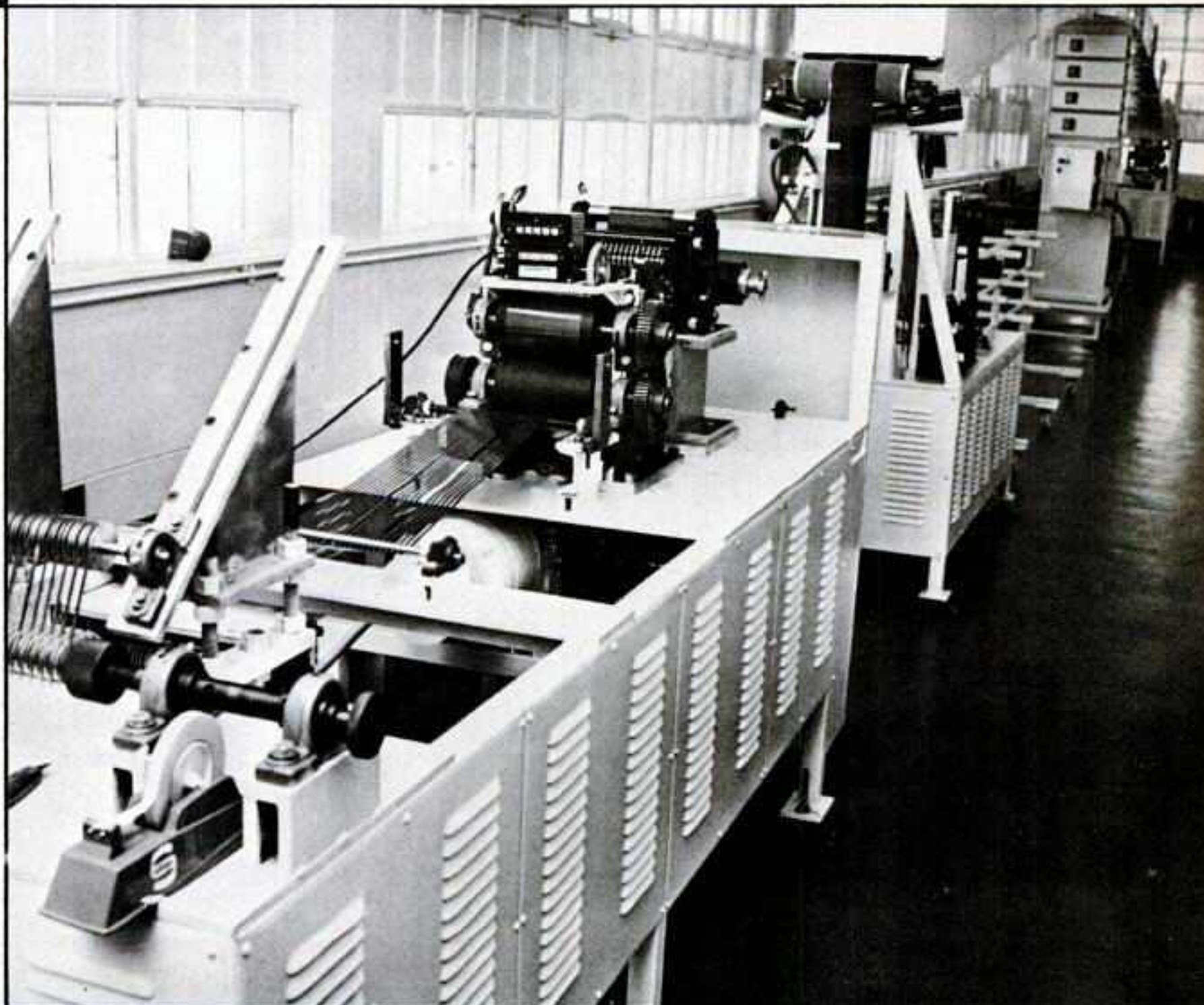
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## Tape CARtridge

# Muntz in Courts—a Double Bill

LOS ANGELES — Two separate court cases involving Muntz Stereo-Pak are continuing in Federal and Superior courts here.

Muntz has filed a suit in Superior Court against Fireman's Fund Insurance Co., charging breach of contract and negligence. The suit stems from a fire in May 1968 that caused more than \$605,000 property damage at the Muntz Stereo-Pak duplicating facility in Van Nuys. The company is seeking to recover funds on an insurance policy.

The suit contends the defendants have paid Muntz \$326,914.14 for property loss, but have breached the policy by failing to pay a balance of \$227,175.63 and an additional \$1,499,031.92 under a suspension of business clause.

In addition, the company claims it has been damaged in the sum of \$1,726,207.55 as a result of the breach of contract. Muntz also requested the court reform the policy to include several verbal commitments allegedly made between Fireman's and the tape company.

In another action, the U. S. District Court has ruled that Muntz Stereo-Pak must comply with an Internal Revenue Service summons to testify and produce books and records in an IRS investigation.

Judge Jesse W. Curtis denied several motions by attorneys representing Muntz Stereo-Pak, Bernard and Christine Phillips and the Clarion Import-Export Co. to dismiss an IRS action.

The court denied a counterclaim for injunctive relief and a motion to convene a three-judge district court. The govern-

ment investigation is to explore the tax returns of Bernard and Christine Phillips and the Clarion Import-Export Co. between 1964-1967 (Billboard, Feb. 8).

Muntz had filed 15 statements giving cause why the action should be dismissed, including the lack of jurisdiction over the subject matter by the District Court and that summonses sought by the IRS allegedly violate the fourth, fifth and sixth amendments to the U. S. Constitution.

Attorneys for Muntz contended that the IRS complaint failed to state a claim, that the petitioners delayed in filing a claim, thus causing prejudice to their case, and that the complaint was issued to obtain evidence in a criminal proceeding.

They also filed objections to the proposed findings and conclusions of the court.

Curtis, who "sustained in part and overruled in part" the respondent's petition objecting to the proposed court order, requested the government's counsel to prepare a new order, and denied a motion to reopen the case.

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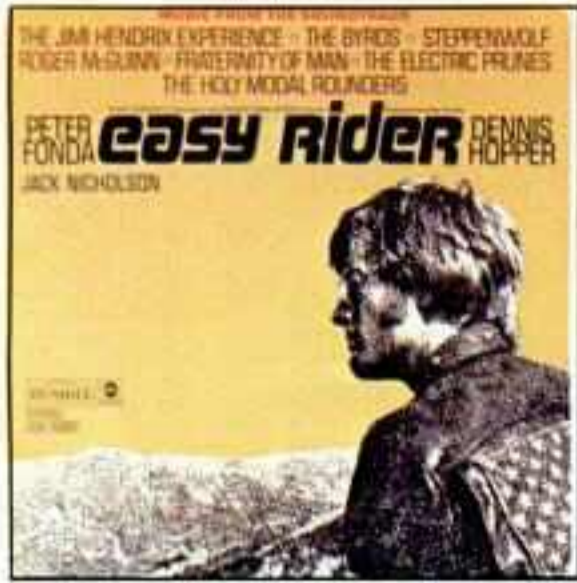
# CARTRIDGES & CASSETTES





# Billboard Album Reviews

SEPTEMBER 6, 1969



**SOUNDTRACK**  
**EASY RIDER**—Peter Fonda, Dennis Hopper, Jack Nicholson  
Dunhill DSX 50063 (S)

From the score of the smash Peter Fonda-Dennis Hopper flick, "Easy Rider," Dunhill has put together a soundtrack smash featuring a select sampler of lyrical rock outings by the Byrds' Roger McGuinn, Steppenwolf, Jimi Hendrix, the Electric Prunes and others. Steppenwolf's "The Pusher," the Byrds' "Wasn't Born to Follow" and the Fraternity of Man's "Don't Bogart Me" steal the show.



**POP**  
**VOGUES—Memories.**  
Reprise RS 6347 (S)

The Vogues have made their mark on today's pop scene with a series of revivals of past hits, and this latest LP entry is sure to evoke many memories. Included are their hit versions of "Moments to Remember," "P.S., I Love You," "Earth Angel" and "Once in a While," and this program should garner much in airplay and sales.



**POP**  
**JOHNNY MATHIS—Love Theme From "Romeo and Juliet"** (A Time for Us)  
Columbia CS 9909 (S)

Mathis is in top form in this latest LP outing as he offers his own special interpretations of some of today's biggest hits. His beautiful interpretation of "A Time for Us (Love Theme From Romeo and Juliet)" is a gem as is his special treatments of "Aquarius/Let the Sunshine In" and "Yesterday When I Was Young." Sure to prove one of his hottest sellers.



**POP**  
**THE MAMAS & THE PAPAS—16 of Their Greatest Hits.**  
Dunhill DS 50064 (S)

This album is a collector's dream come true. It has every hit ever made by this truly versatile group, and is an enjoyable trip down memory lane. This is must merchandise.



**POP**  
**PAUL MAURIAT & HIS ORCH.—L.O.V.E.**  
Philips PHS 600-320 (S)

Paul Mauriat continues to ride high on the best-selling LP charts with his compelling renditions of current pop hits, and this newest outing will keep him there. His lush stringed orchestrations of "Get Back," "The Windmills of Your Mind," "Isadora" and "Oh Happy Day" are a boon to middle of the road programmers, and sales are sure to follow closely behind.



**POP**  
**SAVOY BROWN—A Step Further.**  
Parrot PAS 71029 (S)

Savoy Brown, a top British blues band relying on the strong vocals of Chris Youlden, make their biggest bid yet for chart stardom. The group's current American tour should boost sales on the group's third album, which features a 22-minute medley of top rock 'n' blues tunes. Their unique sound, by Mike Vernon's fine production, is on "Purple Haze" and "Hernando's Hideaway."



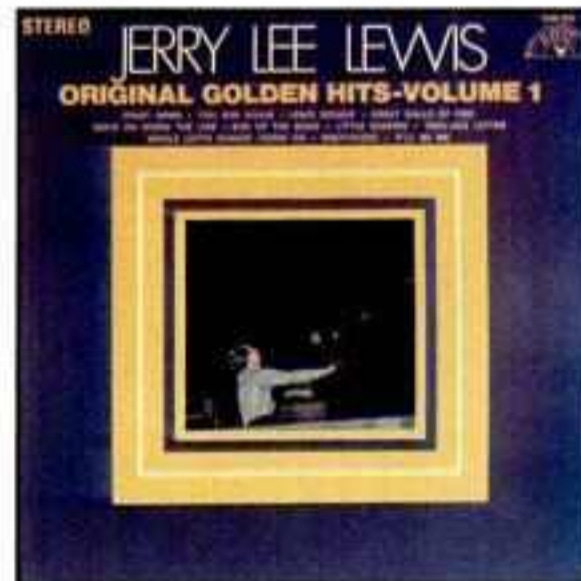
**POP**  
**SWEET THURSDAY—Tetragrammaton T 112 (S)**

This musically sound British quintet bears watching and listening as could be expected from any unit containing Nicky Hopkins, one of Britain's top keyboard men. Most of the material is soft rock and folk rock, such as the extended "Gilbert Street" and the telling "Laughed at Him." "Sleeping on the Side of the Road" is a good harder number.



**POP**  
**RAVEN—Columbia CS 9903 (S)**

In its album debut here, Raven confirms the excellent impression it's been making in a heavy schedule of personal appearances. "Green Mountain Blues," always a big number for the blues rock quintet, stands out here as does the extended "Bad News." "Frumpy" is another good one.



**POP**  
**JERRY LEE LEWIS—Original Golden Hits, Vol. 1.**  
Sun 102 (S)

Released simultaneously with the two Johnny Cash packages, this one by Lewis contains historic Sun sides by Jerry Lee. Material is a combination of country and rockabilly—such as "You Win Again" and "Great Balls of Fire." Collectors will love this disk, and it's a must for dealers, as well as Vol. 2 (Sun 103) released simultaneously.



**COUNTRY**  
**JERRY LEE LEWIS & LINDA GAIL LEWIS—Together.**  
Smash SRS 67126 (S)

The sister and brother team of Linda Gail and Jerry Lee Lewis rode to the top of the country singles charts with their smash "Don't Let Me Cross Over" (included here), and this album follow-up is sure to prove other gems such as "Jackson," "We Live in Two Different Worlds," and "Sweet Thang." A hot programming item, with sales sure to follow.



**COUNTRY**  
**CARL SMITH SINGS A TRIBUTE TO ROY ACUFF—Columbia CS 9870 (S)**

Carl Smith's name has been a consistent one on the Country Charts and Roy Acuff has enjoyed great success over the years in the forefront of great country music writers and publishers. Smith here performs 11 of the best songs associated with Acuff and the natural pairing of talents should prove a heavy sales item.



**COUNTRY**  
**JOHNNY & JONIE MOSBY—Hold Me.**  
Capitol ST 286 (S)

The Mosbys have become one of the hottest duets on the country music scene with a steady string of chart-riding singles, and this LP built around their most recent winner "Hold Me, Thrill Me, Kiss Me," is sure to prove a solid sales item. They're at their best with "Jackson," "Johnny One Time" and a winning "Walkin' Papers."



**COUNTRY**  
**JOHNNY CASH—Original Golden Hits, Vol. 1.**  
Sun 100 (S)

This is a package of historic value. It contains 11 sides cut by Cash during his Sun Records era—including such blockbusters as "Folsom Prison Blues," "I Walk the Line" and "Next in Line." This is must merchandise and will fascinate collectors. The sides still sound great. Note-worthy also is Vol. 2 (Sun 101).



**CLASSICAL**  
**GREAT RHAPSODIES FOR ORCHESTRA—Stanley Black.**  
London Phase 4 SPC 21030 (S)

The richness of London's Phase 4 stereo sound brings a brand-new excitement and beauty to four great and familiar rhapsodies. Stanley Black conducting the London Philharmonic is a deft and fine interpreter of Ravel's "Rapsodie Espagnole," Enesco's "Roumanian Rhapsody No. 1," Liszt's "Hungarian Rhapsody No. 2" and Chabrier's "Españole." A sure winner for both pop and classical buyers.



**CLASSICAL**  
**THE EXOTIC RIMSKY-KORSAKOV—Kingsway Symphony (Camarata).**  
London Phase 4 SPC 21033 (S)

"The exotic Rimsky-Korsakov" is first-rate listening fare for both pop and classical buffs, and Camarata proves a worthy interpreter of this beautiful music. The gems included are "Dance of the Tumblers," "Procession of the Nobles" and the eternally popular "Song of India" and "Flight of the Bumble Bee."



**CLASSICAL**  
**ON THE BEAUTIFUL BLUE DANUBE—New York Philharmonic (Bernstein).**  
Columbia MS 7288 (S)

This album is one of the most exquisite productions it has ever been our pleasure to listen to. It is a gem of a recording from both a technical and aesthetic standpoint. It could aptly be subtitled: "A Marriage of the Geniuses." Bernstein's interpretation of Strauss' masterpieces is a thing of beauty. One wonders why he hadn't done it before.



**CLASSICAL**  
**THE UNIQUE ART OF ANDRES SEGOVIA—Decca 710167 (S)**

Guitar master Andres Segovia presents his transcriptions of Spanish masters, as well as popular Bach adaptations for the lute. Brazilian composer Villa-Lobos' "Prelude No. 1 in E Minor," a most-requested Segovia performance, is featured on this brilliant disk recorded in Spain, while the elaborate "Mallorca," by Isaac Albeniz, and Milan's preludes from his "Homage to Chopin" make this album a must for Segovia followers.



**CLASSICAL**  
**VERDI: LA TRAVIATA—Lorenagar / Aragall / Fischer-Dieskau / Various Artists.**  
Deutsche Oper, Berlin (Maazel).  
London OSA 1279 (S)

Although Lorin Maazel's conducting of this two-LP set is outstanding, the strength of "La Traviata" rests with the Violetta and soprano Pilar Lorenagar here acquires herself splendidly and movingly. Tenor Giacomo Aragall, another Spanish artist, is a revelation as Alfredo, displaying a rich, lyric voice. Baritone Dietrich Fischer-Dieskau completes the fine trio of principals.



**CLASSICAL**  
**HANDEL: MUSIC FOR THE ROYAL FIREWORKS—Menuhin Festival Orch. (Menuhin).**  
Angel S 36604 (S)

The emphasis in these pieces by Handel, intelligently edited by N. D. Bayling, is on Menuhin the conductor rather than Menuhin the violinist, although his virtuosity on the violin shines in the "Concerto for B Flat." The collection of music called "Music for the Royal Fireworks" is given a spectacular performance by the Menuhin Festival Orch. under Menuhin's direction.



**CLASSICAL**  
**RUSSIAN JEWELS—Sutherland London Symphony (Bonyng).**  
London OS 26110 (S)

Two beautiful Gliere concertos are the major works here, both admirably conducted by Richard Bonyng with the London Symphony. Ossian Ellis is the excellent soloist in the "Harp Concerto," while Joan Sutherland sparkles in the "Soprano Concerto." Miss Sutherland also is magnificent in smaller pieces of Stravinsky, Cui and Gretchaninov.



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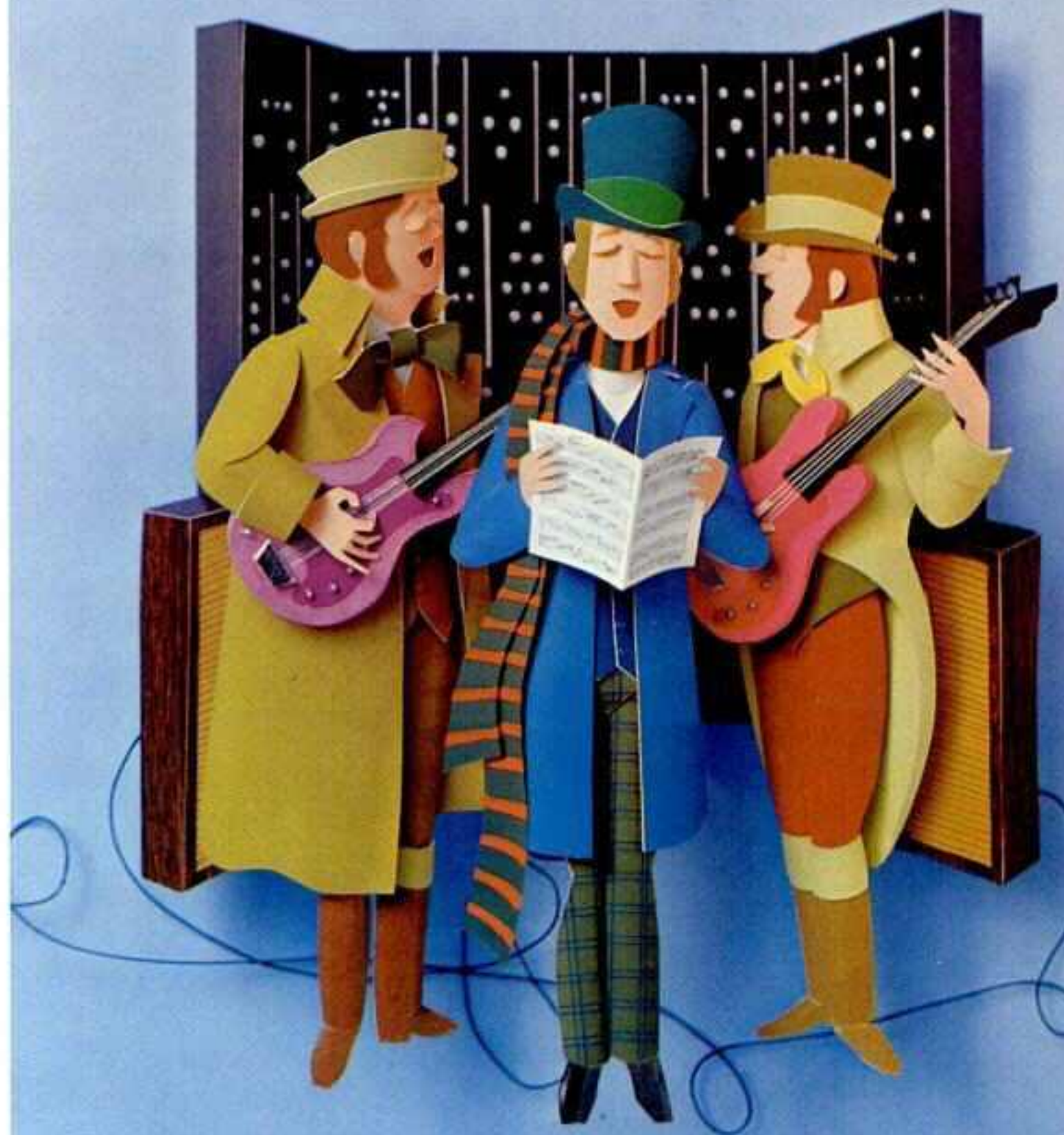
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# Seek Ruling on State Penalty for Illegally Duplicating Product

LOS ANGELES — Duplicators are pressing for a ruling in the U.S. District Court here on the constitutionality of a recently passed state statute making it a misdemeanor to illegally duplicate product.

Tape Industries Association of America, Barry Pressman, Donald Koven, Jean and Robert Holmquist and Stanley Meckler have filed a suit in District Court against Evelle J. Younger, district attorney, and Roger Arnebergh, city attorney.

The plaintiffs seek an injunction, a three-judge panel to review the illegal duplicating law (California Penal Code, Section 653h), and declaratory relief.

Judge A. Andrew Hauk denied a motion by Younger and Arnebergh to dismiss the plaintiffs action on three grounds:

lack of jurisdiction over the subject matter, failure to state a claim for a three-judge court and lack of equity jurisdiction.

He ordered a three-judge court be convened, because "I am not convinced that there is a clear and unequivocal showing that there is no substantial issue of constitutionality raised by the complaint." Judge Hauk asked the chief judge of the U.S. Court of Appeals for the Ninth Circuit to convene a three-judge District Court.

The suit contends that the new statute, in effect, grants a copyright to the owner of the master. Such establishment of a perpetual copyright, in public domain items, violates the copyright laws (Article 1, section 8, clause 8).

(The statute, in part, says persons are guilty of a misde-

meanor who: knowingly transfer sounds recorded on record, disk or tape with intent to sell, use or profit through public performance without the consent of the owner; sells any such article with the knowledge that the sounds have been transferred without the consent of the owner.)

### Seek Injunction

The plaintiffs want a preliminary and permanent injunction restraining Younger and Arnebergh from initiating or prosecuting violators of 653h; a court of three judges to hear and determine the case, and unless Younger and Arnebergh act, they (the plaintiffs) have been denied their rights, privileges and immunities to allow them to copy, and exploit items in the public domain.

(Continued on page 26)



**MUNTZ  
CART-CHART**

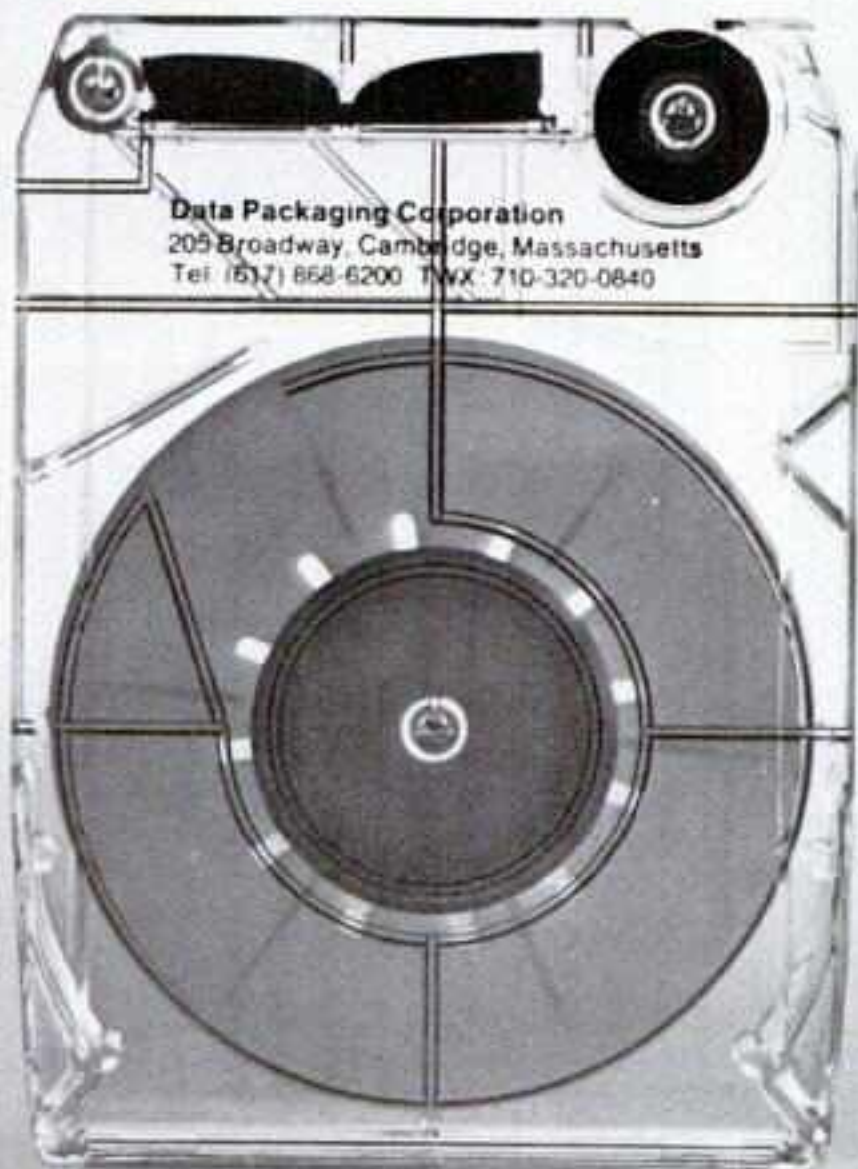
**New Release  
& Hit Index**

**COMPATIBLE 4-TRACK CARTRIDGES**

| Order Inventory Stock No.       | Album & Artist   |
|---------------------------------|--|
| <b>Muntz New Release Index</b>  |  |
| FC4-67599                       | Where The Blues Begin — Sonny Terry And Brownie McGhee                       |
| *4CL-319                        | A Portrait Of Merle Haggard  |
| *4CL-320                        | The Astrodome Presents Sonny James   |
| 4CL-321                         | Seven Lonely Days — Jean Shepard   |
| 4CL-324                         | Yours Forever — Wynn Stewart   |
| VAN-A-6522                      | The Masters Of Deceit — Hensley's Electric Jazz Band & Synthetic Symphonette |
| COM-A-939                       | Spanish Soul — Digno Garcia y Sus Carios                                     |
| *4CL-303                        | Hell's Angels '69 — Motion Picture Soundtrack                                |
| 4CL-243                         | Preachin' — Roy Meriwether   |
| 4CL-310                         | There, I've Said It Again — Nat Cole   |
| 4CL-313                         | A Time For Us — Mel Torme  |
| *DOT-Y-25969                    | True Grit — Billy Vaughn   |
| *STE-Y-37003                    | The Illusion   |
| PRB-A-4505                      | The Soft Machine/Volume Two  |
| FC4-67595                       | Soul Hits — Sax Style — Art Heatlie  |
| *PC4-600-314                    | The Original Music From ABC-TV's Dark Shadows — The Robert Cobert Orchestra  |
| <b>Some Current Supersales!</b> |  |
| EKT-A-75005                     | Soft Parade — Doors  |
| 4CL-2993                        | The Franco Zeffirelli Production Of Romeo And Juliet                         |
| DNH-A-50058                     | Suitable For Framing — Three Dog Night                                       |
| PC4-600-314                     | The Original Music From ABC-TV's Dark Shadows — The Robert Cobert Orchestra  |
| DNH-A-50048                     | Three Dog Night  |
| DNH-A-50060                     | Early Steppenwolf — Steppenwolf  |
| GOR-A-933                       | The Temptations Show   |
| TAM-A-295                       | Time Out For Smokey Robinson & The Miracles                                  |
| GOR-A-939                       | Cloud Nine — The Temptations   |
| 4CL-184                         | Brave New World — Steve Miller Band  |

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The cam post,  
pressure pad,  
and pressure roller  
have been pre-assembled  
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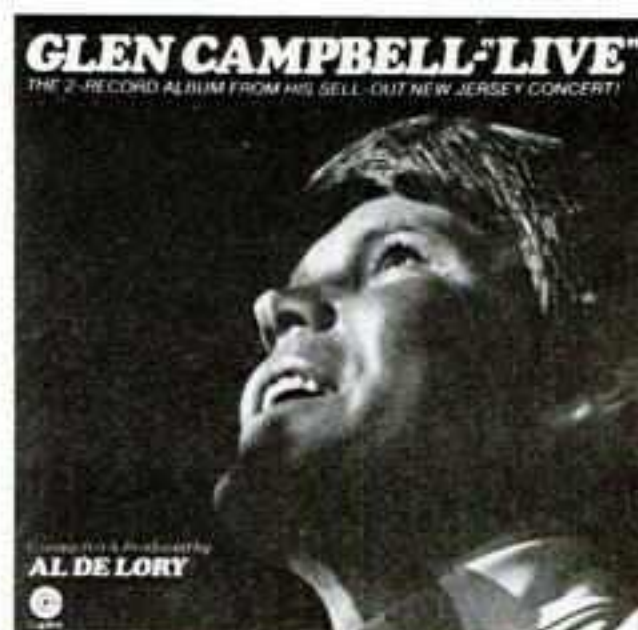


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**A WORLD OF STEREO SALES GIANTS FROM THE 4-TRACK GIANT AND ORIGINATOR OF THE CARTRIDGE CONCEPT.**

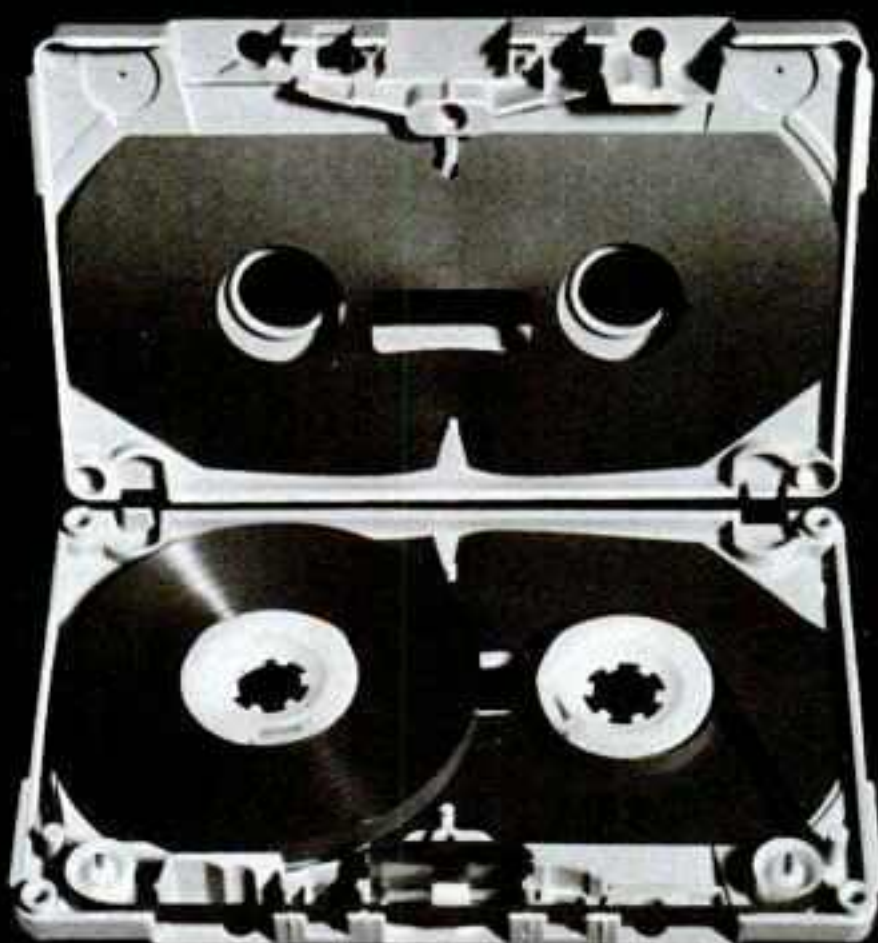


# The Compact Cassette

with the

# 17 Jewel

# Movement

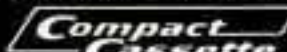


Each individual part of an Audio Magnetics Compact Cassette is precious. 17 parts, each manufactured with jewel-like precision to match Philips (they're the standard for quality) part for part with nothing omitted. We use only the finest of components; special felts from Italy for the pressure pads;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

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## Tape CARtridge

# How to Display Is \$64 Question Sticking Trade

By BRUCE WEBER

LOS ANGELES — Much of the talk these days is about the technological advances made by the tape industry. But packaging is still a major concern. Record companies are becoming increasingly alarmed at the widespread disregard of the packaging perplexity by tape accessory firms, wholesale-distributors-racks and the retailer.

Both the Record Industry Association of America (RIAA) and the National Association of Rack Merchandisers (NARM) are working with both the record-tape industry and independent accessory producers to solve a continuing headache.

The problems of merchandising softgoods and equipment, too, are beginning to multiply. Innovations alone are creating marketing, merchandising and promotional woes.

Is the answer an industry-wide packaging concept?

If so, will record manufacturers concur with tape accessory producers? Which packaging system does the industry use? Will accessory specialists manufacture product to fit the needs of rack merchandisers? Is packaging standardization practical?

Fred H. Rice, national merchandising development manager at Capitol Records, offered three merchandising aids that could solve the packaging problem:

A complete tape department — new releases and best sellers for record stores, service stations, photo shops for wall or floor unit, full display, pilfer-proof plastic outer package that locks either cartridges or cassettes in a clear plastic reusable package; the picture pak, individual graphic outer packages carrying full graphics, liner notes and backbone copy.

"Tape packaging will change," said Rice. "It will be a con-

tinuous change and a faster change. When cassette tape players get the reversible feature, negating the turning over of the cassette, you can bet we'll be in an all new ball game."

S. Harvey Laner, president of Recco, feels that merchandising is the largest single problem in the cartridge field.

Recco has developed a box holder which fits into a browser bin and because of its 12-inch by 4-inch by 1-inch size, discourages pilferage. "Sales have increased 300 percent, up to as high as 35 percent of LP volume," said Laner.

He feels the manufacturer must accept the responsibility to deliver a product which can be displayed, promoted and merchandised for self-service sale.

How to solve the packaging dilemma?

"One way," said Laner, is for retailers to arouse the procrastinating manufacturers of cartridge tape to deliver a product that allows the freedom of sales merchandising expression."

### Goetz Comment

William E. Goetz, chairman and chief executive officer of Music West, said:

"Wholesalers and retailers are not in the packaging business. I believe it is the responsibility of the manufacturers to develop packaging concepts.

"Manufacturers should do more to study display techniques of all forms. They should also become more concerned with bulk packaging."

At a recent RIAA meeting attended by representatives of major record companies, positive steps were taken to resolve some packaging headaches.

It was recommended and approved that if any other package is adopted for the 4-track, 8-track and cassette, they should

*(Continued on page 26)*

NARM TAPE SPECIAL

**RADIANT**

— the world's largest independent cassette and cartridge manufacturer — offers you

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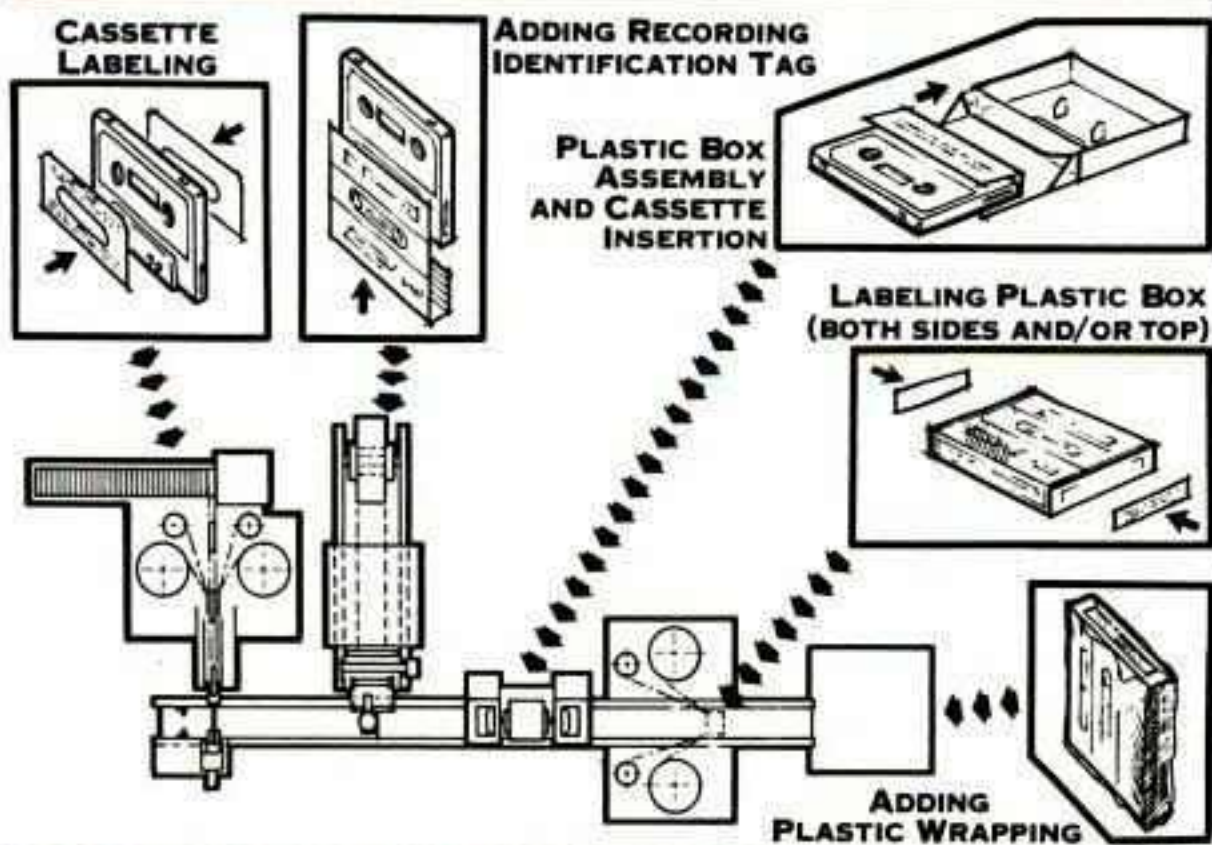
**RECORD EXEC'S  
HOARD**  
**Billboard**

SEPTEMBER 6, 1969, BILLBOARD

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**Can a groovy chick like Millie find happiness with the family stereo?**

**You bet! With the ROBERTS "95" Stereo Cassette Deck!**



The "95" really "grooves," man! A ROBERTS Cassette Deck that plays pre-recorded cassettes through the home stereo system with push-button ease and big stereo sound. Drop in a cassette...and gloriosky! Two solid hours of music without touching a tape. It records, too, from FM stereo, LP records or "live" from microphones. So Millie can program this week's "Top Twenty" with a flick of the switch. You can "groove" a little, too, with this mini-module that brings in maxi-profits from the Teen scene...and from every other audiophile who will welcome ROBERTS quality and high performance with cassette convenience!

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Retail Price: \$99.95

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# BE PART OF THE Billboard

SEPTEMBER 6, 1969, BILLBOARD

We invented stereo-8 for customers with big ears. So when your customers are looking for big, brilliant, full dimensional stereophonic sound... give them what they want. The total pleasure of a Lear Jet Stereo 8 Tape Player.

Big ears are just all the better to hear Lear Jet Stereo 8 with. And this year's line of Lear Jet Stereo 8 Tape Players is the most complete ever. We've got the largest selection of new car units ever offered (from \$59.95 to

\$225.00) ... a wide variety of portables (from \$32.95 to \$99.95) ... and the best selection of home units in the entire industry (from \$59.95 to \$289.95).

And we're doing something more.

We're introducing a car unit, and a home unit that records, as well as "plays back."

So when you stop to think that Lear Jet has the most complete line... the most complete sound... the freshest styling in the field... and an ad campaign that gives you what you need...

Shouldn't you be stocking the new 1970 line of Lear Jet Stereo 8 Tape Cartridge Players? Then you can "throw a party for your ears."

The ring of your cash register.

**LEAR JET  
STEREO 8**

13131 Lyndon,  
Detroit, Michigan 48227

# Lear Jet Stereo 8 gives you what you need.





# Motown Moves Into Own Cassette Tape Operation

DETROIT — Motown Records is moving into its own cassette tape operation, including packaging, merchandising and distribution, beginning Monday (1).

RCA will duplicate Motown's new cassette product, with Ampex, the previous cassette licensee, duplicating only reel-to-reel. Muntz Stereo-Pak will continue to duplicate Motown's 4-track.

Motown's initial cassette release under its own banner will be culled from catalog material.

A fall promotion will emphasize new tape product.

The company will sell cassettes at \$6.95, the same price as its 8-track, which it also markets and distributes.

Mel DaKroob, Motown national tape and album sales manager, said the increased emphasis on tape product is paying off. He feels 8-track tape sales this year will hit three million units. At the end of the first six months of 1969, Motown's 8-track sales increased 120 percent over the same period in 1968.

# Car Tape Unit

LOS ANGELES—Sony has introduced its first car cassette unit, the model 20, which has a push-in front load feature, automatic rejection and power cut-off.

The unit comes complete with car mounting bracket and hardware and a coupon allowing the customer to purchase a three-pack of Superscope cassette tapes at a special \$8.85 price. The tapes will be available shortly from Superscope dealers, who are selling the \$119.50 player.

The unit has a program search capability which allows for location of a musical selection.

# Illegal Duplicating

Continued from page 23

Pressman, Koven and Jean and Robert Holmquist claim they manufacture and distribute prerecorded tape cartridges which have not been copyrighted but have been previously produced, recorded, sold and therefore in the public domain.

The suit says that the plaintiffs purchase the recorded performances and make their own recordings, sell them with labels purchased from Tape Industries Association of America, which collects and transmits licensing fees to the copyright holders or their agents.

The suit also contends that they (the plaintiffs) pay compulsory licensing fees to composers as required by law (Title 17, U.S. Code, section 1(e)).

In another case in District Court involving illegal duplication, defendants have filed an answer to a complaint originally filed by 15 music publishers charging violation of the copyright act.

### Deny Allegations

Patrick Osborn and Robert Paschal, both of Phoenix Tapes, have denied allegations brought by the music publishers. In addition to Osborn and Paschal, other defendants are Christopher G. Hamlin, Richard W. Erickson and Edwin Bethune, all of Phoenix Tapes, and Neal Ames and Tony Prince, both of Hollywood Music Programmers.

Plaintiffs are Shapiro, Bernstein & Co., Sunbeam Music, Hollis Music, Almo Music, Patricia Music, Cotillion Music, Archie Bell (Orellia Music), Fourteenth Hour Music, Russell-Cason Music, Kipper Music, Summit Music, Vogue Music, Twentieth Century Music, Hastings Music and Leo Feist, Inc.

In answer to the charges, the defendants claim:

- Copyright owners have themselves used the musical compositions for the reproduction of the work, or have licensed others to do so.
  - The plaintiffs fail to state facts sufficient to constitute a claim.
  - They have sought to obtain the names of the proprietors of the copyright works they have manufactured.
- (Prior to the court action, the defendants had not secured such names, according to the brief, but have paid the sums into a trust account to be held for the benefit of such proprietors.)
- They feel the plaintiffs have refused, or would refuse, payment.

# Data Packaging Doubles Output

CAMBRIDGE, Mass.—Data Packaging Corp. has doubled its production capacity for cassettes and cartridges. The firm now uses more than 86,000 square feet of production space at its Kennebunk, Me. plant.

William F. Stevens, general manager of the Data Packaging Division, said that weekly shipments of cassettes and cartridges have exceeded 850,000 units since Aug. 4.

Data Packaging Corp., a publicly owned company (OTC), manufactures peripheral equipment and supplies for the data processing, cosmetic and music industries.

# How to Display

Continued from page 24

have a width not greater than 4 1/8 inches and 12 inches high and a thickness to be not greater than 1-inch for cartridges and 3/4-inch for cassettes.

The decision by the RIAA may help standardize the general shape of an outer package and meets most of the specifications of the outer packages that are currently on the market.

In short, before the industry can look at the exploding 1970's, it best solve the packaging dilemma in the 1960's.



# Your own thing.

Every issue, we customize over 100,000 copies of LISTEN for some of the country's most prominent distributors, rack jobbers, and tape clubs.

We imprint our cover with their trademarks. Bind-in their order forms. Make up special inserts.

We could do the same for you. Or something entirely different. The fact is, there's practically no end to the ways we can modify the basic LISTEN format. We're as flexible as tape itself.

Customizing doesn't cost an arm and a leg. You can get in on the action for very little money.

And for that money you get a prestige piece that works for you as a powerful sales accessory. Full-color cover. Editorial features on name artists. Reviews of new releases. And complete, computer-accurate listings of everything on tape, in all the tape formats—4-track and 8-track cartridge, cassette, open reel.

But maybe you'd like to try us on for size first. Fine. Order a quantity. Put our self-merchandising display on a counter. Then sit back and see how well LISTEN sells tape. And sells itself (at up to 50 percent profit).

The coupon will start things rolling. Or,

if you're going to be at NARM in Dallas, let's discuss things "person-to-person."

**LISTEN**  
1808 Rittenhouse Square  
Philadelphia, Pa. 19103

I'd like to know more about your customizing deal.

Send me a sample copy and dealer/distributor quantity price list.

Name .....

Street .....

City ..... State .....

Zip .....



**LISTEN** —the indispensable accessory on both sides of the tape counter.



# Hardware Men Woo Key Account Racks

LOS ANGELES—Hardware manufacturers are beginning to woo rack merchandisers who service major national accounts.

Rather than replacing their own independent network of distributors, hardware producers are looking at the rack jobber to supplement distributors and reach the market, through mass merchandising chains.

Many equipment companies feel independent distributors cannot supply national accounts, such as B. F. Goodrich, Goodyear, White Front, etc. By working with major racks, equipment producers are able to market product across the U.S.

In many cases, equipment is shipped to warehouses belonging to rack merchandisers who then ship to national accounts. The plan saves shipping fees by the manufacturer to individual stores and allows hardware producers to use racks to inventory product.

Often, a hardware manufacturer saves costs by allowing the rack merchandiser to service the account with marketing aids and displays. By working with a rack, the equipment producer saves conference time by discussing product with one buyer, rather than talking with individual buyers representing a handful of outlets.

Several manufacturers already are using rack merchandisers in specific areas to market their equipment; namely,

Belair Enterprises, Craig, Sharp, Viking, Concord, Tenna, Philco-Ford and Panasonic.

Belair, manufacturer of 8-track and cassette portable stereo players, recently named ABC Records & Tape Sales Corp., the distribution-rack arm of ABC, as its distributor in Texas.

It also will have its equipment merchandised in more than 1,000 Goodyear stores in eight major markets via ABC, which supplies a large part of the Goodyear chain with tape.

To protect its network of independent distributors, Belair Enterprises will only use rack merchandisers to service national accounts. "We're not trying to put our distributors out of business," said Rod Pierce, Belair marketing vice-president. "Our goal is to enhance our product in mass merchandising chains and still protect our independent distributors."

Belair also merchandises its players through Transcontinental

Transcontinental also merchandises Panasonic's 8-track auto player, Philco-Ford's 8-track portable, Tenna's 8-track auto unit, Concord and Sharp's cassette units and an 8-track auto unit from Viking.

Bill Hall, Transcontinental Music Corp. vice-president, feels the rack jobber is able to offer national accounts a hardware merchandising program.

*(Continued on page 28)*

# For Reliability, Experience and Leadership . . . TAPE CARTRIDGE PRODUCTS FROM TELEPRO



## Fidelipac® 880 "Fool-Proof" 8 Track Cartridge

Tele-Pro designed the 880 for the Professional duplicator. Perfectly aligned closure opens and closes without expensive jigs or machines. Pinch roller and pressure pads provide proper alignment which withstands temperature variation, physical abuse, and

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- All standard lengths
- Loaded with our own Fidelitape®
- Private labeling
- Head cleaners, too
- Smoke-tinted styrene
- Display counter packed
- Immediate delivery
- Pre-leadered for duplication

## TelePac COMPACT CASSETTES

Made in U.S.A. — licensed by NAP — pre-loaded with Fidelitape® — pre-leadered or unassembled — private labeling. All lengths — plastic mailer boxes — display packaging.

4 and 8 track empty and loaded cartridges. Head cleaners, too.



Write or call TelePro for speedy information on your tape cartridge requirements.

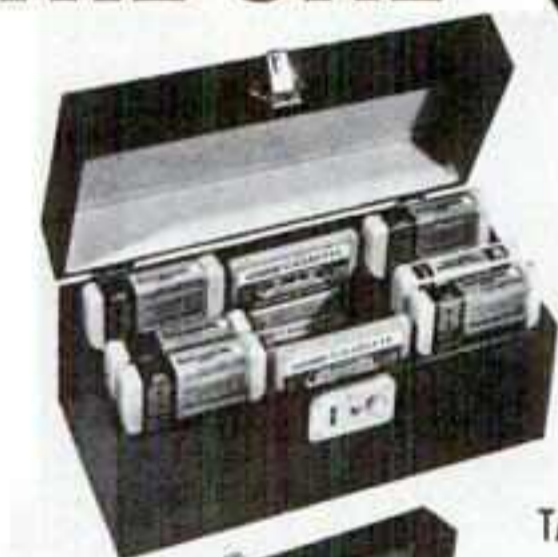
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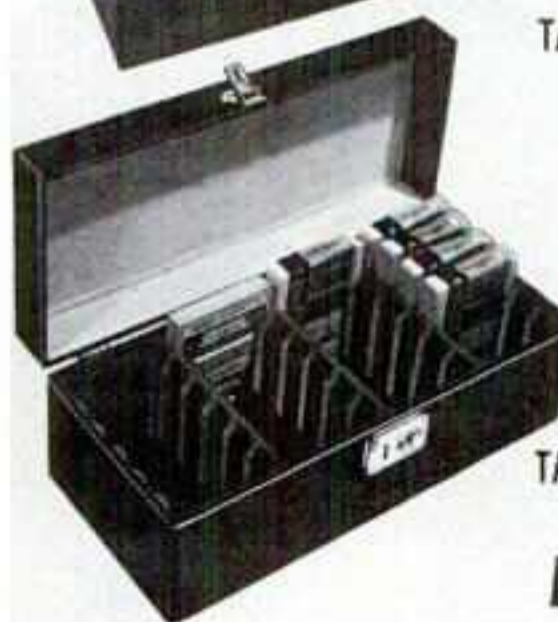
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TA-52 Deluxe Tape Cartridge Case  
Holds 15 cartridges



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**NOW!** A New Concept in Color! The Two Tone from Le Bo, the Only Two-Tone Color on the Market. Six attractive decorator colors done in Black Crush, Alligator Black—Brown—Red. And the All New Alligator Blue and Alligator Green. Once you See These New Colors All Others become drab. Deluxe wood construction. Genuine high pile rayon flocked interior. Available in Two Sizes.

**Products Co., Inc.**

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



## Cap Push on Country, Contemporary Titles

LOS ANGELES — Capitol bows two tape promotions this month on country and contemporary product. The country campaign goes under the banner "Look Who Capitol's Corralled." The country promotion spotlights 16 titles, the pop program 12. All of the titles are new to the label's cassette catalog.

A barn shaped counter bin has been designed for both cassette and 8-track product.

Three of the tapes are of a variety nature blending various artists and selling for \$1 less than normal 8-track (\$6.98) and cassette (\$5.98).

These two promotions are timed to break in September at a time when the label is bow-

ing its simultaneous releasing program (reported exclusively in last week's Billboard) of tapes and albums.

Simultaneous releasing, the company claims, will benefit tape only retailers because of the airplay, advertising and in-

store displays which Capitol develops for album product. Capitol's initial simultaneous release package comprises 17 titles by such artists as Merle Haggard, Stan Kenton, Nat Cole, Bob Seger, Mel Torme, Jim and Ingrid Croce, the Fourth Way, Zoot Money, Sonny James, Jean Shepard, Cliffie Stone, Wynn Stewart, Roy Meriwether, Jim and Jesse, Melba Montgomery, Jan Rubini and the Surf Symphony and a country compendium package.

## Auricord's New Tape Cassettes

NEW YORK — Auricord-Scovill has introduced a quality line of tape cassettes for OEM use with Auricord's cassette systems and other standard cassette recorders.

The tape used in the cassettes is a low-noise, high-output product slit to extremely close tolerance for reduction of edge effects. Careful particle size and binder control is exercised to minimize oxide loss and drop-

out. It is encased in a sturdy, two-piece container screwed together for easy access. Precision rollers and lubricated edge supports assure extremely low internal friction. High-strength hub attachment is guaranteed through the use of leaders.

The cassette tapes are available in standard lengths, without identification labels, permitting users to stamp as required.

# BETTER ENOUGH



## Nancy Sinatra's Drummer Man

A single so nice, you won't stop listening. On Reprise (0851), where nice things are, usually.

## Hardware Producers

• Continued from page 27

"What a retailer gets when he takes on a rack merchandiser is a basic inventory service which the retailer (location) pays for. Besides not having to clutter up a warehouse or stock room with hardware, the retailer does not have to spend time on ordering, maintenance, inventory or marketing."

Craig, besides using its own independent distribution outlets across the U.S., is finding rack merchandisers a capable hardware source. The company uses Heilicher Bros. in certain areas to market the broad line of Craig 8-track and cassette units.

In turn, rack merchandisers are working with hardware manufacturers in obtaining co-op advertising and promotion dollars for their outlets.

Marc Bertone, sales manager at Transcontinental's Denver location, is using radio and newspaper promotions to exploit both tape and hardware throughout the eight-state Rocky Mountain region.

"Advertising in college newspapers is beginning to pay off for hardware equipment," said Bertone.

While major rack merchandisers are eager to handle hardware, the equipment manufacturers already have begun a program to woo the rack jobber.

## GRT Three Pact

• Continued from page 14

"Groupies." Sun will release tapes on the "Greatest Hits of Johnny Cash," Jerry Lee Lewis and Carl Perkins.

In addition, GRT's contract with Shelby Singleton's SSS International group of labels has been extended through 1972. First release from Skye will be Gabor Szabo's "1969" and Gary McFarland's "America the Beautiful."

**Billboard**  
has the... "IN" side story  
on  
**Audio Retailing**  
**Billboard**



# The Rack, Once Thought Doomed, Alive & Well & Living Nicely

By RADCLIFFE JOE

NEW YORK — Eleven short years ago, many people in the recording industry were predicting that the rack jobber, then creeping on the scene like the malignancy of old age,

would come like water and go like wind.

Today, those so-called visionaries are eating their words. Their prophecies have fallen apart. The irksome, illicit infant of the trade has developed

into the giant of the industry, taking as much as 65 to 70 percent of the retail market.

It all started just over a decade ago when a few progressive thinkers, visionaries in their own right, developed the

rack jobbing method of distributions, by placing toiletries and other small handy items into specially designed racks strategically located in supermarkets, camera shops, drugstores and other similar organizations. Later records and tapes were introduced.

Today rack jobbing is a multimillion-dollar business, which has moved with giant strides from the increasingly dated state of manual merchandising, to a highly automated state. For

confirmation, one needs look no further than the Transcontinental Music Corp.

TMC, a wholly owned subsidiary of the Transcontinental Investment Corp., services an estimated 11,000 racks across the country, handling both tape and record product.

To assure its customers of the best service and to stay on top of a market which constantly changes and expands, TMC has developed some of the most sophisticated methods of merchandising and inventory control available to the industry.

A spokesman for the organization said that TMC's executives are always thinking ahead of ways to better their day-to-day administrative activity, their promotion department, their sales service organization, their shipping operation and all the myriad avenues.

He disclosed that TMC's data processing department has, in a very short time, become one of the firm's most essential tools.

"In addition to handling payroll and billing, the company's data processing department prepares and pre-tickets TMC merchandise. These color-coded tabs which contain information such as category and catalog number, are separated at retail level, and returned to TMC headquarters where the information is placed on punch cards and fed into the computer," he said.

"This enables sales service people to keep close watch on inventories, and up-date, supplement or replace tapes and records as the case may be."

The TMC computer also helps speed deliveries as orders are translated into categorized numbers enabling warehouse order pickers to make up a number of shipments at a time instead of picking and packaging each order separately.

The importance and versatility of the computer in racking is also manifested in its role in the unusually yeoman task of purchasing stock. The printouts tell buyers not only to buy to replenish in-store inventories, but to what extent a particular release should be overstocked in preparation for future demands.

Trend-spotting is another facet of the TMC computer. By careful analysis of day-to-day activity, the company's sales force determines the acceptability of new releases, and stock customers with the product in anticipation of the expected sales boom.

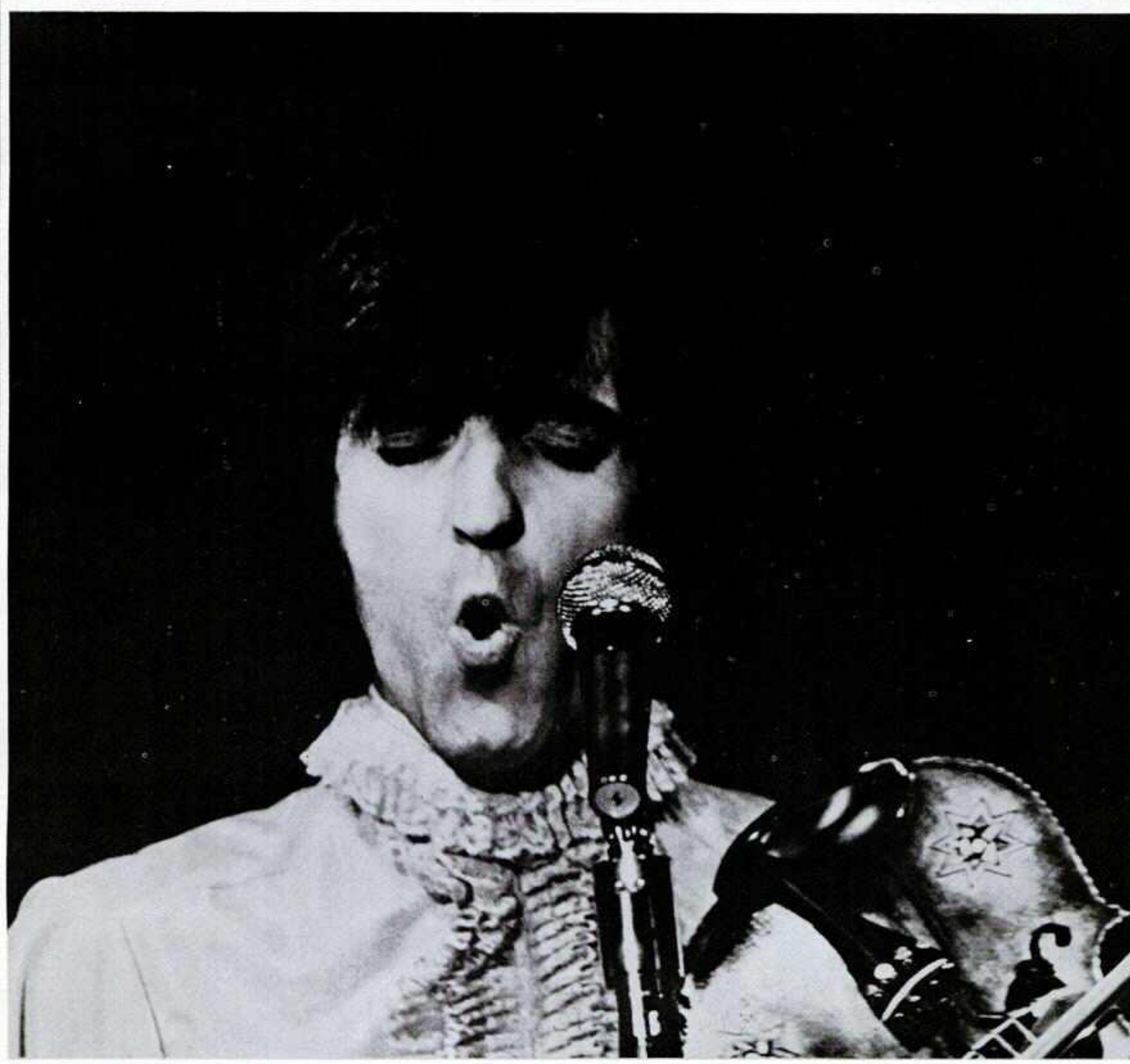
Continuing its seemingly endless role in the rack jobbing business a computer operation can also locate urgently needed product immediately. As in the case of the TMC computer which locates warehoused product almost at once if an artist's appearance in concert in a certain town results in a depletion of his product from the shelves of the racks.

Unlike the early days of the rack jobber era when racking seldom extended beyond refurbishing and refurbishing racks with chart riding merchandise, rack jobbers today have developed into specialists in their field. They have become merchandisers par excellence, offering their clients proper inventory control and assuring that current, in-demand product is always available.

As the business grows in sophistication, and rackers merge, or distributors become rackers and vice versa the trend moves to better packaging, better advertising and promotion and a

(Continued on page 30)

# TO MAKE IT. BIG.



## Doug Kershaw's Diggy Diggy Lo

By the Ragin' Cajun  
A single (W7329) from his interesting  
new Warner's album.



TOP 40 RADIO  
**WFUN**  
 MIAMI  
 IS PLAYING  
**'FIFTY STARS'**  
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## Ampex Solo Distrib, Duplicator for Vault

LOS ANGELES—Vault Records is going to Ampex for exclusive cartridge duplication and distribution. Ampex, along with GRT and Muntz Stereo-Pak, are all on non-exclusive arrangements.

The exclusive Ampex deal will provide the duplicator with coverage in all configurations.

Vault has been using Liberty Tape Duplicators for some of its cassette duplication. In this instance, Vault sold the cassettes itself through its own record

distributors who had the capability to handle both systems. Approximately 15 of Vault's record distributors have been selling Vault cartridges in their regions.

Ampex is already duplicating Vault's six new albums, featuring performances by the Ashes with Pat Taylor, a rock band; Lightnin' Hopkins, the veteran blues singer; the Chambers Brothers' psychedelic rock style; jazz pianist Hampton Hawes with a large string orchestra; Waldo De Los Rios with a Spanish orchestra, and the Hawaiian Strings.

According to the label, albums which did not sell very well are moving in cartridge configuration, with 8-track the leading system.

### RCA Tapes

NEW YORK — RCA is issuing 19 8-track tapes in September, including product on Camden and Red Sea. The release includes two twin packs, Charley Pride's "Pride of Country Music" and "The Country Way," and a Camden unit.

The Red Seal release features Henry Mancini conducting the Philadelphia Orchestra Pops, "Debut," and a Eugene Ormandy package.

The pop release includes John Hartford, Paul Anka, Ed Ames, Anthony Newley and Floyd Cramer, among others.

## The Rack, Alive & Going Strong

• Continued from page 29

closer liaison with manufacturers and distributors.

In the tape business, packaging has been, and still is one of the major headaches of the rack jobber who is faced with the problem of wide-scale pilferage because of the compactness of the cartridge and cassette.

However, the problem appears to be heading toward a workable solution as manufacturers, represented by the RIAA (the Record Industry Association of America), and members of NARM (the National Association of Rack Merchandisers) take steps towards resolving the dilemma.

Probably the most acceptable solution to date is the approval by the RIAA of a standardized package, 4 1/8-inches wide by 1 foot high by an inch thick (3/4 of an inch in the case of cassettes), which, because of its bulk, would thwart pilferage. Meanwhile several other innovations, including a pilfer-proof browser pack, are being developed.

Outside of the dilemma of suitable rack packaging, another of the gripes of the racker jobber is current price fluctuations in the tape market. Stuart Mont, vice-president and general manager of the Fine Tone Corp., said that the absence of stable prices in the industry is hurting and confusing the dealer. He said that the time for price stabilization is now before

permanent harm is done to the industry.

Another and probably the most serious of the problems facing the industry is the slow but sure disappearance of the demarcation lines between rackers and distributors.

This latter problem began rearing its head early in the life of the racks. Some of the smarter old-line distributors envisioned that the rack would eventually develop into the mouse that roared, and became rack jobbers, while the rackers, growing in status and power, began chafing at the bit for distributorship status.

When the latter situation began developing, many of the manufacturers began developing a hard-line attitude and refused to give a distributorship to the rack jobber. Undaunted, and affluent enough to take the bull by its horns, they in turn began buying out smaller distributors. Today, the lines between the two are no longer clearly defined, and, although an uneasy calm exists over the industry, yet everyone readily admits that the situation is explosive.

Meanwhile, the market continues to move with the beginning of a trend to budget tape, which according to Mont of Fine Tone, is catching up in drug and food stores.

The new Ampex revolving display unit is also beginning to move. But Mont sees Play-tape and reel-to-reel configurations as dying items, and said that cassette and 8-track are the two current best sellers on the market.

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# Talent

## Joni, Crosby & Stills Rack 'Em

LOS ANGELES — Joni Mitchell and Crosby, Stills, Nash & Young brought contemporary lyrics and rhythms to the Greek Theatre on Aug. 25.

The teaming provided a program rich in melodic strength, clarity of tones and a profusion of country and rock strains.

The first half of CSNY's act was pure unamplified guitar expertise and a very heavy diet of rich harmonic singing. Graham Nash, a former Hollie, was a roving harmony singer, working with David Crosby, a former Byrd, and with Neil Young, formerly with Buffalo Springfield.

The opening number, "What Have You Got to Lose," which ran for a rousing 12 minutes, featured the original trio, with Young, the newest member appearing on the sixth selection. During this first half of the group's act, the set resembled musical chairs as Stephen Stills, another former Springfield member, and his associates each took solos.

The group's rich harmony work resembles a country music barbershop quartet. They sang

their own compositions, with Stills, the lead guitarist, offering a traditional country blues song about a lost love.

It took eight songs for all the players to get on stage. And after one number they put down their acoustic instruments and went amplified, which completely changed the mood from softness and delicateness to a hardened, driving rock, more urban than countrified.

CSNY sang 14 songs and completely avoided offering their chart single, "Marrakesh Express." A number of the songs they did offer carried the banner of youth and its strong beliefs in humanity. "Long Time Gone," "Find the Cost of Freedom" and "Stick Together" done with Miss Mitchell as the finale, carried the political banner forward.

Miss Mitchell, frail in appearance, but possessing a beautiful voice, rich in clarity and understanding, offered 12 songs, the majority hers. She is a fine unamplified guitarist and pianist, whose simplicity of chord progressions is marked by

the complexity of her lyrics. The "Circle Game" was clearly understood, as was "Both Sides Now." **ELIOT TIEGEL**

## Binding Force Is New Force With Solid Backing

NEW YORK — Ever since the phenomenal success of Blood, Sweat and Tears, there has been a steady stream of groups with horns attempting to capitalize on their sound. The Binding Force, a seven-member group which opened a two-week engagement at the Cafe A Go Go Aug. 19, is one of the few that adds originality to the now common brass sound. The group's main strong point is Allan Coleman, who is their lead singer and writes most of their material. He has an exciting singing and performing style that hints of future fame and he has chosen his backup musicians well. Other standout group members are Bruce Williams, who doubles on tenor sax and flute, and Al Largo, whose drumming is a worthy pillar of the group.

Also on the bill is the Fifth Avenue Band, recently signed with Warner Bros., who have a solid commercial sound, folk-singer Tom Brimm and rock group, the Third Eye. Headlining is Blue Thumb duo, Tyrannosaurus Rex.

**DANIEL GOLDBERG**



GARY BURTON, second from right, is honored at an Atlantic party at Burton's recent opening night at New York's Village Vanguard. With Burton are Nesuhi Ertegun, left, Atlantic vice-president; Mrs. Burton, and Atlantic producer Joel Dorn.

## Burton Unit 'Together'

NEW YORK — The Gary Burton Quartet opened its stint at the Village Vanguard on Aug. 19 with a selection of music from Antonio Carlos Jobin to his own creations which brought raves from the small audience.

The Atlantic Records artists are one of the most coherent, cohesive young jazz groups. Their work ranges from lively, racy sounds to moody, contemplative tunes.

Unique arrangement by Burton, the band's leader and vibes player, gives each member of

the quartet an opportunity to express himself. The result is a harmonious cohesion, which at the same time spotlights the talents of each member.

The repertoire scanned the pages of jazz music from the fast-moving pulsating, "Walter L." to the dreamy, nostalgic "On the Third Day" and gave the group an opportunity to show its dexterity as musicians and expertise as arrangers.

Jazz experiences like the Gary Burton Quartet are growing less and less frequent. No jazz enthusiast should miss it.

## Nelson in a New Groove—And Scores With an Oldie

NEW YORK—Rick Nelson joined the string of early rock performers seeking to change their images through an engagement at the Bitter End, when he opened there on Aug. 22. But, although his newer material included two Bob Dylan tunes that went over well, it was in the old rock "Believe What You Say" that he scored his biggest success.

Nelson, a much matured performer, has a strong asset in his good voice quality, which he used to good advantage in his latest Decca single, Bob Dylan's "She Belongs to You," Dylan's

"I Shall Be Released," and Tim Hardin's "The Lady Came From Baltimore."

But "Believe What You Say" was the evening's real winner. With renewed interest today in early rock, this number showed a route Nelson can pursue with success, as the Everly Brothers did in their two Bitter End engagements. Even Dion, very much in the folk bag today, did not ignore his early rock successes when he played the Greenwich Village club.

**FRED KIRBY**

## Ramblers Give Club A Country Kickoff

LOS ANGELES—Everything was back in its place again. Inside the Ash Grove, the New City Ramblers were playing country folk music, and outside, banjos and guitars were blending in informal jam sessions.

The Ash Grove, this city's leading emporium for rural American music, was back in business. A disastrous fire April 23 had gutted the club, which had opened in 1958. As the result of the volunteer work of 300 persons, according to a count by owner Ed Pearl, the club was able to be rebuilt and was reopened Aug. 22.

Many of the people playing stringed instruments outside the

club had moved to an alfresco setting after hearing the three New City Ramblers perform a variety of country styles. Working with unamplified string instruments, Mike Seeger, John Cohen and Tracy Schwarz played such songs as "Wild Is the Weed," "In the Pines," "Salt River" and "My Home's Across the Blue Ridge Mountains." A young, appreciative audience enjoyed the songs, laughed at the group's planned foibles in playing off key and developing a light comedy mood.

Sharing the bill was Mississippi bluesman Fred McDowell, who was accompanied on unamplified guitar by Bernie Pearl. McDowell's own amplified guitar sound, and his gentle shouts, re-created a mood of old bluesville for the young listeners. McDowell was a study in restraint, singing sad songs in the traditional rural Southern style, many of his words poorly pronounced, his guitar playing keyed to a high-pitched twang.

McDowell's unannounced songs were short for blues, he chose not to develop any selections, running it down once and then went into another of his evergreens. When he sang "Baby Don't Go," the crowd call clapped in time.

Ed Pearl sat his audience in concert style on opening night. There were no tables. Eight floodlights provided the only stage illumination. Everything happened in a bare shell of what will eventually be a completely finished and decorated club.

J. B. Hutto and his Hawks are in the club through Sunday (7) with Brownie McGhee and Sonny Terry following Sept. 12-21. On that bill will be John Semien and his Cajun band.

**ELIOT TIEGEL**

## 10 Concerts on L.A. Jazz Fare

LOS ANGELES — Ten concerts will comprise the Pilgrimage Theater's Fall Jazz Festival, spread over Sundays from September to November.

The series of free jazz concerts began last spring at the outdoor theater across the highway from the Hollywood Bowl, sponsored jointly by Musicians' Union, Local 47, and the County Dept. of Parks and Recreation.

The fall schedule, as arranged by coordinator Tony Ferraro, includes: Stan Kenton, Sunday (7); Shelly Manne and His Men, Sept. 14; Mike Barone orchestra, Sept. 21; D'Vaughn Pershing Quartet and Kellie Greene Ensemble, Sept. 28; Vi Redd Quartet, Oct. 5; Gerald Wilson Band, Oct. 12; Matty Matlock band, Oct. 19; Tommy Vig orchestra, Oct. 26; Dave Mackay Concert Quintet and Bill Plummer and His Cosmic Brotherhood, and Pete and Conti Candoli and a battle of trumpets, Nov. 9.

## Campus Dates

Oracle's Jaime Brockett plays Boston College on Wednesday (10). Other dates include Dean Junior College, Franklin, Mass., Sept. 20; Bentley College, Waltham, Mass., Oct. 4; Penn State University, Oct. 5; Brandeis University, Oct. 12; Clark University, Worcester, Mass., Oct. 19; and Massachusetts Institute of Technology, Oct. 25.

Epic's Sly and The Family Stone perform at St. Bonaventure College, Oct. 2; Providence College, Oct. 3; Kent State University, Oct. 5; Dartmouth College, Oct. 11; State University of New York at Oneonta, Oct. 24; Hamilton College, Clinton, N.Y., Oct. 25; and Westchester (Pa.) State College, Oct. 31.

Crewe's Oliver is slated for Westport (N.Y.) Academy on Sunday (7) and the Philadelphia College of Pharmacy, Sept. 18.

Octave's Erroll Garner plays Dickinson (N.D.) State College on Oct. 10.

Atco's New York Rock & Roll Ensemble appears at Potsdam (N.Y.) State College, Sept. 12; University of Bridgeport, Sept. 18; Harpur College, Vestal, N.Y., Sept. 19; Southwest Missouri College, Sept. 25; Rockhurst College, Kansas City, Mo., Sept. 27;

and Washington University, St. Louis, Sept. 28.

Date's Peaches and Herb perform at Florida State University on Oct. 11; Virginia State University, Oct. 31; Knoxville (Tenn.) College, Nov. 1; and Miami Dade Junior College, Jan. 21.

The Hello People play Fairleigh Dickinson University, Saturday (6) and the University of Guelph in Canada, Wednesday (10).

## Album for Buddah

NEW YORK — Progressive Media Productions is completing an album with Lou Christie for Buddah, not Metromedia as previously reported.

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# King of the Blues Courts Fans

NEW YORK—The Pavillion, which has become a most popular New York summer place to listen to rock, presented another well balanced and successful show to a capacity crowd on Aug. 23. The enthusiastic gathering listened to music from Poco, Albert King and the Chambers Brothers.

King, Stax artist, is a blues great who has gained a tremendous underground following in the last few years. A huge man, he presided over the several thousand teens with authority and music, exuding the feeling of a grinning daddy, seeing his children for the first time. Half of King's show is the talk with which he precedes his songs. Besides amusing with his folksy humor, he builds an affectionate kind of suspense, playfully dangling his music before the

eager throng before he gives it to them. Instructing them to dance or clap their hands "if the spirit grabs you," he suddenly launches into his arrow-shaped guitar with solitary force living up to the title of one of his LP's, "Live Wire-Blues Power."

As a guitarist, he is virtually without peer. Concentrating on sound rather than speed, his musical and vocal style are the roots which have influenced many of the top English blues musicians. King has been doing this show for years but his performance always seems fresh.

He does the definitive versions of blues standards like "Crosscut Saw," "Kansas City" and "Pretty Woman," adding something new in music if not in words every time. "Born Under a Bad Sign," King has

finally received well deserved acclaim. His genius is not only for music but for his universal ability to communicate, making him a diverse and unusually magnificent performer.

Epic's Poco played two short sets and proved that having members who are good musicians does not ensure a good group. About half of the group are former Buffalo Springfields but their sound is the now familiar Southern California country-rock.

Performing material from their album "Pickin' Up the Pieces," they failed to establish any real identity, sounding more like a catalog of country-rock than an exponent of it. This is especially true in their country numbers, which bears, by the way, very little relationship to genuine country music.

Their rock material is much less self-conscious and more authentic and enjoyable. It seems as if country, like blues a few years ago, is destined to become a mannerism in many groups who cannot handle it but choose to try due to their allegiance to musical trends.

The incorrigible Chambers Brothers were the reason for most of the audience and, as always, they earned their pay. Able to excite the crowd with an evil grin, the self-styled psychedelic soul group presented their glamorous image of bad guys making good. They never desert the audience and their image is an even stronger attraction than their music. Their

## Signings

Stanley Turrentine signed with Canyon Records, who plan an album for the jazz saxophonist.

Barbara Randolph to LHI Records. . . . Doug Kershaw, Cajun fiddler, joined Warner Bros.-Seven Arts, where a September album is planned. . . . Otis Matthew to Exotic Records. . . . Prince Albert and the Cans, formerly as Pure Funk, signed with Philips.

Advancement to Mercury Record Corp. with a label designation to be determined. . . . Al Capps signed with Pendulum Productions to arrange Jerry Naylor's upcoming Columbia singles. Eddie Beram, singer-writer, also joined Pendulum. . . . Portable People to Damo Productions. . . . Carl Hayre and Alicia Magjuna, Peruvian husband and wife writing team, signed with Peer International Corp. They record for Virrey in Peru. . . . Longbranch and Pennywhistle to Amos, where their first single "Jubilee Anne" was produced by Tom Thacker.

Chakras signed with Reprise, where Jim Hilton will handle production, including "City Boy," the

(Continued on page 35)

music is still in fine shape, though. Despite attempts to encompass songs like "To Love Somebody," that don't work, and little new material, their catalog of hits is ample entertainment for the most demanding ears. They did "Time," of course, and "Can't Turn You Loose," and some nameless screeching soulsters which took the set well into the morning. They are still among the most popular, unique, and consistent performing acts.

DANIEL GOLDBERG

## Patterson Unit the Gospel

NEW YORK — The Museum of Modern Art Concert in the Garden presented an evening of polished gospel music on Aug. 14, featuring the Minit mRecords group the Robert Patterson Singers.

The Patterson singers are a large ensemble consisting of six female singers and a group of musicians. The singers, resembling the Supremes in appearance and demeanor, went through their set with all the professionalism and showmanship of that soul group. Their voices left nothing to be desired. But some-

thing was lost amid all the glitter in their slick interpretations of gospel material. Making up in style what they lost in spontaneity, however, they presented some palatable gospel numbers like "People Get Ready," to the sellout crowd. The group seems to have carved out a successful niche miles from "down home."

Also on the bill were the Isaac Douglas Singers, another Minit group. They were warmly received.

DANIEL GOLDBERG

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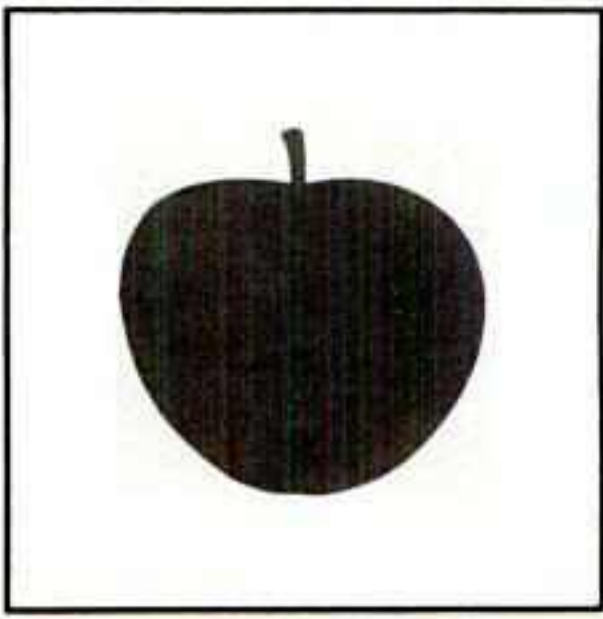


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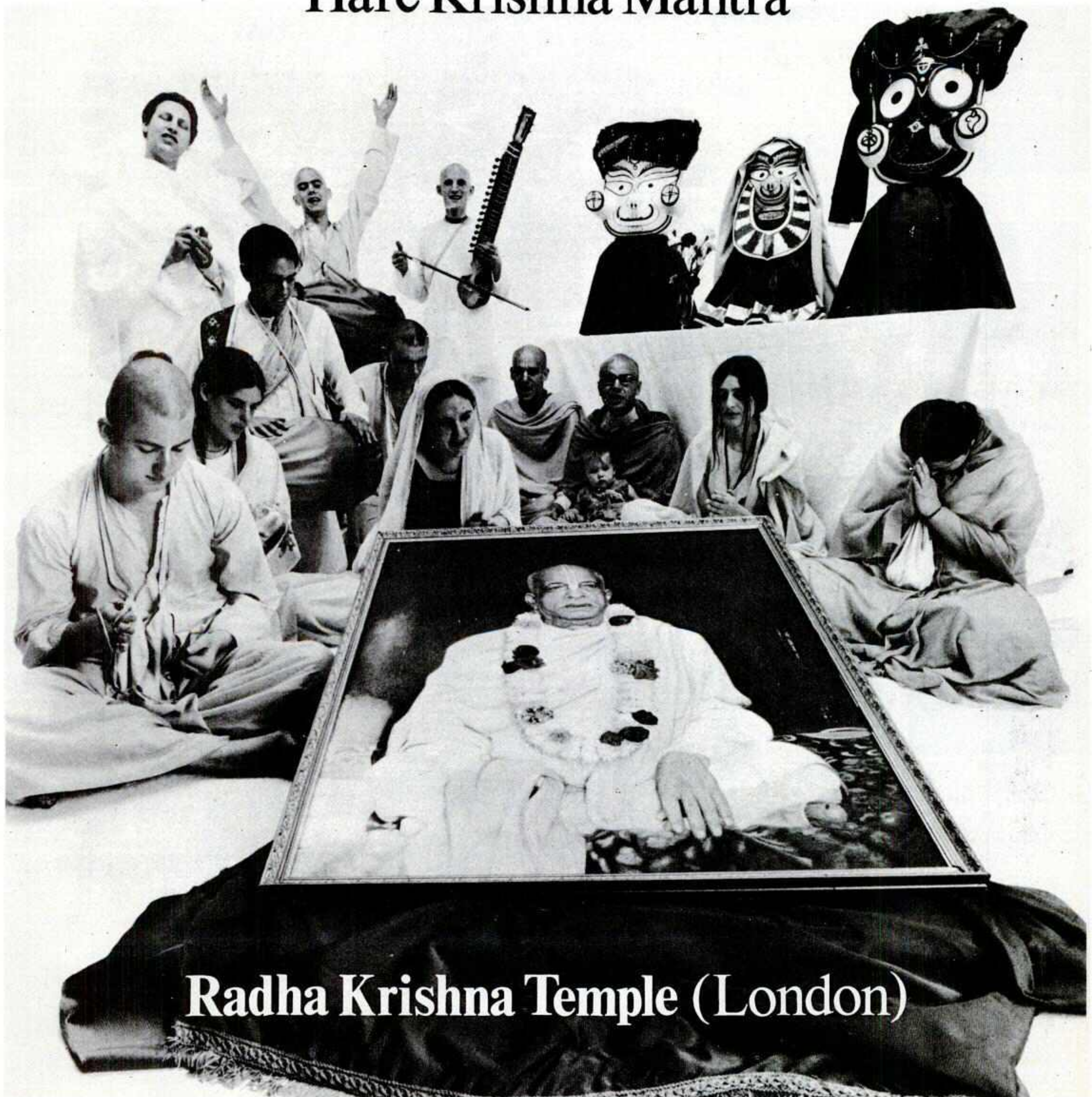




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# Miss Houston, Hines Put On Show That Swings

NEW YORK—One of the hottest shows in town these days is undoubtedly the combined acts of Thelma Houston and Hines, Hines and Dad, appearing at the Royal Box of the Americana Hotel.

For sheer vitality, exuberance and sincerity of approach there is little its equal. On Aug. 25, the audience was not only large, unusual for a Monday evening, but also very alert, participating voluntarily with a minimum of inhibition in the racy, sensual program.

Miss Houston, like good wine, is heady. She goes to the senses, affecting them with her enthusiasm, rhythm, dexterity and

tonal range. The moment she steps on stage she electrifies her audience with her pulsating "Age of Aquarius." Then she sings a combination of tunes ranging from folk to pop to soul which demonstrated undisputably her talents.

A Dunhill artist, Miss Houston's repertoire includes tunes like "Live and Let Live" by composer Jimmy Webb, and her own composition, "Everybody's Going to the Moon."

Hines, Hines and Dad bring to the stage memories of the old vaudeville days. Theirs is a total and complete act encompassing everything from tap

(Continued on page 35)

# Three Dog Night Makes It Day for Standing Ovarions

DALLAS—Three Dog Night received four standing ovations at Memorial Auditorium on Aug. 19. Singers Chuck Negron, Cory Wells and Danny Hutton were outstanding.

The crowd was obviously pleased—and more than fully satisfied—with Three Dog Night's full program devoted to performing songs from their two Dunhill albums, such as "Feelin' Alright?" "Eli's Coming," "Ain't That a Lotta Love," "Celebrate," "It's For You," "Chest Fever," and "The Loner." And although some numbers were extended renditions, their original

arrangements produce such a vigorous, compelling rhythm that the songs sound all their own and never get dull or boring.

The group's casual, impromptu stage manner and compelling, soulful stylings would have won even the most skeptical attendant. Three Dog Night—a fully harmonized vocal trio backed by four exceptional musicians who know without a doubt what they're doing—proved itself a tight unit of spontaneous virtuosity.

MARGE PETTYJOHN

# Dexter's Scrapbook

By DAVE DEXTER JR.

HOLLYWOOD—After more than 40 years of making records, Bing Crosby concedes that the songs of 1969 are "considerably more difficult to sing" than those which he featured through four decades and racked up 200 million sales.

"The tunes I did in the past," says the old Groaner, now 65, "almost always opened with eight bars of melody, followed by a repeat eight bars, then a release or bridge, and back to the original eight-bar melody with a high ending."

"But there's no characteristic number of bars in the stuff they write these days. Might open with four bars of melody and then six bars of a different melody, then 12 bars of something else again and close with nine and a half measures in a different key. It's intricate, all right. Unless you learn it when you're very young, it's terribly hard to pick up."

Crosby isn't complaining. He says some of the 1969 sounds are "very exciting." But only when served up by good musicians with proper harmonization and excellent intonation.

We met a nice young guitarist the other night. His name is John Hammond. "What would you suggest," he asked, "to help me become successful?"

"Change your name," we shot back.

"There's already a John Hammond back in New York who is renowned the world over as the man who knows more about jazz than anyone, and he plays the cello as well. His son John Hammond tours the nation singing blues and strumming guitar.

And there's John Hammond, the pianist, who recently has been working as accompanist to the voluptuous Laine Kazan."

We got a note in the mail from the youngster yesterday. He says he changed his name to John Lennon.

"I feel so sorry for today's young people. Life should be beautiful, a melody of happiness. Yet the way they live, the frantic pace, the inability to relax—people are just destroying themselves today and it shows in the way they are unable to appreciate good music—just this awful cannibal beat stuff."

The man who said that is one of the world's foremost composers of pop music, Rudolf Friml, who will be 90 next December and who practices four hours daily at the piano in his home atop a mountain that overlooks the Pacific ocean just west of Hollywood. Friml doesn't let today's pop music get him down, he told Jim Walters last week. He turns the radio off and diligently tries to complete a piano concerto which, he hopes, will "clearly depict the Russian invasion of Czechoslovakia last year."

Friml says he is open to "in person" engagements as a pianist and conductor, but please, no rock stuff.

Our nomination for the most courageous music man of the decade—George Wein. He booked a jazz concert in July at the Coliseum in Houston and, somehow, drew more than 7,000 paid patrons. His competition on that humid Sunday night was two men walking around on the surface of the moon.

# From The Music Capitals of the World

DOMESTIC

## NEW YORK

London's Margaret Whiting opens a four-week engagement at the Rainbow Grill on Tuesday (2). . . . Blue Note's Brother Jack McDuff opens a one-week stint at Pittsburgh's Hurricane Lounge on Monday (1). . . . Wild Bill Davison and his Jazz Giants return to Downbeat on Friday (5). The Junior Mance Trio, being held over, also is on the bill. . . . Columbia's Robert Goulet, back from filming "Underground" for United Artists in Ireland, plays Omaha's AK-SAR-BEN Coliseum on Monday (1); the Westbury (Long Island) Music Fair, Tuesday (9) through Sunday (14); Shady Grove Theater, Gaithersburg, Md., Sept. 16-21; Monticello Inn, Framingham, Mass., Sept. 25-Oct. 5, and Las Vegas' New Frontier Hotel, Oct. 9-29. . . . Dom Cerulli, executive vice-president and creative director of Spots Alive, Inc., has been named vice-chairman of the International Radio and Television Society's Radio Commercials Workshop, slated for Oct. 16 at the Hotel Waldorf-Astoria.

Dakar's Tyrone Davis headlines at the Apollo Theater for a week beginning on Friday (5). . . . Leroy Homes has cut the first single from Elmer Bernstein's score for "The Bridge at Remagen" for United Artists Records. . . . B. J. Thomas will record "Fallin' on My Head" for Scepter. He sings the Burt Bacharach-Hal David song 20th Century-Fox's "Butch Cassidy and the Sundance Kid." . . . Mark Alan, president of New Beat Management Ltd., and Joanne Aline Adler, manager and administrator of Tommy James & The Shondells and their production company, were married at Temple Emanuel on Friday (29). . . . Paul Tannen, director of East Coast operations for Warner Bros.-Seven Arts, and Nancy Tannen have named their new daughter, born Aug. 24, Debra.

Atco's New York Rock & Roll Ensemble played the Music Circus at Lambertville, N.J., Aug. 31. The group opens a one-week Bitter End stint Wednesday (3). . . . Susan Ross has been signed to write lyrics for GWP Records. . . . Joey Carbone and Richie Zito, formerly of Bay Ridge, are producing the Yellow Brick Road for Laurie beginning with "So Happy, Baby." . . . Solid State's Chico Hamilton plans a West Coast trip for meeting with Forest Hamilton, president of Pure Cane Management, on a fall college tour. . . . Polydor's Tony Williams' Lifetime opens a two-week engagement at San Francisco's Both/And Club Tuesday (2). The group plays the Monterey Jazz Festival Sept. 19.

Apple's Modern Jazz Quartet performs at the Garden State Music Festival in New Jersey Saturday (6). . . . Jackie Cain and Roy Krall open a two-week stand at Toronto's Colonial Monday (1). . . . Mercury's Buddy Miles Express has been held over at Los Angeles' Thee Experience. The group played Fresno Friday (29); Phoenix, Saturday (30); and play Anchorage, Alaska, Thursday (4). They appear at the Vancouver Pop Festival the following night. . . . Bob Hughes, Mirasound engineer, recorded Arlo Guthrie at the latter's sold-out concert last month at the Cape Cod Melody Tent, Hyannis, Mass. The material will be included in Guthrie's next Warner Bros.-7 Arts album.

Tom Rush and Don McLean open a five-night engagement at the Main Point in Bryn Mawr, Pa., on Wednesday (3). . . . Michael Small will compose the background score for the ABC Pictures Corp. film "Jenny," which stars Mario Thomas and Alan Alda. . . . Janus Records has moved into its permanent offices at 1700 Broadway. The phone number is 765-7980. . . . George Shearing will score his first film "80 Steps to the Moon,"

the Motion Pictures International movie, which will have the screen debut of Wayne Newton. . . . Columbia's Chambers Brothers have postponed their European tour, originally slated for this month, until January. . . . Patti Page opens a three-week stint at New Orleans' Roosevelt Hotel Nov. 20.

The Kingston Trio, reorganized by Bob Shane, the group's original leader, plan an Oriental tour for next month. . . . Tribute's Mission have opened Cinema Sound Studios in Belleville, Ill. . . . Thomas Z. Shelard, Columbia a&r producer accompanied the cast of "Dames at Sea," when the off-Broadway show was presented on the aircraft carrier, U.S.S. Independence, on Aug. 25, at Norfolk, Va. . . . Cynthia Weill, a contract writer for Screen Gems-Columbia Music, has composed the lyrics for the theme from "Cactus Flower," which will be performed by Sarah Vaughan in the Columbia Pictures film. . . . Tifton Records, Ambassador's international division, has released new LP's in Irish, Greek and Polish.

Blues Way's B. B. King appears on the ABC-EV "Dick Cavett Show" Monday (1). . . . Mounted's Mariene Ver Planck is slated for the ABC-TV "Joey Bishop Show" Sept. 23. . . . Lena Horne and RCA's Harry Belafonte opened at Las Vegas' Caesars Palace Aug. 28. . . . Cy Coleman, president of Notable Music, plans a patriotic album on the Generation label for the New York University Chorus and Choir. . . . The Pop Wire Service, operated by Richard and Lisa Robinson, has moved to P.O. Box 464, Lenox Hill Station, New York, N.Y. 10021, with phone numbers 628-0579 and 744-0321. . . . Joe Rene arranged and produced the forthcoming Mission album on Tribute. . . . Louis Armstrong presented Duke Ellington with four awards the Duke won in the Down Beat Critics Poll. The presentation on Aug. 26 was made during Armstrong's Rainbow Grill engagement, which closed on Aug. 30. FRED KIRBY

## CHICAGO

The Rush Over recently celebrated its first anniversary with a gala party. Entertainment was provided by The Peppermint Riot. . . . Meanwhile, the club is spotlighting Bob Kuban & The In Men. . . . Marblecake has opened a two-week engagement at the Rush Up. . . . A double-header event was held last week at the Colony East. The first part of the evening was devoted to the inauguration of a gigantic buffet. Next on the program was the opening performance of jazz organist Jackie Davis.

Jimi Hendrix, Ten Years After and Bo Diddley are on tape Friday and Saturday (5-6) at Aaron Russo's Kinetic Playground. . . . Harry (Tex) Fenster reports that his House of Miracles firm is working on "Lock Me in the Jailhouse," "I'm Gonna Hang My Darlin' (in the Mornin')," and "You're Always Shootin' Off Yer Big, Fat Mouth." . . . The Second City Company opened Aug. 22 with a new pre-Broadway edition of its famed satirical revues, "Old Wine."

Liberty/UA Distributing Corp. hosted a special showing of "The Living Miracle of India" at the Apollo 11 Club in Old Town. . . . WGN-TV will present " . . . & Beautiful" Wednesday (3). The show, directed by "Laugh-In's" Mark Warren, features many of the world's leading black performers. RON SCHLACHTER

## SAN FRANCISCO

The Concord Summer Festival, held in that East Bay city Aug. 26-31, featured 23 acts including: Erroll Garner, Vince Guaraldi Trio, Oakland Symphony, Willie (Continued on page 35)



## From The Music Capitals of the World

### DOMESTIC

• *Continued from page 34*

**Bobo Sextet, Cal Tjader Sextet, Bola Sete Trio, Stan Kenton Orchestra, Carmen McRae, Don Ellis Band, West, Shelley Manne, Buddy Rich, and Mel Torme.** . . . **Southern Comfort**, a band that contains remnants of the original **Mother Earth**, reportedly recently signed with Columbia for \$50,000 front money, which would be one of the biggest advances to a San Francisco group since **Quicksilver Messenger Service** signed with Capitol more than a year and a half ago. . . . "La Traviata" is the opening production for the Opera's season that starts Sept. 16.

Columbia's **O.C. Smith** is at the Fairmont Hotel through Wednesday (3). . . . "Big Time Buck White," the black musical with lyrics by Oscar Brown Jr. that has run here for seven months, ends Sunday (31). The show then tours colleges throughout the West. . . . **Santana, Sea Train and Yusef** are scheduled for Fillmore West Thursday to Sunday (4-7). The first in the Fall Series. Tuesday night auditions resume Tuesday (9) with **Artichoke Jones, Canterbury Fair and Siddhartba.** . . . Elektra's **Incredible String Band** is slated for a one-night-only appearance at Fillmore Wednesday 10, their second such show here. . . . The Avalon Ballroom, former site of Family Dog dances, has been sold to a movie theater chain. . . . After two weeks of previews, "Hair" opened Aug. 29 at the Geary Theater.

GEOFFREY LINK

### MEMPHIS

**Rita Gillespie**, one of the directors of the Tom Jones Television Shows in London, is preparing to film five, 30-minute TV shows with **Jerry Lee Lewis** as star. **Ray Brown**, president of National Artists Attractions, will coordinate the talent for Miss Gillespie. Filming will begin in September. Meanwhile, Lewis will work 14 days this month on the road and possibly film the series between Sept. 14-24. He will begin Tuesday (2) at Kokomo, Ind., and then travel to Louisville; Covington, Ky.; Elizabethtown, Ohio; Detroit; Taylor, Mich.; Toronto; Ottawa; Brantford, Canada; San Antonio; Houston; Fort Worth; and Novosoto, Tex.

**Tommy Cogbill** and **Chips Moman**, producers at American Recording Studios at 827 Thomas, will produce an album on Uni's **Neil Diamond**. Other artists being recorded at American by the duo include Scepter's **Joe Jeffries** and **Ronnie Milsaps**, American Group Productions' **Masqueraders**, and Liberty's **Bobby Womack**. . . . **Betty Berger**, president of Con-

## TJB Tour Starts Oct. 7

OAKLAND, Calif.—A&M's Herb Alpert and the Tijuana Brass begin their fall U.S. tour at the Oakland Coliseum on Oct. 7.

Other October dates are Tarrant Coliseum, Fort Worth, Tex. (8); Convention Center, San Antonio, Tex. (9); New York's Madison Square Garden (10); Boston Gardens (11); Charlotte (N. C.) Coliseum (12); Pittsburgh Civic Center (13); Toronto's Maple Leaf Gardens (14); Philadelphia's Spectrum (15); Detroit's Olympia (17); Minneapolis Sports Center (18); the Forum in Inglewood, Calif. (19); and San Diego's Sports Arena (20).

The TJB tour in Europe in November opens with dates in Germany, Austria, Netherlands, Denmark, Sweden and England.

tinental Artists booking agency, reports that she will return to the West Coast with blues singer **Brenda Patterson** to complete an album for Epic.

Scepter's **Dionne Warwick** will appear at the Midsouth Coliseum for a concert Oct. 12 with the Woody Herman band. Miss Warwick recorded her "Soulful" album at American Recording Studios.

Hi's **Willie Mitchell** has produced a session on himself and another on Donald Bryant. . . . **Earl Cage**, manager of the Memphis operation of Fame Record Co. of Muscle Shoals, Ala., has signed singer **Ora Starch** of Miami to the Fame roster. . . . **Rich Hall** has completed seven songs of **Bobbie Gentry** at his Muscle Shoals studios for Capitol. It was her first session at Muscle Shoals. Hall is the producer. Fame's **Candi Stanton** has been in the studio.

**Don Nix** has produced an album on **Sid Selvidge's** for Stax' subsidiary Enterprise Records. **Terry Manning**, an engineer at Ardent Studios, has completed an album on himself for Stax. Manning plays all types of instruments in his own session. . . . **Dickie Lee** and **Stan Kessler** at Sounds of Memphis Studios have completed a session on Noel for Tower. Lee recorded a song, "Ruby, Baby," on himself for the Diamond label.

### LAS VEGAS

**Jane Powell**, 20-year veteran of MGM Studios, is packing the Fremont Hotel's Fiesta Room with the same mature audiences as other Fremont regulars such as **Patti Page, Kay Starr** and **Kathryn Grayson**. . . . The Thunderbird Hotel will bring back "Flower Drum Song," a proven winner in its early stints at the resort. . . . British singer **Bobby Sansom** moved into Lake Tahoe and then to Los Angeles for his first recording session with Metromedia.

Liberty's **Julie London** opened her bag of musical tricks at the Tropicana for three weeks in the Blue Room. . . . The Golden Nugget, the "Grand Ole Opry of the West," continues its 21-hour-per-day schedule of country entertainment. The "Johnny Western Show" presently headlines the bill. It is backed by the "Dave Bunker Show" featuring the **Wilkinson Family**. Expected soon at the Nugget are greats such as **Claude Gray, Eddie Dean, Wilma Burgess** and **Melba Montgomery**.

The Palomino Club opened in North Las Vegas with a c&w format. **Norm Owens** plays six days a week. Australian imports, the **Brothers LeGarde**, appear twice weekly. . . . **Wayne Cochran** and the **C. C. Riders** along with the explosive **Ike and Tina Turner** Revue have converted the Las Vegas International Hotel's Casino Theatre into soul country. Coming on strong on the sale slate is the **10th Story Window**. . . . Backed by the

## Signings

• *Continued from page 32*

quintet's first single. The group is made up of former members of the **Standells** and the **Knack**. . . . **Bob Jacobs** to CoBurt as a producer and artist. His first album is "Dark Carnival" to be distributed by Tower. . . . The **Atomic Rooster**, composed of former members of the **Crazy World of Arthur Brown**, signed with **Robert Stigwood** for personal management. . . . The **Camel's Hump** to Spice Productions. . . . **Dallas Greene** signed to co-produce **Zorro Zarrey** with **Charlie Greene** for the latter's Etcetera Records. . . . **Steve Leeds** joined Notable Records, where his debut disk is "It's a Nice Face," which was produced by **Cy Coleman**.

**Burgandy Street Singers, Anthony Newley** brought a unique musical package to Caesars Palaces big room. Except for three numbers the British star used only songs which he had written completely or in collaboration with others. **Harry Belafonte** will follow him Aug. 28 for a three-weeker.

For a Las Vegas few tourists ever see, small country bistros featuring comparatively big names offer challenge to non-gamblers. The Nashville-Nevada Club offers "The Common People" with **Mike Franklin & Don Hughes** up front, and recording artist **Kay Adams** on weekends. The Silver Dollar has **Billy James** and the **James Boys** while the Lariat Club features **Johnny Leggett and the Ragin Cajuns**. . . . **Trini Lopez** opened Aug. 14 at the Landmark for one of the town's liveliest performances. **Lainie Kazan** moves into the Sahara big room Tuesday (26).

Caesars Palace has brought the country **Judy Lynn** show back for a second engagement. She appears twice nightly. . . . One reason for **Dinah Shore's** success at the new Landmark Hotel has been the **Inner Dialogue**, a mod sextet, which is creating waves on Ranwood. **Patrick Curtis** and **Racquel Welch's** Curtwell Productions produce the group. **TOM WILSON**

### DALLAS

Full-time underground station KNUS is planning a two-hour special documenting the evolution-history of rock 'n' roll. Music director **Mike Murphy**, in charge of the project, plans to interview some of today's top recording acts for their analyses and opinions on the evolution of rock. . . . **White Whale Records' Triste Janero** (native Dallasite) shared the stage Aug. 24 with **Mel Carter** for a party hosted by Club America. . . . The ABC Tape and Record Sales office, recently opened here, plans to hold its grand opening during the NARM convention.

The **Southwest F.O.B.** which records for Stax/Volt's Hip label, has completed five tracks for their second album. The Dallas group is presently recording at Sunset Sound Studios here. . . . **Abnak Records' Jon and Robin & the In Crowd** appearing at the Losers Club. . . . **Herb Alpert and the Tijuana Brass** are booked for an Oct. 4 date at Fort Worth's Tarrant Coliseum. . . . **Pete Fountain** due here for a concert Sept. 19 at McFarlin Auditorium.

**Allan Watts**, former host of radio station KLIF's "Talk Show" (which runs Sunday-Friday) has returned to devoting full time to his 6-9 p.m. slot on sister sta-

tion KNUS (the local underground outlet), under his regular air name **Weaver**. . . . **Mike Marshall**, the 7 p.m. - midnight man at WFAA, is leaving for Houston where he begins Monday (1) hosting the 4-7 p.m. show at KPRC. . . . **Terry Wood**, WFAA's all-night man, has taken a position with the news department of KLBK-TV in Lubbock.

MARGE PETTYJOHN

## Houston, Hines Show

• *Continued from page 34*

dancing, to swing to comedy. Their show is fast-paced and tightly knit, and stretches over a repertoire which spans old standards like "I Won't Dance," and "Singing in the Rain," and current chart-riding pop numbers like "Michelle," "Delilah," and "Oohblade, Oohblada."

The trio, two sons and their father, is essentially a visual act and has done a number of television appearances in addition to nightclub performances. They are available on Columbia Records. **RADCLIFFE JOE**

# Would \$1,000 give you more time to get it together?

Fine.

Here's the story.

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

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

But to be honest, it's going to cost you something:

Time;

And the 6¢ stamp it'll take to write us for full details and rules on the "Carousel Brass Ring" contest.

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



## THE CAROUSEL BRASS RING CONTEST!

Allen Organ Company, Macungie, Pa. 18062



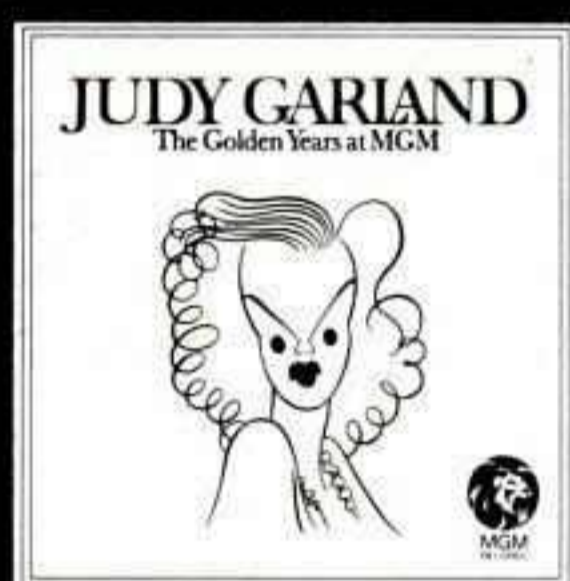
The MGM record family  
wishes to thank its friends in  
the industry for their thoughtful  
expressions of sympathy and  
condolence.



...and to announce that the lion is very much alive and roaring.  
 With a powerful catalog of stars. Stalking new talent and fresh ideas.



SIE-19 STX September release



SDP-1-2 September release



SE-4608 September release



SE-4639 September release



SE-4640 September release



V6-5075 August release



V6-5076 September release



V6-8780 August release



SFS-6001 September release



FTS-3079 August release



SE-4628 August release



SE-4648 August release



SE-4652 September release



V6-5077 August release



SE-4654 September release



SE-4651 August release



FTS-3075 August release



FTS-3081 September release



HTS-35005 August release



SE-4644 August release



MGM, Verve and Verve/Forecast Records are divisions of Metro-Goldwyn-Mayer Inc. Heritage and Stormy Forest Records are distributed by MGM Records.



## Fields Productions Offers Client An On-the-Spot Custom Service

By CLAUDE HALL

DETROIT — Artie Fields Productions, one of the nation's leading producers of commercials, has launched a custom service for clients to provide them with specifically the announcer or type of singer, they desire on commercials. Fields, an orchestra leader who drifted slowly into the commercials field in 1956 and has been responsible for many of the award-winning music on commercials for Chevrolet, will now provide all clients with a demo reel of tape featuring 23 of the nation's leading announcers and commercials performers. The radio station or advertising agency can select one of these, send copy to Fields, and promptly receive the finished product.

There's a wealth of talent available in Detroit, but the firm also has on tap such names in the commercials field as Bob Maxwell, Jamie Sylvia, Bonnie Herman, Marlene Ver Plank, and Don Shelton, formerly of the Hi-Los.

The new service is directed mostly toward cities such as Cleveland and Kansas City—places where top-flight commercial producers are just not available, said Fields.

One thing that Fields has available is the world's largest storehouse of soul talent, and many of the Motown Records artists have devoted their tal-

ents to his commercials. And soul music grows ever more important in the field of commercials. When Fields did commercials for Plymouth Roadrunners, for example, the results were so great that the automobile manufacturer had to expand production far beyond that originally intended for the car.

Today, in the commercials world, one must be extremely aware that broadcasting is segmented, Fields said. "Clients who used to be afraid of offending a segment of their customers with a soul-oriented commercial, for example, no longer have that worry. Because only the people who listen to that type of station will ever be aware of it. So, if you put a soft commercial on a rock station, you can offend those people who like hard rock music. Whereas, a soul-oriented commercial can be played on both soul music stations and rock stations. But rock or soul-oriented commercials might not be appropriate for a good music station. The smart commercial producers are aiming their product at the programming of the station. By the way, you can still offend a soul audience by playing a commercial that's too white on a soul station," Fields said.

### Can't Ignore Soul

Fields constantly presents the argument to advertising agencies that they cannot afford to ignore soul stations when they launch an advertising campaign. "And, of course, you can reach the white audience, too, with that same type of commercial."

Fields, of course, does not limit himself to any one type of commercial. His firm has grown over the years, to about 20 people. The bulk of his business is in commercials for networks or large regional accounts. For example, he wrote the music for almost all the Eydie Gorme commercials for Plymouth through Young & Rubicam agency. "I sat in with the agency and helped negotiate the contracts with Miss Gorme's agent, Ken Greengrass. And, last year, I provided Chevrolet with singers Jennie Smith and Frankie Randall, al-

though I'm not in the talent business." The agency for the Chevrolet account is Campbell-Ewald. In the days of the Dinah Shore TV show, he would write the music and produce a demo record and Miss Shore would do the commercial with the house band on the show.

Fields in 1942-1943 had the house band for the Bowery Nightclub, Detroit. He also wrote for acts like Billy Farrell and Bob Eberley. He got into the commercials field first by writing for local accounts. His first commercial was for King Solomon wine. His first national commercial was for Chevrolet. The famous "Alcan Run" commercial for Chevrolet was about his third national commercial; that effort won him many awards. In 1957-1958, he began doing commercials almost on a full-time basis, although he kept his band for a while, performing one or two nights a week.

### Drawbacks

The commercials field, while quite profitable, still has certain drawbacks. He believes there are two dangerous areas. Generally, the taste of the older echelon at advertising agencies who don't live with contemporary music and cannot enjoy it or understand it fail to zero in on the people they are trying to reach unless they let a producer who's hip have control of the music. On the other extreme is the young agency producers with music tastes for today's market who don't have the experience to temper their own judgment with a knowledge of what is required to achieve sales results with a commercial.

"You find very few agency producers balanced enough to dictate a particular sound for a particular job and another sound for another purpose," said Fields.

"As a music producer, we have to be able to write and produce all kinds of music and do it extremely well—and direct it to the programming of the station. This is the reason why firms like Marc Brown Associates and myself and others like us do as well as we do. We understand and produce all kinds of music, keep current, and find singers for every style. We spend a great deal of our time searching for talent and are constantly looking for people we can use on an exclusive basis, like we use Larry Santos, who has worked on Admiral, Marathon gasoline, and Chevrolet spots."

Because Fields Productions likes clients to know the firm is "into the hip stuff and swinging," they have two record labels—Top Dog and Pelican Records. Jeffrey Parsons, sales representative of the firm, said that the Camel Drivers are a big group in Detroit and that a new record, "You Can't Hold Me Back," by Joe Towns is being released this week on Top Dog Records.

Artie Fields Productions, which has its own 8-track studios and two 4-track operations, has working for it such talents as writer Rickie Dee, who did "She's Got the Devil in Her Heart," Tom Aquino and Jerry Grevell.

## Blore Opens In Brussels

HOLLYWOOD — Chuck Blore Creative Services, producers of radio commercials, has opened an office in Brussels, Belgium, reports President Milt Klein. The new office is affiliated with International Commerce Network, headed by Richard S. Mulford. Commercials produced for advertisers overseas will take two forms. Commercials will be written in English for translation abroad or commercials will be created in one or more foreign languages, depending on the nations in which the advertiser clients have distribution and advertising campaigns.

## Merc's Drusky Does Chow Spot

CHICAGO — Mercury Records' Roy Drusky has finished the first of a series of television commercials for Purina Dog Chow and Purina Puppy Chow. The one-minute color spots will be aired in some 50 markets during the Purina-sponsored "That Good Ole Nashville Music" show and was shot on location at the artist's home in Madison, Tenn. The account is handled by Gardner Advertising Co., St. Louis.

## IBS Parley to Be Held April 3-5

CHICAGO — The 31st national convention of the Intercollegiate Broadcasting System will be held April 3-5 at the LaSalle Hotel, according to Robert A. Letso, vice-chairman of operations of the IBS. Once again, the meeting of college student broadcasters will be held concurrent with the annual convention of the National Association of Broadcasters.

## WHBI-FM Show

NEW YORK — WHBI-FM here will broadcast live a new variety music show from the Golden Room nightclub in New York. The show will be hosted by Don Julio and will feature Jody Records artist Gloria Rosebud Black. The evening show debuts Monday (8).

## 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, N.Y. 10036.

WEEK OF 31-4 AUG.-SEPT.

### MBA MUSIC, New York—MU 8-8247

(Richie Simon reporting)

- Chevrolet 1970, agency was Campbell-Ewald, the producer was Nick Orloff, arrangers were J. J. Johnson and Tom Newsom, it was recorded at National, 730 5th Ave., Studio A, it was a TV spot.
- Gillette, agency was Doyle, Dane & Bernbach; the producer was Claire Baron, arranger was J. J. Johnson, it was recorded at MBA Studios, it was a radio spot.

### CHARLES H. STERN AGENCY, INC., California—273-6890

(Charles H. Stern reporting)

- PERRY BOTKIN JR. selected by Gavin/Woloshin Productions to provide 60-second and 30-second arrangements for Pan-Am featuring The Lettermen. Tracks were recorded at TTG in Hollywood with Jack Hunt the recording engineer.
- PERRY BOTKIN JR. produced and arranged new campaign for Mr. Clean, recorded at TTG.
- PERRY BOTKIN JR., together with lyricist Barry DeVorzon, created new commercials for Mattel Toys, recorded at TTG in Hollywood.

### LARHNA MUSIC, New York—RE 7-9071

(David Pochna reporting)

- MacLean's Toothpaste for Kenyon & Eckhardt. Jim Miller was the agency producer. It was written and arranged by Larry Goodman and recorded at National Studios, Edison Hall. Singers were: Jean Thomas Fox, Connie Zimet, Thomas R. Picardo, Robert Ragaini. It was a TV and radio spot.

### BOB SILBER ENTERPRISES, INC., New York—628-8152

(Bob Silber, president, reporting)

- Barney's for Griswold-Eshleman. Five: 60 radio spots for back to school clothing. Original Music, artists, direction and original material provided by Bob Silber. Copy and co-production Stan Kovics and Michael C. Lipton. Recorded at National, 730 Fifth Ave.

### BERNIE SABER PRODUCTIONS, Chicago—312-346-5952

(Bernie Saber reporting)

- Green Giant, Two TV spots, titles were "Gourmet Cafe," and "MR. Fix It," agency was Leo Burnett Co. It was recorded at Universal.
- Serta Mattress, agency was MacMauns, John, & Adams, there were three TV spots recorded at Eight Track Studios.

### GRANT & MURTAUGH, New York—581-4000

(Pat Geisinger, administrative assistant, reporting)

- Volkswagen, the agency was Doyle, Dane & Bernbach, the producer was Al Meyers, it was a TV spot, recorded at Media Sound.
- Hertz "Travelin' Man," the producer was Janine Marjolet, it was a TV spot recorded at Fine Recording.

### ARTIE FIELDS PRODUCTIONS, Detroit—313-873-8900

(Jeff Parsons reporting)

- Dodge 1970 Dealer, "Dodge March," agency was B.B.D.&O, singers were Don Shildon, Tom Aquino and Marshall Gill, it was a radio spot.
- Admiral TV, for Campbell-Ewald, agency producer was Jim Hicks, singer was Judy Lawler, it was a tv spot.
- G.M. TITLE "Year Two Thousand," it was a radio and TV spot, it was music only.



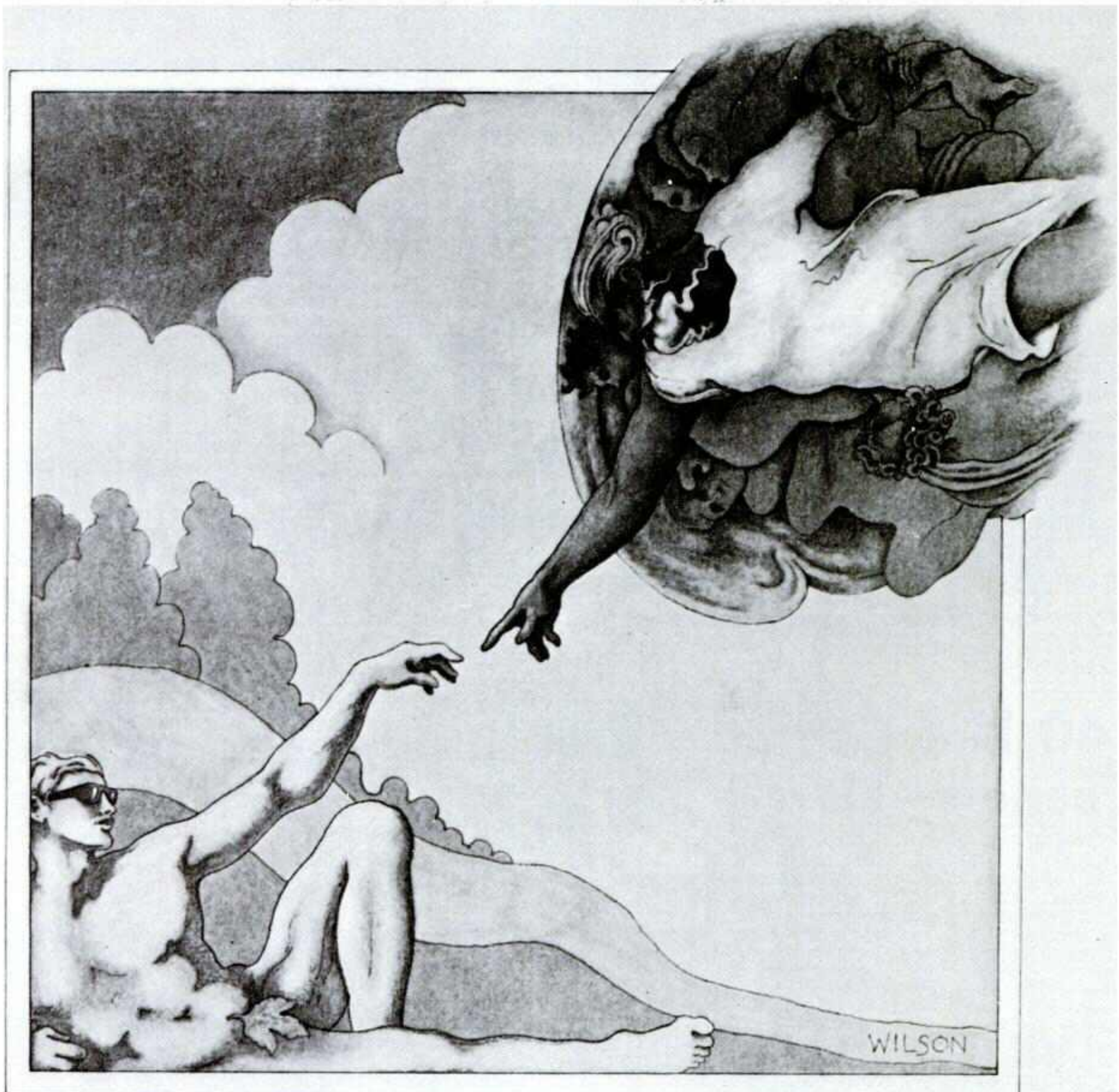
SHEILA SONE, left, representative for Kelly Nason Inc. in New York, supervises a recording session with artist Sheila MacRae in the WFAA recording studio, Dallas. Clarence Bruyere, WFAA recording manager, guides the session—radio programs for ABC radio sponsored by Griffin Shoe Polish. Nason is the agency for Griffin. Miss MacRae was performing at the Fairmont's Venetian Room, Dallas.



# CHICAGO, APRIL 24TH: SEVEN OF THE GREAT LIVING BLUES MUSICIANS WALKED ON STAGE TOGETHER.

LPS 127  
CHESS STEREO  
Recorded in Concept '11'

## FATHERS AND SONS



# APRIL 24TH FOR SALE.

Also Included: (from our studio) April 21, 22, 23.

Copyrighted material



# Radio-TV programming

## WASH-FM Banking on Gallaher To Capture the Morning Crowd

By CLAUDE HALL

WASHINGTON — WASH-FM has set out to make one of the handicaps of FM radio a thing of the past—the lack of a major audience in the morning hours. Notably, FM in most major markets is weak in audience ratings during the morning, picking up some as the afternoon draws on. The prime FM time is, usually, in the evening.

But William Dalton, general manager and vice-president of WASH-FM, figured out what might be the perfect answer and that's Ed Gallaher. Gallaher is a byword in Washington radio, having started with WTOP in 1946 as host of their "MORNING Sundial" program. He stayed with that station through a talk format and its current news format. Now, with WASH-FM, he'll be going back to music. Dalton said that the easy listening Metromedia station is paying Gallaher "one of the highest salaries ever for FM radio and competitive with AM radio in Washington." Gallaher is said to have large following, it's this audience that he'll be

bringing to WASH-FM as well as creating new listeners.

WASH-FM programs an up-tempo middle-of-the-road sound. Records are uptempo and bright but not hard. Jerry Vale and Al Martino get played, but only their best records, as do the Temptations, Engelbert Humperdinck, and Sergio Mendes. About 50 percent of the music played on WASH-FM is from singles.

### Stereo Singles

Between 85-90 percent of the singles now coming out are in stereo, Dalton said. A year ago, only 25 percent were stereo. In a given week, WASH-FM will play about 80 singles and the balance of the music will be well selected LP cuts both old and new. The programming aim is toward 20-40 year-old adults.

The lineup at WASH-FM will be Gallaher 6-10 a.m., Jerry Clark 10 a.m.-1 p.m., program director Mike Connors 1-4 p.m., Jay Morrill 4-8 p.m., and Bill Cerri 8 p.m.-1 a.m. At present, the station signs off at 1 a.m., but will soon be going 24 hours a day.

Gallaher will provide the

same type of services on WASH-FM that people are used to getting on AM radio. The reason, Dalton said, is "that you normally cannot build an audience on a radio station by shooting for the morning audience like an AM station. You have to aim for an early evening audience and spread both directions from that period. But Gallaher will create an audience on FM here that never existed before. I'm convinced of it."

The station is highly involved in all types of promotions, such as cash calls and community bulletin boards and civic projects. Not resting there, Dalton also has a drive on to put more FM radios into cars at the market place. Between September and November, the station is offering a \$10 advertising allowance to all auto dealers for each FM radio they put into a new car. They have to match the \$10 in cash in order to use it.

Dalton took over as manager of WASH-FM in July 1968. Before that, he worked with WEEZ in Chester, Pa., a country music station.



DISCUSSING THE RECENT "Jazzfest '69," featured by WDSU and WDSU-FM, New Orleans, are, from left, Al Braud, program manager of WDSU-FM and announcer for the program; Lee Clark of Record Sales of Louisiana, record distributor and sponsor of nine hours of the 10-hour program; Doug Ramsey, jazz critic for the program; John Wilmot, standing, sales manager of WDSU-FM, and Jack Murray, sales manager of WDSU.

## Coverage to Bow Knight Show into Syndication

JACKSONVILLE, Fla. — Coverage Inc., a firm headed by Ken Knight, will launch "The Ken Knight Show" into national syndication in the next few weeks. The half-hour color videotape show has been a standard each Sunday at 9:30 a.m. on WJXT-TV since December 1961. The music featured is basically gospel or religious in nature, although the list of artists who've appeared on the show in years past range from Jackie Wilson, Lou Rawls, and Lionel Hampton to Mahalia Jackson and Ella Fitzgerald. Knight also presents per-

sonalities from sports, business, and education.

Knight, a veteran radio personality, is also vice-president of WRHC, a soul-formatted station in Jacksonville. He began his radio career in 1947 after finishing college on WROD in Daytona Beach, later, he worked at WERD in Atlanta, as program director and assistant manager. He joined WRHC in 1952. Active in many civic and business organizations, Knight was also one of the pioneers in helping establish the National Association of Television and Radio Announcers for soul radio announcers.

## NATRA Elects Dixon As Its New President

WASHINGTON — The National Association of Radio and Television Announcers (NATRA) has elected Alvin (Dickey Doo) Dixon of Montgomery as its new president. Dixon succeeds E. Rodney Jones.

In his installation address at the Hilton Hotel, Washington, Dixon told his audience that the emphasis from this time on must be on production, not speeches. He said: "I could

stand here all afternoon and deliver 1 million words in a thousand speeches, but without production they would be nothing.

"We must do things, not I. Without your help I would be nothing; but with your moral, financial and physical support, I am sure that in the next two years you will see the greatest NATRA."

Other members elected along with Dixon, were first vice-presi-

(Continued on page 44)



WILLIAM DALTON, vice-president and general manager of WASH-FM in Washington, confers with air personality Jerry Clark, right. While in the music room program director Michael Connors plays a record brought in by John Armetta, left, promotion man from the Jos. M. Zamoiski Co., while production manager Bill Doty, right, looks on.



## Top 40 Not Geared To Teeners—Harris

NEW YORK—Top 40 radio stations are not playing the singles that teens and young adults want to hear, believes Steve Harris, director of special projects for Elektra Records. The playlist of most Top 40 stations today are geared for a broad range of listeners and "I understand the reason for a softer playlist in the daytime. But most of the adults that Top 40 stations are aiming at in the day watch television at night. And a lot of those same records that Top 40 stations played in the day are still on the playlist at night."

Just pulling a few of the softer records and adding a few harder records is not enough, Harris said. "In essence, the young people are having to listen to the same music his parents are listening to. Kids would rather have a music they can identify with and call their own. The recent Woodstock music festival provided that there is a strong relation between certain kinds of music and young people."

But too many records being

played on Top 40 stations are also making the Billboard "Top 40 Easy Listening" chart, he said. "I remember when kids used to gather around their transistor radios. They just don't do this anymore and I believe it's because their kind of music is not being played enough on the radio."

The answer is for Top 40 stations to really go hard rock between 7-11 p.m., he felt.

"I realize that Top 40 stations are afraid of the demographic audience breakdowns. The idea is that Madison Avenue advertising agencies won't buy a heavy audience of teens. But I point out that the kids going to Woodstock drove cars, bought gasoline, food, cold drinks, clothes. And if you go out to the airport, you'll see kids with an awful lot of hair. I advocate Top 40 radio stations trying to reach these people at least in the evening hours when adults have deserted radio. Play strictly youth-oriented material. It would help radio and it would help the record business."

## WPOR-FM To Hip Rock

PORTLAND, Me. — WPOR-FM has launched a progressive rock format, reports operations manager Robert Caron. The station formerly simulcast the country music programming of WPOR.

Caron said the new programming features folk, rock, blues and jazz from 7 a.m. until 1 a.m. and "already the response has been phenomenal, with calls and letters coming from all over the southern half of the state." Personalities on the FM station include Tom Elliman, Mitch O'Brien, Al Diamond, and weekenders Bob Willet and Ann Zaza. Reason for the format change, Caron said, is that simulcasting seemed a "waste of facilities."

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



A CROWD OF 16,000 is on hand this year to celebrate the birthday of WAYS in Charlotte—a live show presented at the coliseum. Discussing the show backstage are, from left, Deejaes Jack Pride and Long John Silver, artist Gary Lewis, Deejaes Dick Blanchard, and program director Jack Gale. In front are Jim Ebting, left, and Mike Clore of Liberty Records. Ten acts performed on the show.



# NEW VOCAL

# TOP 20 POP SPOTLIGHT

Spotlights Predicted to reach the top 20 of the HOT 100 Chart

## JAMES BROWN—WORLD (Part I)

(Prod. James Brown) (Writer: Brown)—Brown follows up his current chart rider "Lowdown Popcorn" with one of his finest productions to date. Powerful, soulful performance and exceptional material make this a contender for the very top of the charts. Flip: "World (Part II)" King 6258

# JAMES BROWN WORLD (PART 1 and 2)



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KING #6249

★ James Brown • "LOWDOWN POPCORN"

KING #6250

★ Vickie Anderson • "ANSWER TO MOTHER POPCORN"

KING #6251

★ Hank Ballard • "BUTTER YOUR POPCORN"

KING #6244

★ Bill Doggett • "HONKY TONK POPCORN"

KING #6239



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# RADIO-TV mart

This column is published for people seeking positions as well as station managers seeking personnel. Rate is \$5.00 per one half inch (app. 40 words). A box number will be used to protect the identity of the advertiser. Send copy along with payment to:

**RADIO-TV JOB MART**  
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New York, N. Y. 10036

## POSITIONS OPEN

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Note to all applicants: If you're sending resume tape, and/or other material to a box number, please enclose a stamped envelope. We will address it to the proper radio station.

Experienced Salesman wanted to sell advertising for TV station in North-eastern U. S. Excellent salary, plus benefits. Call on national and local accounts. Write: Box 0127, c/o Billboard, 165 W. 46th St., New York, N. Y. 10036.

We need an experienced morning personality. Tightly formatted pop-standard format with strong emphasis on news and play-by-play sports. Send tape and resume to Rod Wolf, WRTA, Altoona, Pa. All tapes returned. No calls, please.

Looking for a man to work a noon-4 p.m. Top 40 shift. Prefer someone who has some production ability and is able to handle in-store remotes in this market of about 200,000 people. Will consider a man from a smaller market, 50-75,000, that is on the way up. We're a 24-hour more-music station, but blend in personality. Tape and resume to Box BB, c/o Claude Hall, Billboard.

WUNI, a modern country music station, is searching for a sharp morning traffic air personality. Good station for a family man in a town that's great to live in. Pay is \$150 and extra benefits include completely paid life, health and dental insurance, plus a profit-sharing plan and a yearly bonus. We are also establishing a news department and need an alert, aggressive man to take charge of news of this top-rated station. For either of these two excellent positions, please contact program director Mike Malone, WUNI, 1257 Spring Hill Ave., Mobile, Ala. 36604. Phone 205-438-4514.

MOR morning personality with personality-plus needed for station in one of the top 20 markets. Good pay, stability, etc. Contact Box CC, Claude Hall, Billboard.

Is your telephone a black plastic tomb, or a christmas tree? I'm looking for a first-ticket somebody that loves the job he does on the air. We're top 40 heavy personality, #1 in a 50,000-population market. you will need to know what it's like to turn on an audience. If you want a better chance to do just that, call me collect, Roger Alan Jones, WYCL, York, S. C. 803; 684-4242.

Our new station in Ohio will soon need first phone personalities who can do a smooth job with a Top 40 format. Only quality jocks need send a tape and resume—people who would like a high paid but low pressure professional climate type job. Contact Ed Pike, WCVL, Box 603, Crawfordsville, Ind. 47933.

Illinois; experienced, mature announcer. Production ability. No beginners. To \$125. Tape, resume, photo. Write: Box 0147, c/o Billboard Pub., 165 W. 46th St., New York, N.Y. 10036.

Immediate opening for "MOR" personality in top 100 market. Man must be a professional, desiring to stay put in a pleasant community. Salary open. Rush Air Check and resume to: Jim Reilly, Program Director, 920 King St., Wilmington, Del.

Most of the airchecks I've been receiving have sounded as if somebody produced one tape and dropped in the names of different personalities. Trouble with these personalities is that they aren't personalities. I'm seeking a non-screamer personality who's alive, vibrant, dynamic, aggressive, who has something to say and wants to say it. I want a man who wants a challenge. WMEX in Boston, a 50,000-watt station, can offer the greatest challenge in the world and also the greatest rewards for success. If you can convince me that you're good, the job is yours. Dull personalities who only know the time and the temperature and their own artificial name (if it's on a cue card) need not apply. But the person who can relate and communicate, whether presently in a small market or a major market, should contact me—Dick Summer, WMEX, 115 Broadway, Boston, Mass. 02116.

First phone personality for up-tempo MOR. Top rated in major Central California city. Must be great... not just an announcer! Work weekends only, two six-hour shifts, and earn \$400 a month, union scale plus. Use the other five days to do your own thing, go to one of three nearby colleges, or commute to weekday work in nearby city. Opportunity to move west to beautiful setup if you're great! Send long, nonreturnable aircheck or MOR audition with resume and references to: Mary Allen, P.D., KARM AM/FM, P.O. Box 669, Fresno, Calif. 93721.

WING, Top 40 station, is searching for a mature, experienced professional personality to handle the 7-midnight show. Contact program director Jerry Kaye, WING, Talbott Tower, Dayton, Ohio 45402. No amateurs, please.

WNOX, Top 40 station, needs two first phone announcers, one for evening and one for all night. Professionals may call program director Don Armstrong, WNOX, 4400 Whittle Springs Rd. N.E., Knoxville, Tenn. 37917.

One or two good black newsmen needed for soul-formatted KYOK, Houston. Tape and resume to program director Rick Roberts, KYOK, 613 Preston Ave., Houston, Tex. 77002.

Adult, mature-sounding personality wanted for Hot 100 format station in the southern part of scenic Vermont. One year's exp. minimum to work for this 5,000-watt (as of Sept. 15) daytime. Must be good with news. Also interested in hearing from those seeking news director position which would include moderating a telephone talk program. Must have news exp. Brand-new air-conditioned studio... good benefits... send tape (include news, DJ, commercials) to: Program director Ron Bastone, WCFR, Box 800, Springfield, Vt. 05156.

Other job tips: KOOO, Omaha; WRNC, Raleigh; WDOT, Burlington, Vt.; WEEL, Fairfax (Washington, D.C.); KDHI, Twentynine Palms, Calif.; WSAV, Savannah, Ga.; WMRN, Marton, Ohio; newsmen at KEWI, Topeka, Kan.

Immediate opening for contemporary night personality in Burlington, Vt., market 120,000. Drake concept with personality plus late night progressive show. Must be into music and production minded. Top-flight professional staff; new, modern studios. Rush tape and resume plus salary requirements, no phone calls, to Mark Young, Program Director, WDOT, 395 College St., Burlington, Vt. 05401.

## POSITIONS WANTED

Two-man team. Funny, knowledgeable and articulate. We're not just good humored. We write and communicate topical comedy. We'll wake up your listeners and your market. Or try us at night. We're adaptable. Olson and Johnson, watch out! Write Billboard, Box #0169, 165 W. 46th St., N.Y. 10036.

I've been called a combination of Mr. Wizard, Bozo the Clown and Lenny Bruce. You'll get a glib and funny personality if you rescue me from the "Drake" rock roller coaster. Larger markets only. Minimum \$10,000. Write Billboard, Box #0168, 165 W. 46th St., N.Y. 10036.

Dedicated top 20 market jock, top-flight production pro, experienced music & program director with excellent references, seeks position with good organization. Phone (206) 624-4889 before noon or contact Billboard, Box #0167, 165 W. 46th St., N.Y. 10036.

Young, bright-sounding personality, 2 yrs. experience, is seeking rock or MOR station in D.C., Md., Va., Pa. area. Tight board—excellent production. No military obligations. 3rd endorsed. Contact Claude Hall, Billboard, Box 094, 165 W. 46th St., New York, N. Y. 10036.

Announcer with three years' experience with MOR station seeks employment at MOR station within the Southeastern U. S. Tape and info available upon request. Prefers small market. Contact: Randy Gallier, 3907 Angol Place, Jacksonville, Florida 32210, or call: (904) 771-2905.

Enthusiastic, creative D.J. seeks job with progressive East Coast station. Six years' experience in the Top 40, mod and c&w. Prefer metropolitan area. 24 years old. 3rd phone. Contact: Billboard, Box 0107, 165 W. 46th St., New York, N. Y., or phone: 301-896-9157 after 5 p.m. (EDT).

If there's someone in the Southwest who wants a sober, family-type country personality at a reasonable price, I'll be available the first of September when I retire from the Air Force. Nearly 13 years radio experience—all but two in commercial radio, including WEW in St. Louis and six years at KSBK in Naha, Okinawa. Presently doing 30 hours a week at an FM country music station. Alfred J. Lynch, M.-Sgt. USAF—817; 592-5307.

An experienced first phone Announcer/DJ/Newsman asks: "How come there never seems to be any openings on Long Island, or in nearby New York State, New Jersey, Connecticut areas? I'm honest, hard-working and reliable. Any good offers? Write: Box #0148, c/o Billboard Pub., 165 W. 46th St., New York, N.Y.

Music Director. Desire Top 40, Progressive Rock or MOR position. R-TV Major at Ohio University, recently graduated. Knows music well, has observed growth in today's sounds. Call John Haufe, 513-293-8782, or contact Claude Hall, Box #0149, c/o Billboard Pub., 165 W. 46th St., N.Y., N.Y.

Am I a freak? First phone; UCLA grad, 22 years old; medium to major market top forty ability, yet no "real" experience; two years rock at KLA (UCLA), top references. Write E. Salberg, 15 Belardo, Greenbrae, Calif. 94901.

Young, creative, ambitious personality, experience Selling, Copywriting, News and Sports Coverage and Writing, some play-by-play. All music formats all times of day and night, except graveyard. Currently P.D., M.D., Prod. Mgr. 3 years in biz, Broadcast School grad, 3rd endorsed, 22, married, permanent, will relocate. Let's talk. Write James L. Schulz, 2219 S. 15th St., Sheboygan, Wis. 53081. Phone after 8 p.m. CDT: 414-458-4775.

MOR program director and/or air personality currently in one of the major 20 markets. 14 years, college degree, married. Background in MOR and rock. Contact Pat Patterson, 513-231-1612, 6239 Autumnleaf Lane, Cincinnati 30, Ohio.

13 years of experience in all formats. 1st phone. Good production. Can do play-by-play. Prefer programming, but will consider jock position. Market size not as important as challenge and opportunity. Tape and resume available upon request. Hard-working perfectionist. Write: Box J, c/o Claude Hall, Billboard.

California, Hawaii and like that! Experienced in MOR, Rock (pers. & Drake), Underground and Jazz. Production brings documented sales, currently Maj. Market PD. If professionalism is your goal and you need someone skilled in all phases of radio, let's get together. Write: Box 0150, c/o Billboard Pub., 165 W. 46th St., N.Y., N.Y.

Experienced P.D. & MOR Anner., with creative production and diversified experience, seeks employment in Pa., N.J., or Del. Available Dec. '69. For resume & tape write: "RAM," Box 555, San Francisco, Calif. 96340.

Serious-minded announcer, college grad. in music, 3rd with endorsed, tech. sch. and professional experience. Looking for easy listening station in med. large market. Prefer late evening shift. Send tapes, resume, etc., to Box 0139, Billboard Magazine, 165 West 46th St., New York, N. Y. 10036.

1st Phone Rock-Jock in medium market with four years' experience looking for better bread and secure employment. Dig doing night or all-night gigs. Can be easy or hard. Married and draft exempt. Tape and resume on request. Write Billboard, Box #0166, 165 W. 46th St., N.Y. 10036.

Available Immediately: Top-notch "Pro" top 40 man. 10 years' experience, excellent references, age 25. Real strong on news and production, experienced in copy writing and sales. Good voice, strong personality, has "Major Market Sound." For tape and resume call (601) 483-5029.

20-year-old, clean-cut Negro disk jockey with exciting sound. Draft exempt, ready to cook at pop or r&b station. Four and a half years' exp. at WJMO in Cleveland and WKLR in Toledo. I will relocate to any market if the money is right. For tape, resume, etc., call Charlie Chandler, 216-821-8714, or write 3706 Avalon Rd., Cleveland, Ohio 44120.

If your station can challenge my mind, I'll be glad to send you a tape and resume. Four years of exp., first phone, tight board. Single, 24, draft exempt, and prefer up-tempo format. I have the desire to be the best and will. Call 309-797-3626.

Stable professional and progressive rock pioneer wants progressive rock PD position. Now employed with successful AM station. 23, married, child, college. 3rd endorsed. Contact Claude Hall, Billboard, Box K.

Look and listen, 1st phone, experienced in Top 30 market, looking for day shift only; \$800 a month to include sales. Looking for small to medium market out West. Call or write after July 9, Karl Ross (505) 255-6218, 1205 Madeira S.E. Apt. 131, Albuquerque, N. M. 87108.

Boston and Vicinity; No. 1 in small market Top 40. Seek to relocate near Boston. Jeff Douglas (617) 354-7130.

Top 40 program director (DJ), winning personality, proven to hold ratings, induces perfection and cooperative work, knows music. 3rd class, employed now 500,000+ market, married, 27. (Specialize—new or changing to top 40.) Radio modernizing for the 70's in mind. (513) 631-5428.

# Vox Jox

By CLAUDE HALL  
Radio-TV Editor

Everybody go out and get a cup of coffee and find a comfortable chair because I'm fixing to write a few thousand words and it'll take you a while to read the column this week. . . . And we'll start off with the news that Jay Mack called to say he was heading for KIMN in Denver, to do the 6-9 p.m. show beginning Sept. 1; he'd been operations manager of KSO in Des Moines. . . . Bob (Bobalou) McLain is now with WAVZ in New Haven; he'd been with WTOB, Winston-Salem. . . . Jay Gardiner, after two years away from radio, caught a sudden case of mikephobia, and is now back on the air at WCLU in Cincinnati; he's also program director. Gardiner last worked with KSOP in Salt Lake City. Says he's expanding the play of LP cuts a little on WCLU, a country station, and is also re-inserting records on the playlist that have been off anywhere from two weeks to six months under the billing of Big Clu Clinger.

\*\*\*

Richard Starr, music director of WKBK in Keene, N.H., has left to join WGYU in Bangor, Me. . . . Good deejay, one of the best. He was probably the only man who really had an opportunity to shake Joe McCarthy out of his dominance. This is the kind of deejay WMCA needs. . . . Don Gilbert, music/program director of KUVR, Holdrege, Neb. 68949, writes: "Your idea for big market stations to send extra records to small market stations in return for detailed information on the records that bring results is a good one. I would like to be one of the first to put this system in motion. I know, because I've been around larger stations, that many times they'll receive copies of records they never look at, let alone listen to. . . and at times they'll receive two or three copies of a record when we won't even get one. It would be great to do a little exchanging. There's more reason to wanting to try this than just to get some records for our station. One reason is there's many a time when we get a record that I feel is just great. . . but it never makes it, only because the big markets are too busy to hear it. With an exchange on record information between one large station with several smaller stations, maybe the smaller stations could help break a few records."

\*\*\*

Les Smith and Pat O'Day were in New York last week for a KJR presentation and I got an invitation and had to miss it. My apologies. Would have really enjoyed seeing you two men again; keep me in mind on your next trip. . . . Bill Clifford: Pete Porter is now with WDUZ, Green Bay, Wis. I got the message from WDUZ program director Len Smith, Waupaca, Wis. By the way, you guys—I'm located at the New York address. Letters to Cincinnati have to be relayed to me. Send everything to New York, if you will.

\*\*\*

John Patton has been appointed program director of WKRC in Cincinnati; he'd been program director of WBEN in Buffalo. Former WKRC program director Paul Murphy has been named general manager of WBRC, Birmingham, N.Y.

\*\*\*

Ralph Stone has resigned as program-music director of WTLC-FM, the stereo soul station in Indianapolis, to become associated with WRDW in Augusta, Ga.

(Continued on page 43)



# Programming Aids

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

## HOT 100

**Wilmington, Del. (WMAS)**  
 Joy Brooks, Music Director  
 BP: "We Gotta All Get Together," Paul Revere and the Raiders. BLFP: "Baby, I'm for Real," Originals. BH: "Sugar, Sugar," Archies. BLFH: "Sad Girl," Intruders.

**Albany, N. Y. (WSUA)**  
 Jan Rosen, Music Director  
 BP: "This Girl Is a Woman Now," Gary Puckett and Union Gap, Columbia. BLFP: "Dismal Day," Bread, Elektra. BH: "Honky Tonk Women," London. BLFH: "Hummin'," Majic Ship, Crazy Horse.

**Babylon, L. I., N. Y. (WBAB)**  
 Mike Jeffries, Music Dir., Personality  
 BP: "Here I Go Again," Smokey Robinson and the Miracles, Motown. BLFP: "Any Way That You Want Me," Evie Sands, A&M. BH: "Lay, Lady, Lay," Bob Dylan, Columbia. BLFH: "What Kind of Fool," Bill Deal and the Rhondells, Heritage.

**Bowling Green, Ohio (WMGS)**  
 Jeff Rice, Program Director  
 BP: "Haunted House," Compton Bros., Dot. BLFP: "It Shows on Your Face," John Whitehawk, Little Darlin', BH: "Which One Will It Be," Bobby Bare, RCA. BLFH: "Everybody's Talkin'," Harry Nilsson, RCA and U. A.

**Crossville, Tenn. (WAEW)**  
 Raymond Bilbrey  
 BP: "What's the Use of Breaking Up," Jerry Butler. BLFP: "I Want You to Know," New Colony Six. BH: "You, I," Bugbys. BLFH: "Mah-Na-Na," Soundtrack.

**Culver City, Calif. (KRNB)**  
 Gene McArthur, Program Director  
 BP: "Birthday," Underground Sunshine, Intrepid. BLFP: "Save the Country," Sugar Shoppe, Epic. BH: "This Girl Is a Woman Now," Union Gap, Columbia. BLFH: "Tracy," Cuff Links, Decca.

**DeKalb, Ill. (WLBK), Jerry Holasz**  
 Music Director, Personality  
 BP: "Honky Tonk Women," Rolling Stones, London. BLFP: "Train," 1910 Fruitgum Co., Buddah. BH: "Easy to Be Hard," Three Dog Night, Dunhill. BLFH: "Daddy's Little Man," O.C. Smith, Columbia.

**Denver, Colo. (K-Talk)**  
 Jeff Starr, Music Director  
 BP: "Oh, What a Night," Dells, Cadet. BLFP: "Can't Find the Time," Orpheus, MGM. BH: "Honky Tonk Women," Rolling Stones, London. BLFH: "Baby," Joneses, MGM.

**Eau Gallie, Fla. (WTAI), Lee Arnold**  
 Music Director, Personality  
 BP: "Oh, Deed I Do," Elyse Weinberg, Tetragrammaton. BLFP: "Everybody's Talkin'," Fred Neil, Capitol. BH: "Commotion," Creedence Clearwater, Fantasy. BLFH: "You, I," Rugbys, Amazon.

**Gallatin, Tenn. (WHIN), Benny Williams**  
 Program Director, Personality  
 BP: "You Mean to Say," Patsy Slegg, United Artists. BLFP: "Polk Salad Annie," Bill Carlisle, Chart. BH: "But You Know I Love You," Bill Anderson, Decca. BLFH: "We've Done All the Loving We Can Do," George Morgan, Stop.

**Hazlehurst, Ga. (WVOM), Bruce Comer**  
 Music Director, Personality  
 BP: "That Ain't Right," J.J. Jackson, WB/7 Arts. BLFP: "Without Her," Herb Alpert, A&M. BH: "Polk Salad Annie," Tony Joe White, Monument. BLFH: "Give Peace a Chance," Plastic Ono Band, Apple.

**Kimball, Neb. (KIMB)**  
 Mel Meyer, Music Director  
 BP: "You Don't Love Me," Frank Hobson, Stop. BLFP: "When," Tiny Harris, Stop. BH: "That's a No No," Lynn Anderson, Chart. BLFH: "Who Am I," Red Sovine, Starday.

**Middletown, N. Y. (WALL)**  
 Larry Berger, Program Director  
 BP: "Don't Forget to Remember," Bee Gees, Atco. BLFP: "Baby, It's You," Smith, Donhill. BH: "Sugar, Sugar," Archies, Calendar. BLFH: "I Take a Lot of Pride," Dean Martin, Reprise.

**Orangeburg, S. C. (WORG)**  
 Ted Bell, Music Director  
 BP: "Space Oddity," David Bowie, Mercury. BLFP: "It's a Beautiful Day," Buckingham, Columbia. BH: "Honky Tonk Women," Rolling Stones, London. BLFH: "You, I," Rugbys, Amazon.

**Pittsfield, Mass. (WBEC), Paul Delaney**  
 Music Director, Personality  
 BP: "We Gotta All Get Together," Paul Revere and Raiders, Columbia. BLFP: "I'm a Better Man," Engelbert Humperdinck, Parrot. BH: "Little Woman," Bobby Sherman, Metromedia. BLFH: "Maybe the Rain Will Fall," Cascades, Uni.

**Roanoke Rapids, N. C. (WSMY)**  
 Tommy White, Music Director  
 BP: "Baby, It's You," Smith, Dunhill. BLFP: "That Ain't Right," J.J. Jackson, Warner Bros. BH: "Green River," Creedence Clearwater Revival, Fantasy. BLFH: "Nobody But You, Babe," Clarence Reid.

**San Antonio, Tex. (KITS)**  
 Kahn Hamon, Program Director  
 BP: "Sugar on Sunday," Cliques, White Whale. BH: "Cherry Hill Park," Billy Joe Royal, Columbia.

**Sayre, Pa. (WATS)**  
 Lee Potter, Music Director  
 BP: "I'm Gonna Make You Mine," Lou Christy, Buddah. BLFP: "No One Is Going to Hurt You," Neon Philharmonic, Warner Bros./7 Arts. BH: "Honky Tonk Women," Rolling Stones, London. BLFH: "I Could Never Be President," Johnnie Taylor, Stax.

**Springfield, Mass. (WCRX)**  
 Lou Jones, Music Director, Personality  
 BP: "Not Like the Others," Little Jim Gordy. BLFP: "Sad Girl," Intruders. BH: "I Made Up My Mind," Cheers. BLFH: "By the Time I Get to Phoenix," Isaac Hayes.

**Troy, N. Y. (WTRY), Mike Mitchell**  
 Music Director, Personality  
 BP: "And That Reminds Me," 4 Seasons, Crewe. BLFP: "Make Believe," Wind, Life. BH: "Choice of Colors," Impressions, Curtom. BLFH: "Everybody's Talkin'," Nilsson, RCA.

**Waterbury, Conn. (WTBY), Bill Raymond**  
 Program Dir., Personality  
 BP: "No One for Me to Turn To," Spiral Starecase. BLFP: "Wind," Make Believe. BH: "Sugar, Sugar," Archies. BLFH: "When I Die," Motherlode.

**West Long Branch, N. J. (WMCJ-Radio)**  
 Michael R. Sidoric, Program Director, Personality  
 BP: "Sugar, Sugar," Archies, Calendar. BLFP: "Sausalito," Ohio Express, Buddah. BH: "Stag-O-Lee," Ola and the Janglers, GNP Crescendo. BLFH: "Aquarius," Dick Hyman, Command.

**Wichita, Kan. (KEYN AM & STEREO FM)**  
 Greg Dean, Program Director  
 BP: "Runnin' Blue," Doors, Elektra. BLFP: "I'll Hold Out My Hand," Smith, Dunhill. BH: "Green River/Commotion," Creedence Clearwater Revival, Fantasy. BLFH: "Can't Find the Time," Orpheus, MGM.

## COUNTRY

**Ashland, Ky. & Huntington, W. Va. (WTCR), Mike Todd**  
 Program Director, Personality  
 BP: "George and the North Woods," Dave Dudley, Mercury. BLFP: "Eva Magdalena," John Wesley Ryles I, Columbia. BH: "Are You From Dixie," Jerry Reed, RCA. BLFH: "MacArthur Park," Waylon Jennings and Kimberly, RCA.

**Burbank, Calif. (KBBQ)**  
 Corkey Mayberry, Personality  
 BP: "George and the North Woods," Dave Dudley, Mercury. BLFP: "Polk Salad Annie," Bill Carlisle, Chart. BH: "Muddy Mississippi Line," Bob Goldsboro, U.A.

**Chester, Pa. (WEEZ)**  
 Bob White, Music Director, Personality  
 BP: "I'd Rather Be Gone," Hank Williams, Jr., MGM. BLFP: "Things for You and I," Bobby Lewis, United Artists. BH: "Since I Met You," Sonny James, Capitol. BLFH: "Then the Baby Came," Henson Cargill, Monument.

**Cincinnati, Ohio (WUBE)**  
 Bob Tiffin, Music Director  
 BP: "To See My Angel Cry," Conway Twitty, Decca. BLFP: "Groovy Grubworm," Harlow Wilcox, Plantation. BH: "Homecoming," Tom T. Hall, Mercury. BLFH: "Better Homes and Gardens," Billy Walker, Monument.

**El Paso, Tex. (KHEY)**  
 Charlie Russell, Personality  
 BP: "George of the North Woods," Dave Dudley, Mercury. BLFP: "Since I Met You, Baby," Sonny James, Capitol. BH: "Boy Named Sue," Johnny Cash, Columbia. BLFH: "Thank You for Loving Me," Brenda Byers, MTA.

**Flint, Mich. (WKMF), Jim Harper**  
 Program/Music Director, Personality  
 BP: "Since I Met You, Baby," Sonny James, Capitol. BLFP: "A Girl Named Sam," Lois Williams, Starday. BH: "That's a No. No.," Lynn Anderson, Chart. BLFH: "Out Went the Lights of My World," Paul Peek, 123.

**Houma, La. (KJIN)**  
 Ken Kramer  
 BP: "Green River," Creedence Clearwater, Fantasy. BLFP: "When I Die," Motherlode, Buddah. BH: "A Boy Named Sue," Johnny Cash, Columbia. BLFH: "Keem-O-Sabe," Electric Indian, United Artist.

**Kansas City, Kan. (KCKN)**  
 Ted Cramer, Program Director  
 BP: "Since I Met You, Baby," Sonny James, Capitol. BLFP: "Jesus Is a Soul Man," Billy Grammer, Stop. BH: "Ways to Love a Man," Tammy Wynette, Epic. BLFH: "Penny Arcade," Roy Orbison, MGM.

**Phoenix, Ariz. (KTUF)**  
 Bill Proctor, Music Director, Personality  
 BP: "You Fool," Eddy Arnold, RCA. BLFP: "Oklahoma City Times," Hamilton Camp, Warner Bros. BH: "Workin' Man Blues," Merle Haggard, Capitol. BLFH: "I'm on the Road to Memphis," Catch, Dot.

**Phoenix, Ariz. (KRDS), Bob Pond**  
 Program/Music Director, Personality  
 BP: "Shame on Me," Norro Wilson, Smash. BLFP: "I'll Fall in Love Again," Lee Hazlewood and Suzi Hokum, LHI. BH: "Color Him Father," Linda Martell, Plantation. BLFH: "I Take a Lot of Pride in What I Am," Dean Martin, Reprise.

## RHYTHM AND BLUES

**Columbus, Ga. (WOKS)**  
 Ernestine Mathis  
 BP: "Daddy's Little Man," O.C. Smith, Columbia. BLFP: "House Is Not a Home," Mainstaphs. BH: "Oh What a Night," Dells, Cadet. BLFH: "Somebody, Please," Vanguards, Whiz.

**Memphis, Tenn. (WDIA)**  
 Bill Thomas, Program Director  
 BP: "Your Good Thing," Lou Rawls, Capitol. BLFP: "Uh Uh Boy, That's a No No," Candace Love, Aquarius. BH: "Crumbs Off the Table," The Glass House, Inevctus.

## EASY LISTENING

**Atlanta, Ga. (WSB)**  
 Chris Fartson, Music Librarian  
 BP: "Jean," Oliver, Crewe. BLFP: "Honey Pie," Barbra Streisand, Columbia. BH: "Rain," Jose Feliciano, RCA Victor. BLFH: "Mah-Na-Mah-Na," Soundtrack, Ariel.

**Burney, Calif. (KAVA), Judy Camou**  
 Music Director, Personality  
 BP: "You Fool," Eddy Arnold, RCA. BLFP: "Raining in My Heart," Ray Price, Columbia. BH: "Hello, World," Tremeloes, Epic. BLFH: "Temptation," Sandpipers, A&M.

**Jacksonville, Ill. (WLDS)**  
 Wayne Edwards, Personality  
 BP: "I Want You to Know," New Colony Six, Mercury. BLFP: "Julia," Ramsey Lewis, Cadet. BH: "I Take a Lot of Pride in What I Am," Dean Martin, Reprise. BLFH: "Ring of Bright Water," Dee Dee Warwick, Mercury.

**Miami, Fla. (WIOD)**  
 Yolanda Parapar, Music Director  
 BP: "Love's Been Good to Me," Frank Sinatra, Reprise. BLFP: "Summer Me, Winter Me," John Gary, RCA. BH: "I'm a Better Man," Engelbert Humperdinck, Parrot. BLFH: "Goodbye Columbus," Association, Warner Bros.

**Midland, Mich. (WMDN)**  
 Jim Wiljanen, Music Director  
 BP: "I'm a Better Man," Engelbert Humperdinck, Parrot. BLFP: "Bluegreens on the Wing," William Truckaway, Reprise. BH: "Workin' on a Groovy Thing," 5th Dimension, Soul City. BLFH: "Keem-O-Sabe," Electric Indian, United Artists.

**Norwich, Conn. (WICH)**  
 Bob Craig, Program Director  
 BP: "Don't Forget to Remember," Bee Gees, Atco. BLFP: "For What It's Worth," Cher, Atco. BH: "This Girl Is a Woman Now," Union Gap, Columbia. BLFH: "Sweet Little Thing," Spiral Starecase, Columbia.

**So. Lake Tahoe, Calif. (KTHO-AM-FM)**  
 Bill Kingman, Program Director  
 BP: "A Man Alone," Frank Sinatra, Reprise. BLFP: Theme from "Picasso Summer," Jimmie Haskell, Dunhill. BH: "Jean," Oliver, Crewe. BLFH: "When I Die," Motherlode, Buddah.

**Springdale, Ark. (KSPR)**  
 Dave Sturm  
 BP: "Slum Baby," Booker T & MG's, Stax. BLFP: "Wild and Wonderful Me," Julia Buddy, MGM. BH: "A Gift of Song," Mason Williams, Warner Bros./7 Arts. BLFH: "Pretty Things Come in Two," Sandler & Young, Capitol.

**Springfield, Mass. (WSPR)**  
 Budd Clain, Program Director  
 BP: "The Most Beautiful Thing in the World Is a Woman," John Wesley Ryles I. BLFP: "Mah-Na-Mah-Na," Original Cast. BH: "Put a Little Love in Your Heart," Jackie De Shannon. BLFH: "MacArthur Park," Waylon Jennings and Kimberly.

## COLLEGE

**Brooklyn, N. Y. (WBCR)**  
 Lenny Bronstein, Music Director  
 BP: "Maybe," Janis Joplin. BLFP: "For What It's Worth," Cher. BH: "I Want to Live," BLFH: "Carry Me Back," Rascals.

**University Park, Pa. (WHR)**  
 Charles Pflieger, Program Director  
 BP: "We Gotta All Get Together," Paul Revere. BLFP: "I'm Gonna Make You Mine," Lou Christie. BH: "Honky Tonk Women," Rolling Stones. BLFH: "Did You See Her Eyes," The Illusion.

## OTHER PICKS

**HOT 100**—Bob Rightsell, Batesbury, S.C., WBLR. BP: "I've Stopped Everything"; Lindy Leigh, Paul Gambaccini, Hanover, N.H., WDCR. BP: "I Can't Get Next to You," Temptations, Gordy; Rick Shannon, Pittston, Pa., WPTS. BP: "Sausalito," Ohio Express, Buddah;

Jay Martin, San Luis Obispo, Calif., KATY. BP: "It's a Beautiful Day," Buckingham, Columbia; Jerry Rogers, Savannah, Ga., WSGA. BP: "Make Believe," Wind, Life; Steven Behar, Tulare, Calif., KBOS. BP: "Think Summer," Ed & Marilyn, RCA; Ray Cook, Valdese, Morganton, N.C., WSUM. BP: "My Balloon Is Going Up," Archie Bell & the Drells, Atlantic; Curtis Coleman, Cheyenne, Wyo., KVWO. BP: "A Woman's Hand," Barbara Fairchild, Columbia; George Lester, San Antonio, WOAI. BP: "Penny Arcade," Roy Orbison.

# Vox Jox

Continued from page 42

the soul station owned by James Brown. Bernard (Spider) Harrison has been named to replace him at WTLC-FM. Harrison does the 2-7 p.m. show. In the April-May Pulse there are a total of 35 points between 7-midnight on the FM dial in Indianapolis. WTLC-FM has 13 of those, the Jim Hilliard-directed rocker KNAF-FM has another 13, for a total of 26 points. For your information, AM rocker WIFE has 24 in that period, and country-formatted WIRE has a 23. But I don't think many markets can even come close to the FM power of Indianapolis. Anybody who doesn't own an FM station would do well to try to buy one.

Don Loghnan, 20-year radio veteran, is the new news director of KMBZ, Kansas City. He was one of the first Top 40 personalities. . . . Steve Clark has departed WOR-FM, New York. . . . Old buddy Jay Stricklett, using the name Jay Brooks, is now doing music director chores and an afternoon air stint at WAMS, Wilmington, Del.; Bob Hollands, has been promoted to operations manager. Stricklett's career includes WMID, Atlantic City. . . . Dave Rogers is the new program director at country-formatted KGA, Spokane, replacing Johnny (Jack Boulton) Novak who went to KVI, Seattle. Rogers had been with KGHL in Billings, Mont. Personalities at KGA include Rogers, Don Lyons, Bobby Keith, Del Carson, Rick Owens, and Steve Hudson.

Tom Andrews, formerly of WSAM, Saginaw, Mich., is now music director and 6-10 a.m. personality with WIBM in Jackson, Mich. . . . Line up at KTUF in Phoenix now includes program director Woody Starr, Ken Crow (who'd been at KHOS in Tucson), music director Bill Proctor, and Bob Butler. KNIX-FM is increasing wattage to 100,000 and will return to the air in stereo with country music 24 hours a day in the next few weeks. . . . The May Pulse for Nashville shows program director Joe Sullivan and WMAK far out-front in all time periods except 7-midnight when WSM takes over with a 29 compared to WMAK's 23. At this point, WKDA looks pretty far out of the running. . . . Bob Canada, formerly program director of WORD in Spartanburg, S.C., has joined Programming db, the Ken Draper consulting firm, as a programming assistant. Draper, incidentally, has moved John Wellman, former music director of WCFL in Chicago, in as music director of WCAR in Detroit. Draper won't tell me yet what he's going to do with WCAR, but I would hate to bet against it becoming a rocker. I was just thinking, though, that there are very few rock stations anymore. You almost have to listen to a soul station to find exciting radio. Do you remember when the ratio of hard records to soft was two hard and one soft. Now, most Top 40 stations are all soft. I think about the only thing that could really save singles from pulling a disappearing act is some caressing hard rock radio stations to come on the scene and if I were

WMCA trying to compete against WABC here in New York, that's what I'd do. I'd get some screaming, shouting jockies and I'd only play screaming, shouting records and the record companies would have to start putting out more screaming, shouting records and the kids would be fighting to buy them at the record stores, and screaming and shouting once again.

Dick Hogan from KSJB in Jamestown, N.D., is now doing the mid-day show on KLWW, Cedar Rapids, Iowa. . . . Glen Powers, who'd been with WSGN in Birmingham, is now program director of WTOB in Winston-Salem, N.C., and the lineup goes like this: Dusty Dunn, previously of WUBE in Cincinnati; Powers; Buddy Latham, previously of station KERP, El Paso; Mike Mitchell from KOMA, Okla.; Willie Edwards from WNOR, Norfolk; and Wally Beethoven from WAYS, Charlotte. . . . Note to Larry O'Brien: Tough luck, but I think Rick Sklar of WABC is going to hire Sean Casey. At any rate, they've locked heads, although I don't think anything's signed yet; maybe there'll be a contract by the time you read this.

WAYN, Rockingham, N.C., 28379, needs country music records. . . . Alan M. Leeds, former deejay and music director for soul-formatted WANT, Richmond, is now doing public relations work for Point Park College, Pittsburgh. . . . Marvin L. Shapiro has been elected executive vice-president of Westinghouse Broadcasting and appointed president of the station group; he'd been president of Television Advertising just can't catch up! Still a heap of letters to go through. I'll try to get to all of them next week.



HOST LEN MINK DUETS WITH Oliver, right, on "The Len Mink Show" on WCPO-TV, Cincinnati. The Crewe recording artist has been touring TV bandstand shows promoting his new single from his current LP "Jean."





**NATRA Elects Dixon**

• *Continued from page 40*

dent, Eddie Holland; second vice-president, William (Boy) Brown; third vice-president, Irvin Hesketh; recording secretary, Lou Times; sergeant at arms, Joe B. Martin and chaplain, Irene Johnson.

The board of directors included Kae Williams, Novella Smith, Robert Thomas, Paul White, Bill Summers, Jack Holmes, Hal Atkins, Kitty Brody and O. C. White. Bee Elmore and Maurice Holbert were also appointed to executive positions.

**A Self-Service Outlet in Pa.**

PHILADELPHIA—The first of a new chain of discount tape centers featuring a self-service merchandising policy opened in suburban Ardmore.

The tape outlet, Sound Track, is owned by Albert Melnick, who also is president of A&L Distributors, a record distributorship. Sam Balaity is vice-president of the retail chain.

Sound Track will stock 5,000 titles in all tape configurations, including blank cassettes. The outlet also will offer players and hi-fi components.



NARM BOARD of directors seated, left to right, Jack Grossman, second vice-president; James Schwartz, first vice-president; Amos Heilicher, president; Jack Geldbart, past president. Standing, left to right, Jules Malamud, executive director; Charles Schlang; James Tiedjens, past president; Merritt Kirk, treasurer; Milton Israeloff, and Carl Glaser, secretary.



*Congratulations  
Team -  
We all  
Love you*

OLIVER

BILL CASH

•

BILL

LARRY

JACK

RICHARD

JIM

DWIGHT

•

JOHN & JODY

•

ALLAN

BROCK

HERB

•

FRED

HAROLD

JIM

LORRAINE

TOM & DICK

JIM SIMS

POPS & JOEY

•

FATHER "MIKE"

•

BILL & DIANA

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J. COATES

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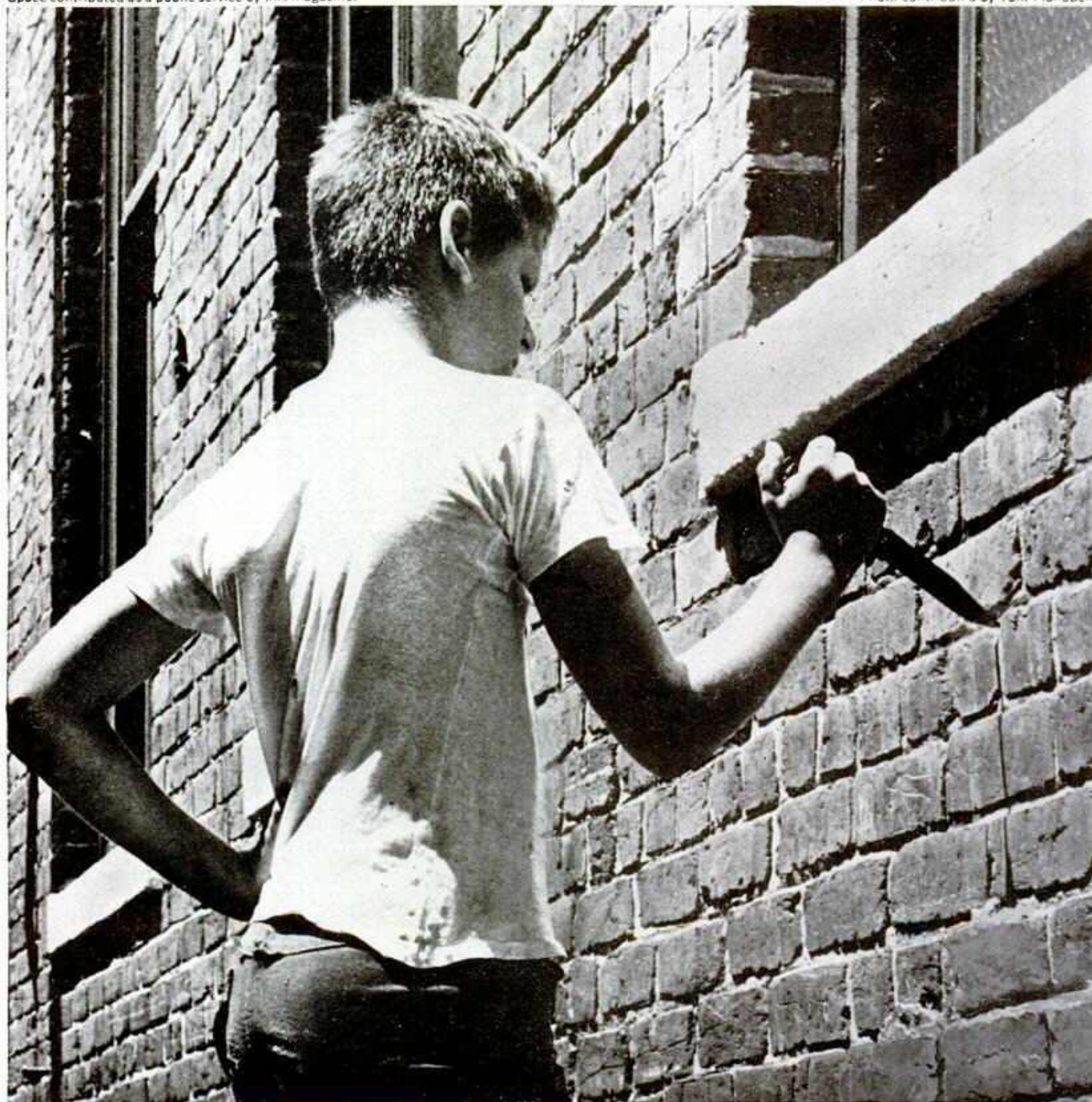
"VUNDERKIN"

•

"BIG" ED

Space contributed as a public service by this magazine.

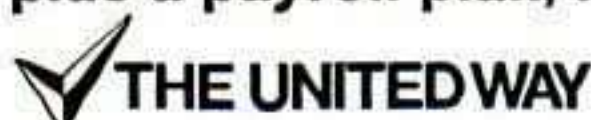
Photo contributed by Toni Manopelli



**He has time to kill**

Caught up in an aimless existence which offers few chances for fun, many boys turn to a life of crime. Your United Way gift can help steer them right by providing counseling service, recreational opportunities and a sense of purpose. Please give them time to grow instead of to kill.

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# Soul

Billboard SPECIAL SURVEY For Week Ending 9/6/69

## BEST SELLING Soul Singles

★ STAR Performer—Single's registering greatest proportionate upward progress this week.

| This Week | Last Week | Title, Artist, Label, No. & Pub.   | Weeks on Chart | This Week | Last Week | Title, Artist, Label, No. & Pub.   | Weeks on Chart |
|-----------|-----------|--|----------------|-----------|-----------|--|----------------|
| 1         | 1         | SHARE YOUR LOVE WITH ME<br>Aretha Franklin, Atlanta 2650 (Don, BMI)  | 6              | 26        | 26        | SAD GIRL<br>Intruders, Gamble 235 (IPG, BMI)   | 3              |
| 2         | 2         | NITTY GRITTY<br>Gladys Knight & the Pips, Soul 35063 (Gallico, BMI)  | 7              | 27        | 23        | RECONSIDER ME<br>Johnny Adams, SSS International 770 (Singleton, BMI)                            | 12             |
| 3         | 3         | YOUR GOOD THING (Is About to End)<br>Lou Rawls, Capitol 2550 (East, BMI)   | 7              | 28        | 29        | BY THE TIME I GET TO PHOENIX<br>Mad Lads, Volt 4016 (Rivers, BMI)                                | 5              |
| 4         | 6         | OH, WHAT A NIGHT<br>Dells, Cadet 5649 (Conrad, BMI)  | 4              | 29        | 9         | MY CHERIE AMOUR<br>Stevie Wonder, Tamla 54181 (Jobete, BMI)                                      | 13             |
| 5         | 12        | I CAN'T GET NEXT TO YOU<br>Temptations, Gordy 7093 (Jobete, BMI)   | 2              | 30        | 30        | FREE ME<br>Otis Redding, Atco 6700 (East/Memphis/Redwal/Time, BMI)                               | 4              |
| 6         | 5         | MOTHER POPCORN<br>James Brown, King 6245 (Dynatone, BMI)   | 12             | 31        | 31        | THESE ARE THE THINGS THAT MAKE ME KNOW YOU'RE GONE<br>Howard Tate, Turntable 505 (Bay-West, BMI) | 9              |
| 7         | 7         | NOBODY BUT YOU BABE<br>Clarence Reid, Alston 4574 (Sherlyn, BMI)   | 10             | 32        | 17        | TIME WILL COME<br>Whispers, Soul Click 107 (Talk & Tell/Jondora/Franoak, BMI)                    | 6              |
| 8         | 4         | CHOICE OF COLORS<br>Impressions, Curtom 1943 (Camad, BMI)  | 11             | 33        | 21        | LET'S GET TOGETHER<br>Little Milton, Checker 1225 (Arc Music, BMI)                               | 8              |
| 9         | 28        | CHAINS OF LOVE<br>Bobby Bland, Duke 449 (Progressive, BMI)   | 3              | 34        | 44        | I WANT YOU SO BAD<br>B. B. King, Bluesway 61026 (Sounds of Lucille/Pamco, BMI)                   | 4              |
| 10        | 20        | HOT FUN IN THE SUMMERTIME<br>Sly & the Family Stone, Epic 5-10497 (Stone Flower, BMI)                              | 3              | 35        | 27        | ONE NIGHT AFFAIR<br>O'Jays, Neptune 12 (Gold Forever, BMI)                                       | 10             |
| 11        | 8         | WHAT DOES IT TAKE TO WIN YOUR LOVE<br>Jr. Walker & the All Stars, Soul 35062 (Jobete, BMI)                         | 15             | 36        | —         | THAT'S THE WAY LOVE IS<br>Marvin Gaye, Tamla 54185 (Jobete, BMI)                                 | 1              |
| 12        | 15        | TILL YOU GET ENOUGH<br>Watts 103rd Street Rhythm Band, Warner Bros.-Seven Arts 7298 (Wright Gerstl/Tamerlane, BMI) | 7              | 37        | —         | LOWDOWN POPCORN<br>James Brown, King 6250 (Golo, BMI)  | 1              |
| 13        | 14        | HOOK AND SLING<br>Eddie Bo, Scram 117 (Uzza, BMI)  | 8              | 38        | 34        | UH, UH BOY THAT'S A NO NO<br>Candice Love, Aquarius 4010 (Wil-Ric, BMI)                          | 4              |
| 14        | 16        | I COULD NEVER BE PRESIDENT<br>Johnnie Taylor, Stax 0046 (East/Memphis, BMI)  | 4              | 39        | 42        | BY THE TIME I GET TO PHOENIX<br>Isaac Hayes, Enterprise 9003 (Rivers, BMI)                       | 2              |
| 15        | 19        | WORKIN' ON A GROOVY THING<br>5th Dimension, Soul City 776 (Screen Gems-Columbia, BMI)                              | 4              | 40        | 41        | LET ME BE THE ONE<br>Peaches & Herb, Date 2-1649 (Screen Gems-Col, BMI)                          | 3              |
| 16        | 39        | JEALOUS KIND OF FELLOW<br>Garland Green, Uni 55143 (Columbia Music, Inc., BMI)                                     | 3              | 41        | 45        | IT'S TOO LATE<br>Ted Taylor, Ronn 34 (Rush, BMI)   | 3              |
| 17        | 10        | I DO<br>Moments, Stang 5005 (Gambi, BMI)   | 8              | 42        | 38        | OUT OF SIGHT, OUT OF MIND<br>Anthony & the Imperials, United Artists 50552 (Nom, BMI)            | 3              |
| 18        | 18        | YOU MADE A BELIEVER (Out of Me)<br>Ruby Andrews, Zodiac 1015 (Wilric, BMI)   | 13             | 43        | —         | DADDY'S LITTLE GIRL<br>O.C. Smith, Columbia 4-44948 (BnB, ASCAP)                                 | 1              |
| 19        | 50        | WHAT'S THE USE OF BREAKING UP<br>Jerry Butler, Mercury 72960 (Assorted/Parabut, BMI)                               | 2              | 44        | 49        | GET OFF MY BACK WOMAN<br>B. B. King, Bluesway 61026 (Sounds of Lucille/Pamco, BMI)               | 2              |
| 20        | 36        | YOU GOT YOURS & I'LL GET MINE<br>Delfonics, Philly Groove 157 (Nickel Slive, BMI)                                  | 3              | 45        | 46        | I'VE GOT A FEELING<br>Ollie & the Nightingales, Stax 0045 (East/Memphis, BMI)                    | 2              |
| 21        | 13        | DOGGONE RIGHT<br>Smokey Robinson & the Miracles, Tamla 54183 (Jobete, BMI)   | 11             | 46        | 48        | KEEM-Q-SABE<br>Electric Indian, United Artists 50563 (Binn/Elaine/United Artists, BMI)           | 2              |
| 22        | 22        | THINGS GOT TO GET BETTER<br>Marva Whitney, King 6249 (Solo, BMI)   | 4              | 47        | 47        | GOING IN CIRCLES<br>Friends of Distinction, RCA 74-0204 (Porpete, BMI)                           | 2              |
| 23        | 11        | I'VE LOST EVERYTHING I'VE EVER LOVED<br>David Ruffin, Motown 1149 (Jobete, BMI)                                    | 8              | 48        | —         | BLACKBERRIES<br>Isley Brothers, T Neck 906 (Triple 3, BMI)                                       | 1              |
| 24        | 32        | IN A MOMENT<br>Intrigues, Yew 1001 (Odom & Neiburg, BMI)   | 3              | 49        | —         | HERE I GO AGAIN<br>Smokey Robinson & the Miracles, Tamla 54183 (Jobete, BMI)                     | 1              |
| 25        | 25        | IT'S TRUE I'M GONNA MISS YOU<br>Carolyn Franklin, RCA 74-0188 (Regent, BMI)  | 3              | 50        | —         | WALK ON BY<br>Isaac Hayes, Enterprise 9003 (Jac/Blue Seas, BMI)                                  | 1              |

## Soul Sauce

BEST NEW RECORD  
OF THE WEEK

"SAN FRANCISCO  
IS A LONELY TOWN"

JOE SIMON  
(Sound Stage)



**SOUL SLICES:** Pop-soul, the slick of funky soul, has set back the black music culture to the 1940's. To grab the bigger pop dollar via the spillover of soul into pop, rhythm and blues has whitened and degouted its sound to servitude. Jazz, which has benefited the least from the pop-soul explosion (even gospel has gained a bigger radio audience), is once again faced with the task of preserving the integrity of black music, as the romance of soul music with the "Hot 100" has bleached its authenticity. Soul labels and deejays should keep recording and playing black blues, Southern soul and jazz interpretations, to maintain a policy of relevance and rapport with the black radio community, and to keep a native music before its native public. The soul charts, which some consider the proving ground of soul disks bidding for pop play, reflect this complete absorption of soul into pop. Back on the charts are Gladys Knight singing "Nitty Gritty," the Dells' everpresent James Brown. Aiding the return is the presence of many of the same artists that brought pop-soul to just soul: Brown, Gladys Knight, Impressions, Stevie Wonder, Junior Walker, Dells, Temptations, Smokey & the Miracles, Jerry Butler, Brook Benton, David Ruffin and, belatedly, Otis Redding. So after a return to "race music" (with pride), soul music has again bucked the specialty field to go pop. Nevertheless, the specialty field must be preserved like valuables in a safe deposit box. Meanwhile, make way for rock 'n' roll.

★ ★ ★

**TID-GRITS:** Specialty Records, the old blues line, is back in business under general manager Mike Akopoff. The label will issue unreleased titles by Little Richard, Larry Williams and Sam Cooke, who should enjoy a musical revival of Otis Redding proportions. A single by Cooke, "Last Mile of the Way," will also be released. A collector's series, featuring "This Is How It All Began," a roots of soul spotlight, "Doo Wop," a pop-soul spotlight, and "Ain't That Good News," a gospel spotlight—will highlight the heroes of rock 'n' roll. Another album will feature a never-released pairing up Sam Cooke with the Soul Stirrers. . . . Skye Records will record Ruth Brown. . . . Z. Z. Hill has signed with Atlantic. His first single produced by Ivy Quinn is titled "Home Just Ain't a Home at Supper Time." . . . Brook Benton will tape the "David Frost Show" on WNEV-TV here Thursday (4). . . . Ray Charles taped the "Andy Williams Show" for October airing, and introduced organist Billy Preston on the "Joey Bishop Show" last week. . . . J. J. Jackson's Greatest Little Soul Band in the Land begins six-week British tour on Thursday (11). . . . James Brown has three LP's on the soul charts. . . . Organist Jimmy McGriff tours England Oct. 17. . . . Back with hits are Martha Reeves ("Taking My Love") and Jackie Wilson ("Helpless"). . . . Clarence Carter makes an "up North" at Boston's Sugar Shack, Sept. 29-Oct. 5. . . . Roberta Flack, on the charts with her "First Take" LP, will appear at the Monterey Jazz Festival, Sept. 20. . . . New from the WinStons: "Love of the Common People." Their debut disk, "Color Him Father," sold a million. . . . Bobby Russell's disk of "Better Homes and Gardens" is a soul hit in the rural rough. O. C. Smith made a Russell country song the best r&b single of the year at the NATRA awards. . . . New from the Emotions: "The Best Part of a Love Affair," on Volt. . . . Two-sided hit for B. B. King: "Get Off My Back Woman" b/w "I Want You So Bad." His latest album, "Live and Well," is the one that broke the blues king pop. It's quality effort. . . . Melba Moore, the lead singer in a number parodying the Supremes in "Hair," has become the first black girl to play the femme lead in the show. . . . A hit for the Dynamics on Cotillion, "Dum-De-Dum." . . . Vancouver will host a blues festival, Oct. 11-12, featuring so far: Bo Diddley Albert Collins, John Lee Hooker, Slim Harpo, Chuck Berry, Lightnin' Hopkins and Taj Mahal. . . . Warren Lanier, who was reelected national chairman of FORE, has resigned as national sales manager of Venture Records. Lanier is negotiating with several companies for the possibility of running a soul label with complete autonomy. . . . Gene Chandler sings Curtis Mayfield's "In My Body's House" for his latest Checker single. He records for Brunswick also to fulfill a commitment to both labels. . . . New Carl Carlton on Back Beat: "Don't Walk Away." And from O. V. Wright on Back Beat: "I'll Take Care of You" b/w "Why Not Give Me a Chance." . . . Buzz Willis of RCA reads Soul Sauce. Do you?

Looking for  
Talent  
Booking an Act  
Billboard's  
International  
Talent Edition  
has the ANSWER



MICHAEL ALLEN, center, is feted at a closing night party after the London artist's two-week engagement at New York's Copacabana. London executives joining the festivities include Phil Wesen, left, New York branch manager; Sy Warner, second from left, director of single sales and promotion; Jack Welfeld, right, national album sales manager; and Frank LaRocca, New York assistant branch manager.



THE ULTIMATE TRUTH

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Billboard **Soul LP's**

★ STAR Performer—LP's registering greatest proportionate upward progress this week.

| This Week | Last Week | Title, Artist, Label, No. & Pub.   | Weeks on Chart | This Week | Last Week | Title, Artist, Label, No. & Pub.   | Weeks on Chart |
|-----------|-----------|--|----------------|-----------|-----------|--|----------------|
| 1         | 1         | <b>HOT BUTTERED SOUL</b><br>Isaac Hayes, Enterprise ENS 1001 (S)               | 9              | 26        | 24        | <b>BOOKER T. SET</b><br>Booker T. & the M.G.'s, Stax STS 2009 (S)                            | 13             |
| 2         | 6         | <b>TEMPTATIONS SHOW</b><br>Temptations, Gordy GS 933 (S)                       | 5              | 27        | 25        | <b>NOW</b><br>Four Tops, Motown MS 675 (S)   | 8              |
| 3         | 4         | <b>STAND</b><br>Sly & the Family Stone, Epic BN 26456 (S)                      | 19             | 28        | 28        | <b>IKE &amp; TINA TURNER IN PERSON</b><br>Minit LP 24018 (S)                                 | 5              |
| 4         | 3         | <b>TIME OUT FOR SMOKEY ROBINSON &amp; THE MIRACLES</b><br>Tamla TS 295 (S)     | 6              | 29        | 29        | <b>GREATEST MOTION PICTURE HITS</b><br>Dionne Warwick, Scepter SPS 575 (S)                   | 4              |
| 5         | 7         | <b>MEMPHIS UNDERGROUND</b><br>Herbie Mann, Atlantic SD 1522 (S)                | 16             | 30        | 36        | <b>SON OF A PREACHER MAN</b><br>Nancy Wilson, Capitol ST 234 (S)                             | 10             |
| 6         | 9         | <b>THE WAY IT WAS/THE WAY IT IS</b><br>Lou Rawls, Capitol ST 215 (S)           | 14             | 31        | 27        | <b>JR. WALKER &amp; THE ALL STARS' GREATEST HITS</b><br>Soul SS 718 (S)                      | 10             |
| 7         | 2         | <b>ARETHA'S GOLD</b><br>Aretha Franklin, Atlantic SD 8227 (S)                  | 8              | 32        | 30        | <b>BLACK AND WHITE</b><br>Tony Joe White, Monument SLP 18114 (S)                             | 5              |
| 8         | 8         | <b>LOVE MAN</b><br>Otis Redding, Atco SD 289 (S)                               | 7              | 33        | 38        | <b>YOUNG MODS' FORGOTTEN STORY</b><br>Impressions, Curtom CRS 8003 (S)                       | 15             |
| 9         | 5         | <b>AGE OF AQUARIUS</b><br>Fifth Dimension, Soul City SCS 92005 (S)             | 14             | 34        | 35        | <b>GETTING DOWN TO IT</b><br>James Brown, King KSD 5-1051 (S)                                | 16             |
| 10        | 11        | <b>CLOUD NINE</b><br>Temptations, Gordy GLPS 939 (S)                           | 26             | 35        | 37        | <b>SOUNDTRACK: UPTIGHT</b><br>Stax STS 2006 (S)  | 27             |
| 11        | 50        | <b>IT'S A MOTHER</b><br>James Brown, King 1063 (S)                             | 2              | 36        | 33        | <b>LET US GO INTO THE HOUSE OF THE LORD</b><br>Edwin Hawkins Singers, Pavilion BPS 10001 (S) | 17             |
| 12        | 13        | <b>LIVE AND WELL</b><br>B. B. King, Bluesway 6031 (S)                          | 11             | 37        | —         | <b>CROSBY, STILLS &amp; NASH</b><br>Atlantic SD 8229 (S)                                     | 1              |
| 13        | 12        | <b>MY WHOLE WORLD ENDED</b><br>David Ruffin, Motown MS 685 (S)                 | 12             | 38        | 31        | <b>SOULFUL</b><br>Dionne Warwick, Scepter SRS 573 (S)  | 23             |
| 14        | 14        | <b>M.P.G.</b><br>Marvin Gaye, Tamla TS 292 (S)                                 | 14             | 39        | 32        | <b>SOUL '69</b><br>Aretha Franklin, Atlantic SD 8212 (S)                                     | 30             |
| 15        | 23        | <b>GRAZIN' IN THE GRASS</b><br>Friends of Distinction, RCA Victor LSP 4149 (S) | 18             | 40        | 26        | <b>THE METERS</b><br>Josie J05 4010 (S)  | 12             |
| 16        | 16        | <b>LOVE IS BLUE</b><br>Dells, Cadet LPS 829 (S)                                | 3              | 41        | 44        | <b>SMASH HITS</b><br>Jimi Hendrix Experience, Reprise RS 2025 (S)                            | 3              |
| 17        | 15        | <b>IT'S OUR THING</b><br>Isley Brothers, T-Neck TNS 3001 (S)                   | 20             | 42        | —         | <b>BEST OF BILL COSBY</b><br>Warner Bros.-7 Arts WS 1798(S)                                  | 1              |
| 18        | 21        | <b>BLOOD, SWEAT &amp; TEARS</b><br>Columbia CS 9720 (S)                        | 20             | 43        | 43        | <b>TELL IT LIKE IT IS</b><br>George Benson, A&M SP 3020 (S)                                  | 3              |
| 19        | 19        | <b>FELICIANO/10 TO 23</b><br>Jose Feliciano, RCA Victor LSP 4185 (S)           | 8              | 44        | 42        | <b>MOOG</b><br>Dick Hyman, Command 938 (S)   | 7              |
| 20        | 20        | <b>COLOR HIM FATHER</b><br>Winstons, Metromedia 1010 (S)                       | 5              | 45        | 46        | <b>HIGH VOLTAGE</b><br>Eddie Harris, Atlantic SD 1529 (S)                                    | 4              |
| 21        | 22        | <b>ICE MAN COMETH</b><br>Jerry Butler, Mercury SR 66188 (S)                    | 35             | 46        | 48        | <b>CLOSE UP</b><br>Nat King Cole, Capitol SWBB 252 (S)                                       | 3              |
| 22        | 18        | <b>CHOKIN' KIND</b><br>Joe Simon, Sound Stage 7 SSS 15006 (S)                  | 13             | 47        | 47        | <b>BOY MEETS GIRL</b><br>Various Artists, Stax STS 2024 (S)                                  | 4              |
| 23        | 10        | <b>GREATEST HITS</b><br>Dells, Cadet LSP 824 (S)                               | 13             | 48        | —         | <b>CLOSE UP</b><br>Lou Rawls, Capitol SWBB 261 (S)   | 1              |
| 24        | 17        | <b>LET THE SUNSHINE IN</b><br>Diana Ross & the Supremes, Motown MS 689 (S)     | 11             | 49        | —         | <b>THE MAD, MAD, MAD, MAD, MAD LADS</b><br>Volt VOS 6005 (S)                                 | 1              |
| 25        | 39        | <b>POPCORN</b><br>James Brown Band, King KSD 1055 (S)                          | 3              | 50        | 34        | <b>DOIN' HIS THING</b><br>Ray Charles, Tangerine ABCS 695 (S)                                | 9              |

GET WITH  
4 GREAT NEW  
SINGLES

"CRYSTAL  
BLUE  
PERSUASION"

Excello #2308

the Kelly Brothers

"OH LORD, WHAT ARE  
YOU DOING TO ME"

A-Bet #9436

Freddie North

"BABY I NEED YOU"

A-Bet #9437

Johnny Truitt

(Instrumental)

"SOUL SONATA"

Excello #2307

The Firebirds

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THE FLIRTATIONS accept the Rhythm and Blues Association of Great Britain's award to Hi Records' Willie Mitchell as a top soul instrumentalist. Taking part in the ceremony on behalf of label mate Mitchell are, left to right, the Flirtations' Viola Billups, Ernestine Pearce and Shirley Pearce. Producer-songwriter Wayne Bickerton presents the award in London. The girls record on the London-distributed Deram label.

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Talent  
Booking an Act  
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# Coin Machine World

## Music Operators Converging On Chicago

### Discuss Effect of Merging Vending and Music Firms Granger: Early Show a Test

CHICAGO — Although the Music Operators of America (MOA) is enjoying its greatest success as the national organization of jukebox operators, the unusually early date for its convention is presenting some hardships. Commenting last week on the Sept. 5-7 date, which will find most jukebox manufacturers without new

models ready, MOA executive vice-president Fred Granger said, "I think our directors would move the show out of the Sherman House before accepting another early date like this." At the same time, he pointed out that advance registration is ahead of last year and the banquet is "sold out." He also commented on other controversial

*(Continued on page 50)*

### MOA Reveals Plans to Help Promote Talent

• *Continued from page 3*

featured speakers at the annual meeting of the Music and Vending Assn. of West Virginia. Both concurred that in the future, MOA might reap positive pro-

*(Continued on page 52)*

### Ellis to Remain With Program

By RON SCHLACHTER

CHICAGO — Although his Music Operators of America (MOA) presidency will soon be history, Howard Ellis has promised that he will not abandon his role in the association's public relations program.

"This will be my pet project," said Ellis. "Other presidents may not want to devote their time to it but regardless, I will keep it up."

"Looking back, the program has been a huge success. We're not going to drop it at convention time. Instead, we're going to

add to it and we will be coming out soon with a revised edition of the 'The Jukebox Story.'

"Reaction to the program has been unbelievable. Operators didn't realize how great the acceptance would be. We have found the public very receptive. Anyone who gave the speech once is anxious to give it again. We are simply amazed at the results."

"The public is anxious to hear about our industry. When

*(Continued on page 57)*

## MOA Officers



HOWARD ELLIS  
President



A. L. PTACEK JR.  
Secretary



LES MONTOOTH  
Treasurer



HAL SHINN  
Sergeant-at-arms



BILL CANNON  
Chairman  
Past President's Council

## KAMA MEET

### Montooth Tells MOA's Public Relations Plan

By BEVERLY BAUMER

WICHITA, Kan. — "Money can't buy good public relations. You have to do it yourself at the grassroots level. The jukebox industry has been misunderstood, but we have our chance to tell people what it really is," Les Montooth, national treasurer of Music Operators of America (MOA) told members of the Kansas Amusement and

Music Association in a banquet speech at the organization's annual meeting Aug. 23 in Executive Inn here.

He recommended use of a public relations speech, "The Jukebox Story," prepared by MOA, as a means of upgrading the industry's image.

"It's the best public relations

*(Continued on page 59)*

### W. Va. Assn Elects Broom

CHARLESTON, W. Va.—Al Broom, partner in Broom & Anderson Amusement Co., Pineville, W. Va., was elected president of the West Virginia Music and Vending Assn. at its 15th annual convention here Aug. 21-23.

Broom observed following his election that association projects of prime concern to him during his one-year term will be increased involvement of state association members in the Music Operators of America public relations campaign — particularly

*(Continued on page 52)*

### Copyright Committee Studying Arbitration of Rate Disputes

By MILDRED HALL

WASHINGTON — From all indications, it looks as if the jukebox performance royalty of \$8 per box and the simplified reporting worked out in the House-passed revision bill of 1967 will remain substantially the same in the Senate version. But there may be some other very new aspects in the bill that could one day affect the jukebox performance royalty rate proposed in the revision. One new aspect is the Senate Copyrights Subcommittee work on a

mark-up of the revision bill under chairman Sen. John L. McClellan (D-Ark.). The committee is considering setting up an impartial arbitration board to review statutory rates periodically and settle disputes when parties want changes in statutory rates.

Rate battles are perennial, and have been a major factor in holding up the modernizing of the 1909 copyright law. Industries like music publishing and record

*(Continued on page 60)*

### Jukebox Firms In Patent Suit

• *Continued from page 4*

tiff has developed and advertised the distinctive design of its 'Spectra' phonograph at great expense to it. Upon information and belief, the German manufacturer of the 'NSM Prestige 160' unit had access to this design and thereafter deliberately copied Plaintiff's patented design in a clear effort to trade upon the good will that Plaintiff has developed for its product. The sale by Defendant of this deliberate copy of Plaintiff's valuable design will greatly dam-

*(Continued on page 62)*

### License Crackdown to Spark Reform

By BRUCE CORY

ST. LOUIS—A highly publicized crackdown on unlicensed vending machines is causing bulk vending operators here to consider proposing reforms to the city vending machine licensing ordinance. "We'll be presenting our case to the St. Louis city council in September," said Earl Veatch, Central Distributors. "We will be pushing for a reclassification of machine licensing and an end to discriminatory practices against bulk vending operators." Full-line vendors operating large machines were also affected by the crackdown here.

City License Collector Benjamin L. Goins began a campaign to assure compliance with

the required display of a city licensing sticker on all vending machines when the licenses came due July 1. While only some six or seven machines have actually been confiscated by officials from the collector's office and then promptly picked up by their owners without difficulty after purchase of the licensing stickers, machines all over the city have been ticketed for confiscation, a move which has inspired many operators to buy the license. On Aug. 19, for example, some 250 vending machines in the Fisher Body Division and Chevrolet-St. Louis division of the General Motors Corp. were ticketed for confiscation by Goins and his men.

The proper labels soon appeared on the venders after conferences

*(Continued on page 65)*



HIRSH DE LA VIEZ.

### Hirsh Tireless MOA Showman

By MILDRED HALL

WASHINGTON — Hirsh de La Viez, who has been entrepre- nreuring the Music Operators of America (MOA) banquet show for nearly two decades, served the MOA in another capacity this year by lining up controversial columnist Jack Anderson to keynote a seminar on public relations. La Viez, with the help of MOA executive vice-president Fred Granger, first lined up Drew Pearson, whom La Viez has known for years. Pearson subsequently be-

*(Continued on page 54)*



# THANK YOU MOA



PLP #1



PLP #2



PLP #3

FOR VOTING

**"HARPER VALLEY P.T.A."**  
NUMBER ONE JUKEBOX SONG IN 1968

# JEANNIE C. RILEY

EXCLUSIVELY ON PLANTATION RECORDS

HARLAND WINGRAVE



HENRY LEYSER



TOM GRECO



RUSSELL MAWDSLEY



TED NICHOLS



JOHN TRUCANO



WILLIAM ANDERSON



LAWRENCE LeSTOURGEON



ROBERT NIMS



## Public Relations Theme Keynote of 1969 MOA

• *Continued from page 49*

aspects of the show during an exclusive interview.

Some of the topics to be discussed:

For the first time, a foreign manufacturer of jukeboxes will exhibit alongside the four domestic producers.

There is continued speculation about "combining" jukeboxes and amusement equipment in the same show alongside vending machines, and more stress on holding MOA's show on joint dates with that of the National Automatic

Merchandising Association (NAMA).

This year's MOA public relations seminar will feature controversial political columnist Jack Anderson, colleague of Drew Pearson (who would have appeared but is ill).

MOA's award to the "Jukebox Record of the Year" will go to Plantation Records' Jeannie C. Riley for "Harper Valley P.T.A.," a recording that peaked on trade charts over a year ago and which demonstrates the unusual longevity of recordings on jukeboxes.

The show here falls on the

exact dates of a tape cartridge convention being held by the National Association of Record Merchandisers (NARM), forcing some record manufacturers to divide forces between exhibits here and in Dallas. Only seven will exhibit here.

Officers of MOA are being elected for the first time by the organization's directors, in an effort to bring procedures more in line with accepted association practices.

Commenting further on the early date, Granger said, "I can appreciate how the phonograph manufacturers feel about the show occurring before their new models are ready. For the most part, the phonograph manufacturers have been very cooperative in showing their latest models. The operators appreciate this and look forward to it. I might also add," he said, "that several phonograph manufacturers have already inquired about next year's show date."

Referring to the addition of one more phonograph manufacturer, ACA Sales & Service, which distributes a German-made jukebox, Granger said, "For some years our show has been taking on more of an international flavor and I think this enhances the show. It increases attendance and this year, for example, there will be more delegates from such places as Australia, Canada and Europe. This helps everybody, makes the show more colorful and benefits all the exhibitors.

### New Rules

"I am sure that our directors and our exhibitors would not consider it fair to exclude an exhibitor on the basis that he represented a foreign manufacturer or product. As far as the phonograph manufacturers exhibiting this year are concerned, they are all exhibiting in accordance with ground rules they helped draw up.

"We have made every effort to accommodate the exhibitors and asked them what they want in the way of showground rules. We made a number of changes this year and we published the changes and will enforce the rules. As an example, it was determined that no alcoholic beverages would be served on

*(Continued on page 56)*

See The Action Profit People Games

# MOA SHOW

Williams

BOOTHS 61-62-63  
78-79-80

Showing for the First Time —  
The New Williams  
2-PLAYER NOVELTY GAME



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WHETHER  
IT'S PHONOGRAPHS OR VENDING, OPERATOR  
ORIENTED ENGINEERING INNOVATIONS ADD  
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SUBTRACT COSTLY TROUBLE.

THAT'S THE WHOLE IDEA BEHIND

**ROCK-OLA'S** POLICY OF PRODUCING MORE  
PROFIT FOR OPERATORS WITHOUT A LOT OF  
COSTLY COMPLICATIONS.

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KEEPS ON GIVING MORE PLEASURE  
TO MORE PEOPLE WITH LESS  
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## Reveal MOA Talent Plan

• Continued from page 49

motional benefits by assuming a national talent-scout role.

The talent hunt idea originated with Ellis, who has devoted much of his term as national association president to launching the coin machine industry's first grass-roots public relations campaign.

"There is so much deserving talent that operators become aware of," Ellis said. "I don't see why we couldn't work out some means for assisting new talent. Plenty of young kids need help getting started."

### Regional Program

Granger, stressing that the MOA public relations efforts are now a permanent association service, added, "The mechanics of this haven't been worked out at all. It's a just a thought for the future as a coming phase of our continuing effort to tell our story in the communities where we do business."

Granger speculated that any organized MOA effort to scout talent would involve state and local associations as well, formalizing in some instances independent, random efforts by individual operators.

"It's not a matter of our industry promoting records by young artists, but rather our helping local acts to get the ear of the record industry. All segments of the business could benefit."

### Public Relations

While obligingly looking ahead in response to queries, Ellis and Granger devoted their full energies here to infusing West Virginia operators with public relations enthusiasm. While operators in 18 states have made the MOA-drafted presentation to local civic groups, fraternal organizations and other audiences, this state is not among them. The MOA

## W. Va. Assn Elects Broom

• Continued from page 49

in the area of public speaking—and a stepped-up membership drive.

"We're totally behind the MOA public relations push," Broom said, "and we're going to make it work in our state."

Elected first vice-president was James Kiser of K&K Music Co., Beckley. Eugene Wallace, Wallace & Wallace Music, Inc., Oak Hill, brother of the late John A. Wallace, was elected association second vice-president. Leoma W. Ballard of Belle Amusement Co., Belle, was returned to her long-time job as association treasurer, and Marie A. Coffman, Oak Hill, retained her job as secretary. Chris Ballard was again elected sergeant at arms.

Directors elected at the meeting here were J. C. (Buddy) Hunt, Welch; W. T. Cruze, Charleston; Edward M. Oliver, Montgomery; Joe Dobkin, Wheeling; James Stevens, Grafton; Shelton Price, Barboursville; Jerry Derrick, Charleston; A. M. Springer, Fairmont; William Anderson, Logan; Earl Tomblin, Logan; Guy Moss, Charleston; Dilman DeHaven, Winchester; Andrew Kniska, Clarksburg; Ronnie DeHaven, Winchester, and Lee Hayhurst, Buckhannon.

Broom's first actions as president will be to appoint committees to direct membership recruitment and select a site for next year's convention.

officials explained the public relations concepts in a special seminar during the convention here and obtained the pledges of a number of operators that in the near future they'll be telling the industry story to some type of formal gathering in their own communities.

Welch operator Buddy Hunt

suggested to Ellis and Granger that the prepared MOA publicity should contain reference to the extensive display of coin machines at the Smithsonian Museum in Washington, D. C. Granger agreed and promised that the revised talk, to be ready early next year, would contain this point.

Granger carefully emphasized that the type of program in which MOA is engaged will re-

quire dogged perseverance. "It may take 20 years before we see any spectacular results."

### Cigaret Tax

Another featured speaker, John Zei, assistant legislative counsel for the National Automatic Merchandising Association, reported on prevailing cigaret tax and sales tax trends in the U. S., predicting that some state soon "will have a 20-cent cigaret tax." He urged

that the association improve its communication with the state legislature.

Among several eulogies to the late John A. Wallace delivered during the convention was that of veteran trade reporter Bill Gersh. Referring to Wallace's efforts to found and tirelessly promote this state association, Gersh said, "One word John Wallace loved was co-operation."

**Have you ever seen  
a man knock a ball  
into the side pocket,  
a ball into the other  
side pocket, a ball  
into the near corner  
pocket, a ball into the  
other near corner  
pocket, a ball into the  
far corner pocket and  
a ball into the  
other far corner pocket,  
all on one shot?**

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You'll see two of the most delicate pool shooters ever: five times World Pocket Billiards Champ Jimmy Caras and 1968 U.S. Open Champion Joe Balsis.

And the things they do with a pool cue you're not going to believe even after you see them.

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And, while you're there, take a peek at our all new Brunswick CB-7, the first really professional quality coin-op pool table.

But Lordy, don't let either one of them talk you into any games.

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THE AMAZING TOUSHAY, the "Mad Turk" comedian.



BOOTS RANDOLPH, Monument Records.



JEANNIE C. RILEY, Plantation Records.



HANK WILLIAMS JR., MGM Records.



THE IMPRESSIONS, Curtom Records.

# La Viez a Tireless Showman, Tells of Great MOA Shows

Continued from page 49

came ill and his columnist colleague, Anderson, will address the convention here Sept. 5. Dealing with well-known personalities is all in a day's work

for La Viez, who works months ahead in planning each MOA show.

La Viez for years operated one of the nation's biggest jukebox routes, with 855 boxes here in Washington, and a total of

1,585 machines throughout the Capital, Baltimore, Buffalo and Pittsburgh. He got to know many label and broadcast stars in New York via his half-interest (with Yearmie Stern) in the "Hit Parade" copyright. In 1960, Hirsh sold his coin machine business to begin his "Show Biz Productions" headquartered here.

Hirsh plans for each performer (he always refers to them as "artists") the best possible presentation on stage to assure

the artist and the label a warm place in the operators' memory. He is sure it has paid off for many an artist who was just below or on the verge of breaking big, to have this momentum to crest his popularity wave. Hirsh remembers when Mahalia Jackson was just reaching the top, and stopped the MOA show with an ovation to a talent that has proven out pure gold for operators, broadcasters and labels, over the years.

The first step in the compli-

cated business of putting on the MOA show is to get firm commitments from the artists and their labels for the date. Fortunately, the show date falls on a Sunday this year, when singers are free.

Any artist appearing on a Hirsh de La Viez show is assured of comfort back stage. Hirsh says he plans for each to have a full rehearsal, backed by the best musicians he can find.

Rehearsal is set early—for

(Continued on page 63)

**ELECTRIC SCOREBOARDS . . . 2 Models**

**OVERHEAD MODEL**  
(Natural finish hardwood cabinet)

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DIVISION VICTOR COMPTOMETER CORPORATION  
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**On the Street**  
By RON SCHLACHTER

Music Operators of America (MOA) director Jim Stansfield has broken ground in LaCrosse, Wis., for a new facility that will house both his novelty and vending firms. The building will be large enough to accommodate all offices, trucks and displays. . . . Advertising and sales promotion manager George Hincker is back at Rock-Ola headquarters in Chicago after attending the West Virginia Music & Vending Association meeting in Charleston. Meanwhile sales manager Lester Rieck reports that business is good. . . . Williams Electronics, Inc., will introduce at least one new novelty game at the MOA Show, according to sales manager Bill DeSelm. At the same time, DeSelm notes that Smart Set and Beta are both big items for Williams.

Irving Kaye Co. will be represented at the MOA Show by the entire Kaye family. According to Howard Kaye, the company will show a new line of home tables, as well as coin-operated tables. In addition, the firm will have a new type of game at the show. . . . Gene Wagner reports that Nutting Industries, Ltd., will have a new single play model at the MOA exposition called Try a Game Computer. The company will also show a new hockey game. . . . Ralph Pries, president of Berlo Vending Co. in Philadelphia, will serve as co-chairman at the Nov. 23 dinner honoring city council president Paul D'Ortona. . . . Max Schiff has moved from Chicago to Philadelphia to head ARA Services' Aramark Caterers division. . . . Congratulations are in order to Elmer Schmitz who recently celebrated a birthday. Schmitz, who lives in Hilbert, Wis., admits to being over 40 but under 60.

Amusement Machines Association of Greater Philadelphia will observe its 40th anniversary Dec. 14 with a dinner-dance and show at the Latin Casino. This will also mark the 35th year for Joseph Silverman as executive secretary of the association. . . . Edward Schwartz, cigarette vending machine serviceman with Stan Harris & Co. in Philadelphia, has reported to police that bandits held up his walk-in van and took \$134 in cash and a supply of cigarettes. . . . Horn & Hardart Baking Co. of Philadelphia, which maintains a very active vending machine operation in addition to its restaurant and baking divisions, has named Elkman Advertising Co. for advertising, sales, promotion and public relations for all divisions. The advertising budget is estimated at \$600,000. . . . Albert Rodstein, president of Macke Variety Vending Corp., is co-chairman of the

(Continued on page 62)

# What's Playing?

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

**Baton Rouge, La., Location: Kid Drive-In**

**LORNA FAYE STELLY**, programmer, Stelly Amusement Co.

**Current releases:**  
"Honky Tonk Women," Rolling Stones, London 910;  
"Put a Little Love in Your Heart," Jackie DeShannon, Imperial 66385;  
"Workin' on a Groovy Thing," Fifth Dimension, Soul City 776.

**Oldies:**  
Location does not respond to oldies.

**Crete, Neb., Location: Kid Restaurant**

**ROSELLA RAY**, programmer, Ray's Music Co.

**Current releases:**  
"Birthday," Underground Sunshine, Intrepid 75002;  
"Jean," Oliver, Crewe 334;  
"Keem-o-Sabe," Electric Indian, United Artists 50563.

**Oldies:**  
Location does not respond to oldies.

**Fulton, Ill., Location: Adult (Over 30) Tavern**

**PAT KAHLER**, programmer, Illowa Amusement Co.

**Current releases:**  
"A Boy Named Sue," Johnny Cash, Columbia 4-44944;  
"I'll Never Fall in Love Again," Tom Jones, Parrot 40018;  
"Keem-o-Sabe," Electric Indian, United Artists 50563.

**Oldies:**  
"Truck Stop," Jerry Smith;  
"So Rare," Jimmy Dorsey.

**Glendale, Calif., Location: R&B Lounge**

**CAROL STEPHENS**, programmer, Valley Vendors.

**Current releases:**  
"What Does It Take to Win Your Love," Jr. Walker & the All Stars, Soul 35062;  
"Oh, What a Night," Dells, Cadet 5649;  
"My Cherie Amour," Stevie Wonder, Tamla 54180.

**Oldies:**  
"Midnight Hour," Wilson Pickett.

**Hudson Falls, N. Y., Location: Adult (Over 30) Restaurant**

**JOHN POWERS**, programmer, Henry C. Knoblauch & Sons, Inc.

**Current releases:**  
"I'll Never Fall in Love Again," Tom Jones, Parrot 40018;  
"Up to Maggie Jones," Mills Bros.;  
"A Boy Named Sue," Johnny Cash, Columbia 4-44944.

**Oldies:**  
"In the Year 2525," Zager & Evans.

**Peoria, Ill., Location: C&W Tavern**

**BILL BUSH**, programmer, Les Montooth Phonograph Service.

**Current releases:**  
"A Boy Named Sue," Johnny Cash, Columbia 4-44944;  
"That's a No No," Lynn Anderson, Chart 66-5021;  
"Seven Lonely Days," Jan Howard, Capitol 2585.

**Oldies:**  
"Houston," Glen Campbell;  
"Harper Valley P.T.A.," Jeannie C. Riley.





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JERRY SMITH, ABC Records.



PEACHES AND HERB, Date Records.



DON CORNELL, Jaybee Records.



ROBERTA QUINLAN, Jaybee Records.



ROY CLARK, Dot Records.

# Granger: Record Firms Should Support MOA

Continued from page 50

the floor this year, since there were complaints about this last year."

Granger explained that complaints about the Sherman and the date of this year's show were an outgrowth of "tremendous dissatisfaction" with the Pick Congress. "We moved to the

Sherman in 1968 because the exhibitors were so dissatisfied with the Pick Congress, and in making the move, we were stuck with this year's date. Except for the problem of the date this year, the Sherman is really ideal for our show. All the exhibits are on one level, the hotel is just the right size for our show and no other convention can

compete with ours—we take over the whole hotel. The Sherman has the best access to exhibit areas of any Chicago hotel, and there is more area on a lower level when we need it. The hotel is centrally located, the public rooms are excellent, and catering is first rate—we had many compliments on the food last year."

Granger acknowledged that there had been fewer compliments about rooms at the hotel, however. "This has been a very severe problem for us," said. "If the refurbishing of the rooms is ever completed the Sherman will be that much more ideal for us."

### 1970 Show

The Sherman will again be the site of next year's MOA convention, Oct. 16-18, but since this more ideal date doesn't correspond with NAMA's Nov. 7-10 date here at the International Amphitheatre, Granger acknowledged there is more talk about the need for joint MOA-NAMA convention dates.

"My impression is that our directors emphatically favor joint dates because of the convenience for operators who want to see both shows. However, I don't know of any of our directors who favor a merging of both shows. I have been asked by more than one exhibitor about a possible merger and my answer is always the same—this decision on MOA's part is up to the MOA board."

Granger said he is very much aware of the merger of vending firms and music operating companies but added that he saw no indications that companies want to literally merge plant vending with street music operating at the operational level. "I just returned from West Virginia where an operator told me in no uncertain terms that plant and industrial vending was a different world in comparison to operating music and amusement games in public locations. The thinking is that even when the same conglomerate owns an industrial vending firm and a music operating firm in the area, there has to be two separate companies maintained."

Granger did say that as large vending conglomerates continue to acquire music operating firms, MOA may have to "look to future changes in its dues structure." But he also pointed out that when national firms purchase music operations the operations remain fairly autonomous. "The company acquiring a music firm still has just as much need of MOA services."

Mentioning the service copyright, involving legislative problems and the copyright revision problem in particular, he said, "We think that obtaining an agreement with the copyright committee to hold the royal fee at \$8 per jukebox per year was a very significant service to our members. What would have happened if this fee had run away to \$25, \$30 or more, as

was threatened in the past? (See separate story on future aspects of the copyright issue.)

"Our public relations program is another service that can be very readily adapted to future changes in the industry," he said. "So far, over 35 of our directors and members at large have delivered speeches before civic groups and other organizations. Many have been asked to give more speeches and our public relations kit is becoming an important information package on the background of the music operating industry."

MOA's booth this year will

carry through the public relations theme and marks the most elaborate booth the 21-year-old organization has ever designed, he said. The conception is based on a building theme, utilizing such props as scaffolds, saw-horses, and other carpenter effects. It was designed by Charles Zornig, a professional designer, and cost about \$500. The price includes the services of two models who will explain MOA's public relations program. Referring to MOA's public relations seminar and keynote speaker Jack Anderson, Granger

(Continued on page 65)

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# MOA Program

Friday—Sept. 5

- 8:30 a.m.-3 p.m. . . . Registration desk open—Sherman House mezzanine level.
- 9 a.m.-3 p.m. . . . Exhibits open.
- 12 Noon . . . . . Ladies' luncheon—Starlite Room.  
Entertainment: The Amazing Toushay.
- 3:30-6 p.m. . . . . MOA industry seminar.  
Part I: "The Jukebox Industry—Where Is It Going?" with panelists Les Rieck, Rock-Ola; A. D. Palmer, Wurlitzer; William Adair, Seeburg; Joe Barton, Rowe, and Henry Leyser, ACA.  
Part II: Columnist Jack Anderson will deliver the keynote address on public relations.

Hospitality suites open during evening hours.

Saturday—Sept. 6

- 10 a.m.-6 p.m. . . . Registration desk open—Sherman House mezzanine level.
- 10 a.m.-6 p.m. . . . Exhibits open.
- 11:30 a.m.-1 p.m. . . . General membership meeting, brunch and program—College Inn (lower level).

Hospitality suites open during evening hours.

Sunday—Sept. 7

- 10 a.m.-3 p.m. . . . Registration desk open—Sherman House mezzanine level.
- 10 a.m.-3 p.m. . . . Exhibits open.
- 6-7 p.m. . . . . Cocktail hour—mezzanine level.
- 7 p.m.-1 a.m. . . . . Annual banquet and show—Grand Ballroom.  
Show producer and master of ceremonies: Hirsh de La Viez.

# MOA Exhibitors

| EXHIBITOR  | BOOTH NO.            |
|--|----------------------|
| ACA Sales & Service                                | 117                  |
| Advance Automatic Answering Service                | 20                   |
| Airtown Record Dist., Inc.                         | 121                  |
| Allied Leisure Industries, Inc.                    | 60 & 81              |
| All-Tech Industries, Inc.                          | 21-22 & 31-32        |
| American Shuffleboard Co., Inc.                    | 91-92-93-94          |
| Auto-Photo Company                                 | 14-15                |
| Bally Manufacturing Corporation                    | 71-72-73-74-75-76-77 |
| Billboard Publications, Inc.                       | In Registration Area |
| Brad, Inc. (Billiard Research & Development, Inc.) | 50-C                 |
| Brunswick Corporation                              | 36-37 & 16-17        |
| Cash Box   | In Registration Area |
| Chicago Coin Machine Div., Chgo. Dynamics          | 47-48-49-50          |
| Cointronics  | 1-2                  |
| Country Music Association (CMA)                    | 118                  |
| D & R Industries, Inc.                             | 45-46                |
| Decca Records                                      | 105                  |
| Dynaball Company                                   | 50-A                 |
| Eastern Novelty Distributors, Inc.                 | 6-7                  |
| Ebsco Industries, Inc.                             | 3                    |
| Epic and Custom Labels                             | 103                  |
| Fischer Manufacturing Company, Inc.                | 39-40-41-42-43       |
| Funtronics, Inc.                                   | 9                    |
| Irving Kaye Sales Corporation                      | 64-65-66-67-68-69-70 |
| Kiddie Karousel                                    | 38                   |
| MGM/Verve Records                                  | 104                  |
| The Marketplace                                    | In Registration Area |
| Metromedia Records, Inc.                           | 122                  |
| Midway Manufacturing Company                       | 95-96-97             |
| Monument Record Corporation                        | 102                  |
| Nadix Industries, Inc.                             | 33                   |
| National Institute of Coin Mechanics, Inc.         | 119                  |
| National Pok-O-Golf                                | 23 & 30              |
| Nutting Associates, Inc.                           | 51-52                |
| Nutting Industries, Ltd.                           | 18-19                |
| Record Source International (Billboard Pub., Inc.) | 120                  |
| Record World                                       | In Registration Area |
| Rock-Ola Manufacturing Corporation                 | 112                  |
| Rowe International, Inc.                           | 114                  |
| The Seeburg Corporation                            | 111                  |
| Sega Enterprises Ltd.                              | 4-5                  |
| The Shelby Singleton Corporation                   | 106                  |
| Spindel Insurance Agency, Inc.                     | 8                    |
| Sutra Import Corporation                           | 34-35                |
| Tape-Athon Corporation                             | 50-8                 |
| Tommy Lift Gate Manufacturing Company              | 13                   |
| U. S. Billiards, Inc.                              | 85-86-87-88-89-90    |
| United Billiards, Inc.                             | 24-25-26-27-28-29    |
| V/T Music & Games                                  | In Registration Area |
| Valley Manufacturing & Sales Company               | 57-58-59 & 82-83-84  |
| Vendors Exchange, Inc.                             | 10                   |
| Wico Corporation                                   | 98                   |
| Whichard Industries, Inc.                          | 11                   |
| Williams Electronics, Inc.                         | 61-62-63 & 78-79-80  |
| The Wurlitzer Company                              | 115                  |
| Yeats Appliance Dolly Sales Company                | 12                   |

# Tells Methods Used to Cheat Pinball Games

BEAVER DAM, Wis. — If young Dave Sawejka visits with the amusement game manufacturers at the Music Operators of America show in Chicago he may have a few hints on how to make pin games more "cheat-proof." Although he looks younger than 18, as the son of local operators Frank and Ruth Sawejka, he has had considerable experience at outsmarting young pinball players.

"The kids today are pretty smart. Where we have most of our cheating problems is in the unsupervised resort areas where there aren't people watching the pinball machines and pool tables all the time. It's amazing what kids will do to get a free game.

"Some have found that they can get a free game on a pinball machine by picking it up and bringing it down hard on the floor. We've had to bolt some pin games to the floor with a piece of angle iron.

"We've also had to put a piece of angle iron across the front door on pinball games, because the kids will take a soft drink bottle and hit the part of the door covering the mechanism that adds a free game. By trial and error, they know just how hard to hit the door and just the right spot. Our piece of angle iron juts out and causes the bottle to break. It doesn't extend on out from either side of the door, and therefore, we can open the door in the usual way."

One of Sawajka's more unusual precautions backfired, he reported. "We had a location where very young kids would crawl around on the floor and pull out the electrical cord to the pinball games. The older kids complained that this cost them a legitimate free game and demanded their dimes back. We rewired the circuitry so that the free game mechanism was by-

*(Continued on page 65)*

# Ellis to Remain With Program

• *Continued from page 49*

we mention that 1,500,000 records are used on jukeboxes each week, this is amazing to all businessmen. If our image has suffered in the past, it's simply a case where we haven't informed the public. Something like our public relations program has been needed for a long time."

Ellis noted that the MOA attempted to launch a public relations program several years ago with disastrous results. The program was too expensive and required the resources of manufacturers to support it. In addition, the program was started at the wrong level.

"We saw where we had made our mistakes so this time, I think we started at the right place—namely, the grassroots," explained Ellis. "This is the man at home or in the field. We can use all the newspaper and television promotion available but the people want to hear from the man next door.

"This will be a slow process. The program won't be com-

*(Continued on page 63)*



# MONUMENT SALUTES THE MOA

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NEW SINGLE  
"Down Yonder"  
b/w  
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**CHARLIE McCOY**

LATEST ALBUM  
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LATEST ALBUM  
"The World of Charlie McCoy"  
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- \* All heavy gauge steel
- \* Completely new design 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 Legs**

- \* 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

#### **NEW Cashbox**

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

#### **NEW Cushions**

- \* Completely constructed of pure rubber
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# Slight Attendance at KAMA

• Continued from page 49

speech I've ever seen," he said. "It points out that the coin operating business is a healthy industry that attracts outstanding men, such as mayors, members of legislature, and other appointees to high office.

He urged use of the speech as a statistical guide to the industry, citing the number of phonograph records used by the jukebox business each year (75 million) and the number of operators (7,500) and jukeboxes (upward to 500,000) in the nation today.

The speech explains how the industry is unable to raise its prices in ways customary to most businesses—it can do so only by reducing the number of songs made available on a machine.

The MOA-prepared talk also gives historical background, Montooth said. The coin industry's history goes back to early Egyptian times, he said, when coins were used to vend holy water in the temples. The penalty for cheating was death.

Montooth said the speech would give an audience the essential facts about the coin machine industry. He said it was recommended that the talk be

followed by a question and answer period.

"The jukebox industry is a healthy, growing industry, and is gaining a better image. The vending industry, for example, once looked down on the jukebox industry, but now is realizing that our business is clean. We're the poor man's entertainment. Rich men go to nightclubs; poor men play the jukebox."

Montooth briefly discussed MOA's position on the copyright bill.

"It's still in the Senate judiciary committee," he said. "I rather imagine we'll pay the \$8" (see separate story).

He said MOA was started as an organization because of copyright legislation. He asked KAMA members to attend the annual MOA convention in Chicago Sept. 5-7. Sessions will include discussions on the jukebox industry and methods for building a better public image. Recording star Jeanie C. Riley of "Harper Valley PTA" fame will entertain.

Paid-up members attending the KAMA banquet were presented plaques reading, "Member, Kansas Amusement and Music Association, 1969." A door prize was given by Davidson One-Stop, represented at the meeting by Mrs. Evelyn Oakes, Wichita. The door prize was won by Mrs. Bob Thomasen, St. Joseph, Mo.

The election of officers, scheduled for the annual meeting here, was postponed until the next meeting due to an insufficient number of members attending.

KAMA's next meeting was scheduled for Nov. 15, 16. Winfield was selected as first choice meeting site, with Salina second.

Members meeting here agreed to hold the organization's next annual session in November 1970, eliminating summer annual meetings. A November date would probably attract more participants, one member suggested.

KAMA secretary-treasurer Ron Cazal said the organization now has 25 paid-up members. "There are about 80-90 operators in Kansas, but we have only 25 of them as members,"



NICHOLAS ALLEN, counsel for Music Operators of America, is pictured above as he addressed the last director's meeting of the national trade group of jukebox operators. He will be in Chicago Sept. 5-7 to again advise the operators on the status of copyright legislation and other matters in Washington. Peoria operator Les Montooth (background) listens intently as Allen explains the complex copyright issue.



EARL A. FOHRMAN, chairman of the Illinois Automatic Merchandising Council (IAMC), and William R. Brandstrader, director of State councils of the National Automatic Merchandising Association (right) present a \$200 contribution to the Fraternal Order of Police at the office of Elk Grove Village, Ill., police chief Harry P. Jenkins. Jenkins is flanked by patrolman Richard T. Rusch (left), one of the officers responsible for the apprehension of two vending service truck hijacking suspects last March, and Lt. Richard Losch, president of the order. The IAMC representatives had high praise for the performance of Rusch and detective sergeant Raymond Marinec in the hijacking case. "As businessmen we value the security which good police work contributes to the operation of our firms and especially to the protection of our drivers," said Fohrman.

he said. "All dues have been paid. We have roughly \$900 in funds. Most of our expenses go for letters and postage."

Three new members joined at the meeting here, Cazal said. They are Jerry's Music Co., Town and Country Music, and Davidson's One Stop, all of Wichita.

Some 18 persons, including KAMA members, their wives, and employees, were on hand for the two-day session which opened with a social hour Aug. 23 in the Executive Inn, followed by a banquet, speech, and baseball game.

KAMA invited distributors to display machines at the session. Bird Music, Manhattan, Kan., set up two new Rock-Olas in the banquet room.

KAMA members and guests were offered box seat tickets to the National Baseball Congress Tournament in Wichita's Lawrence Stadium. Members were asked to bring prospective members as guests to the banquet and baseball game, with KAMA paying the expenses in an effort to acquaint prospects with the organization.

Cazal didn't have as many takers for the baseball tickets as he had planned. Near Lawrence Stadium he gave the extra tickets to surprised strangers heading for the tournament.

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|--|----------|
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| Seeburg 200 selection wall box         | 29.50    |
| Seeburg Console wall boxes, coppertone | 129.50   |
| Seeburg DS-100                         | 245.00   |
| Criss-Cross Skee-Ball                  | 225.00   |
| Playtime Skee-Ball                     | 345.00   |
| Rowe Riviera                           | 145.00   |
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- "LEADER" PRO 4 103" x 58"

More will LIVE  the more you GIVE

**HEART FUND**



# Copyright Committee Studying Arbitration of Rate Disputes

• *Continued from page 49*

manufacturing are deadlocked over the mechanical royalties issue. Broadcasters and community antenna systems (CATV) have been unable to agree on rates and liabilities for the CATV pickup of TV programs wired to its paying cable-TV subscribers.

The CATV and jukebox rate issues were major explosives during House floor action in the 90th Congress.

In current statutory rate dis-

putes, each side insists to the Senate subcommittee that rates be raised or lowered in the new bill. The subcommittee and the congress are faced with repeat efforts by these same people for making changes based on conditions in the marketplace, in future years. The subcommittee would like to get congress out of the rate-regulating which can now only be done through long, formal legislative proceedings, with only a handful of the legislators really well versed in copyright problems.

Even disputes thought to be more or less settled by the House-passed version have been reopened. Music publishers are fighting for the proposed 2½ cent per tune mechanical rate, while record companies insist it should be held to present 2-cent rate. The subcommittee was advised by a Library of Congress economist to get more data to make a fair decision—but neither side wanted to produce any up-to-date figures on revenues and profits. It is felt that a continuing arbitration board, similar to copyright tribunals in Canada and overseas, could make more knowledgeable decisions as time and market conditions undergo changes for the copyright-based industries.

The most recent rate battles have been over a proposed record royalty, and a change in the yardstick for statutory mechanical rates.

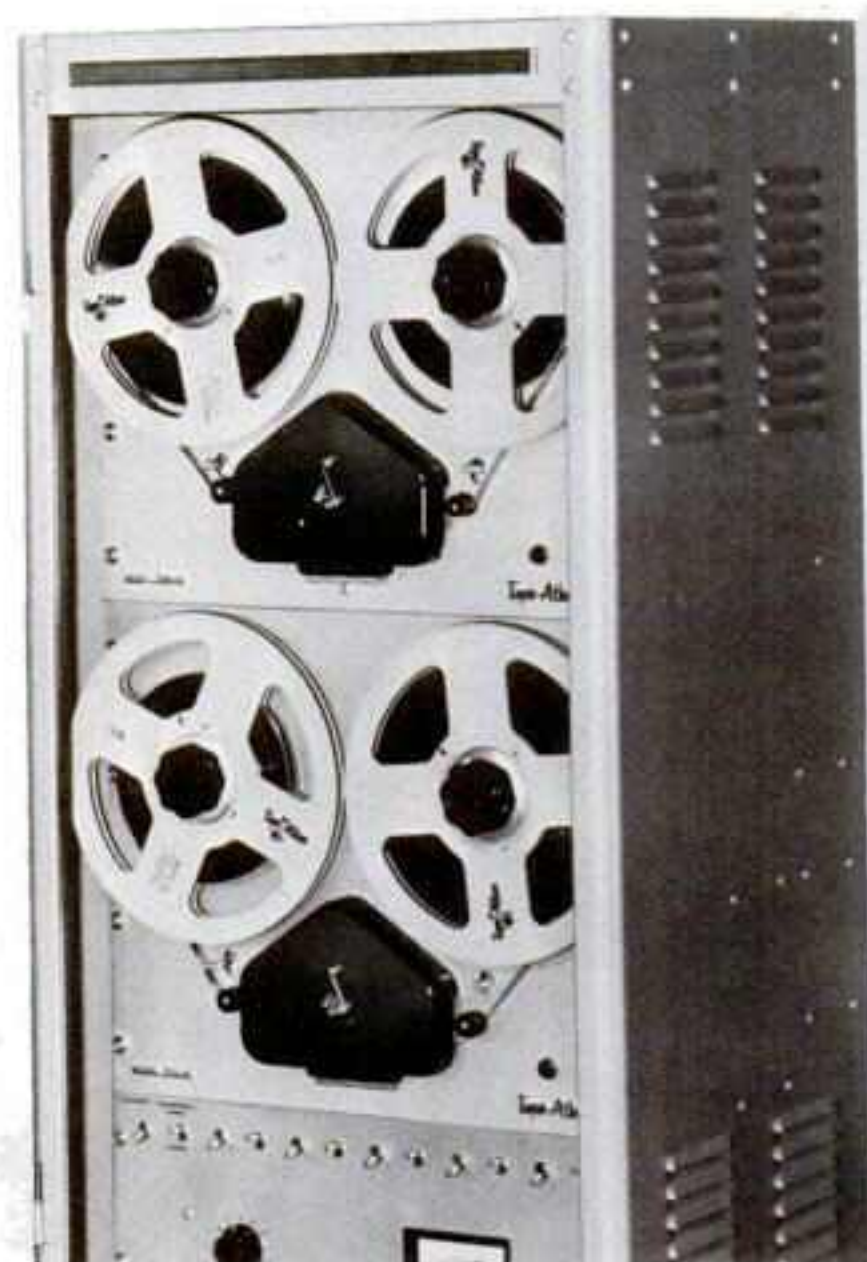
An amendment by Sen. Harrison Williams (D-N.J.) would establish a performance royalty for recordings, to be split between performer and producer. Broadcasters were infuriated at the proposed 3.5 percent of net revenues proposed as rate for their use of recorded music programming. In other sections, the Williams amendment tacked on provisos to hold record mechanical royalties to 2 cents, and take \$2 out of the \$8 annual jukebox maximum for publishers and authors, and give the \$2 to recording artists and producers.

### ASCAP

This particular approach of splitting the jukebox royalty would not have increased the

*(Continued on page 66)*

## New Equipment



Tape-athon—Background Music System

The Tape-athon Librarian system offers an instantaneous selection of 144 programs and a solid-state intersperser to eliminate repetitive sequencing. The single steel cabinet also includes two 10½-inch transports, a 40-watt solid-state amplifier, a monitor speaker and a seven-day timing clock. An automatic standby can run one tape continuously when the other transport is not operating. The Librarian will be exhibited at the Tape-athon booth at the Music Operators of America Show, Sept. 5-7.

### MOA SHOW SPECIALS!

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| <b>CHICAGO COIN</b>          |       |
| PAR GOLF .....               | \$110 |
| MUSTANG, 2-PL. ....          | 155   |
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| KICKER .....                 | 185   |
| TRIUMPH S.A. ....            | 250   |
| GOLD STAR S.A. ....          | 265   |
| BELAIR S.A. ....             | 285   |
| MEDALIST .....               | 310   |
| TEXAS RANGER .....           | 205   |
| <b>GOTTLIES</b>              |       |
| SHIPMATES, 4-PL. ....        | \$175 |
| KINGS & QUEENS .....         | 165   |
| ICE REVUE .....              | 180   |
| CENTRAL PARK .....           | 195   |
| <b>BALLY</b>                 |       |
| BULL FIGHT .....             | \$150 |
| ROCKET #3 .....              | 250   |
| CAMPUS QUEEN, 4-PL. ....     | 335   |
| WORLD CUP .....              | 385   |
| DIXIELAND .....              | 320   |
| <b>UNITED</b>                |       |
| ULTRA S.A. ....              | \$175 |
| TIGER .....                  | 195   |
| CORRAL .....                 | 310   |
| MAMBO .....                  | 220   |
| PYRAMID .....                | 285   |

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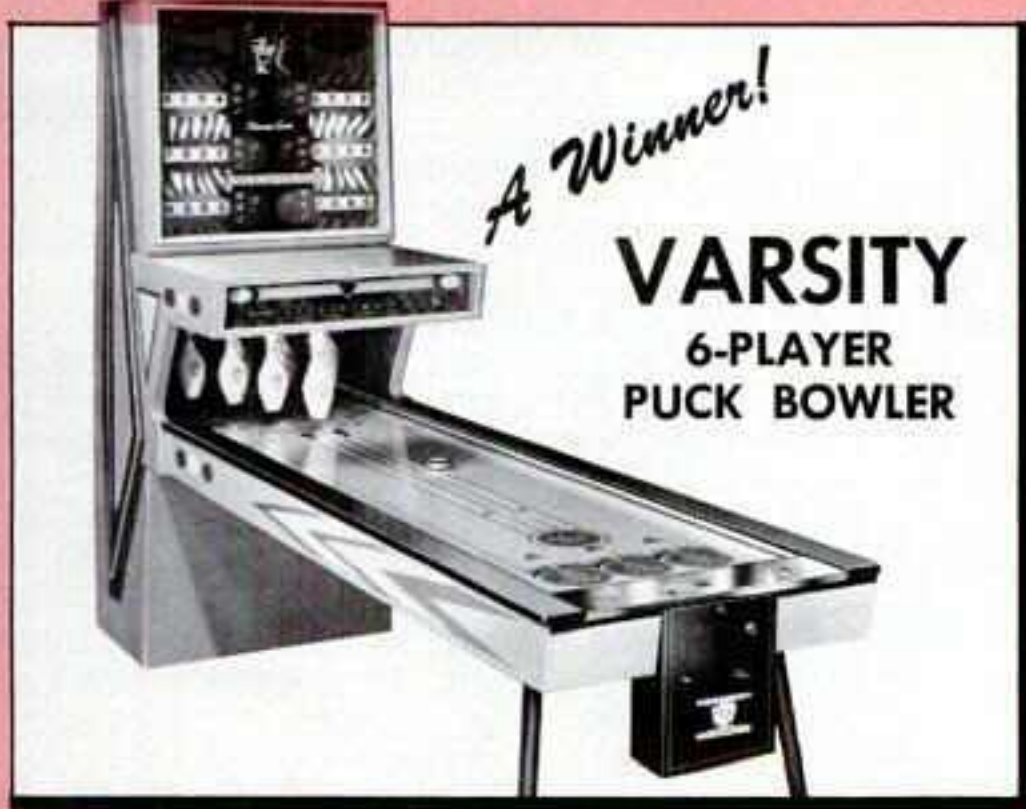
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1725 W. DIVERSEY BLVD., CHICAGO, ILLINOIS 60614

**BOOTHS**  
47-48  
49-50



# Exchange Charges in Jukebox Patent Battle

• Continued from page 49

age Plaintiff, if not enjoined by this Court."

In its 9-point counterclaim, defendant told the court, in part: "... Said patent . . . is invalid

for failure to meet the requirements of Title 35, U. S. Code, Section 101, because the claim of said patent does not describe a new or useful process, machine, manufacturer or composition or matter, a new or useful improvement thereof, or any patentable subject matter."

Further charges that the patent was invalid for failure to meet the requirements of Section 102 of the code, were in part: "... The alleged innovations claimed in the patent in suit were known or used by others in this country, or patented or described in printed publications in this or a foreign country, before the alleged invention thereof by the applicants for said patent."

Further: "... The alleged inventions claimed in the patent . . . were patented or described in printed publications in this or a foreign country or in public use or on sale in this country more than one year prior to the date of the applications for said patent in suit."

And further: "... Before the applicant's invention of the alleged inventions claimed in the patent . . . said inventions were made in this country by others who had not abandoned, suppressed, or concealed the same."

Referring to the same patent, defendant further charged it was invalid for failure to meet the requirements of Section 103, stating in part: "... Each and every element and feature disclosed and claimed in said pat-

• Continued from page 54

Trade Council for the 1970 Philadelphia Allied Jewish Appeal—Israel Emergency Fund. Rodstein has served for many years in the fund's coin machine division and in the past campaign he was an associate chairman of the Trade Council.

In Detroit, Jack Oxley, who was with Jake Dumler of D & P Services for nearly 20 years, has joined the Empire staff in a newly created post which puts him in charge of parts. Dumler, one of the best-known industry men in Detroit, has retired from active operation and disposed of his business. . . . Scott Healey, son of Keath Healey, salesman for Empire, has been assigned to Vietnam, following completion of his basic training. . . . John Wagner, of Wagner Music Co., has returned from a vacation in Iowa with his family. . . . Bud Leonard, of Leonard Music in

as well as the use, function and effects thereof, both singly and in diverse associations and combinations, were well known in the art long prior to the alleged inventions thereof by the applicants . . . and the difference, if any, between the subject matter sought to be patented and the prior art are such that said subject matter as a whole was obvious at the time the alleged inventions were made to persons having ordinary skill in the art. . . ."

And further: "... The alleged inventions claimed in said patent . . . are not patentable combinations but are mere aggregations of elements and parts which

## On the Street

By RON SCHLACHTER

Adrian, Mich., has returned from a southern vacation. . . . Everett Worthem, of Wolverine Entertainers, returned home to Pontiac from his vacation in time to attend a family reunion in Indiana. . . . In Northern Wisconsin, Mal Melcore is spending his weekends at his parked trailer near Mountain.

Ron Rosen, of Henal Novelties & Premiums Corp., Brooklyn, is the proud father of a baby girl. Mother and daughter are doing fine. . . . Leonard Hicks recently conducted a one-day service school at the company's branch office in San Francisco. Those who attended included Floyd Yocham, Patton Music, Modesto; Craig Moore, Gene Bronson and Jim Bruno, Carson-Tahoe Vending, Carson City, Nev.; A. B. Lindsey, American Shuffleboard, Oakland; Bud Phillips and Ken Younklin Sr., Burlia & Bud Music, Fremont; Fred Gillman, Tempo Sales, San Jose; Hal Oakden, Universal Mu-

sic, San Francisco; Donald Harrison, A & B Music, Vallejo, and Kenneth Younklin Jr., Harden Music, Pleasant Hill.

Also attending the service school were Adam Daltara, N.B. Vending, San Francisco; K. Gonzales and William Roark, European Vending, San Francisco; Mark Litteral, A & A Vending, San Francisco; Bob Bennett, Ehrillich & Baker Vending, Oakland; Jerry Fyffe, San Francisco Operators Service, San Francisco, and Stewart Brickley and Bill Vaughan, Wurlitzer Distributing Corp., San Francisco. Manager of the Wurlitzer branch is A. J. Bartholomew. . . . Manfred Spindel, president of Spindel Insurance Agency, Inc., and Spindel Insurance Agency, Inc., of Arizona, reports that his agencies have passed the \$2 million mark in death claims paid to distributors on installment sales made to operators in the U.S.

Keith Graham, serviceman for Ronnie's Amusement Service in Wichita, Kan., attended his first meeting of the Kansas Amusement and Music Association (KAMA) at the association's annual session in Wichita Aug. 23. Graham, who joined Ronnie's again early this year, had previously worked part time for the firm. . . . Meanwhile, Ronnie's has two new routemen, Dave Hail and Butch Williams. Former routeman Bill Kullek has been promoted to route supervisor. . . . Owner Ronnie Cazal didn't take a vacation this year, explaining he was simply "too busy." As for Cazal's wife, Rosalind, she worked as a unit leader for five days at the Wichita Area Girl Scout Council camp site.

tached hereto and identified as Exhibit A.

"According to this amendment, a meeting was held at the offices of Plaintiff on April 12, 1968 at which time it was decided that certain changes were made by Mr. Sundberg in the design which . . . substantially contributed to the invention and required his inclusion as a joint inventor."

"The original declaration, therefore, signed by Rodriguez and upon which the patent in suit finally issued, is admitted to be false.

"The patent in suit was born with a defect and good cause exists for the production of all documents in the custody or control of Plaintiff which relate to this defect. . . ."

In its reply to the counterclaim, plaintiff denied that the provisions of Section 101 of Title 35 of the U. S. Code are applicable with respect to the validity of a design patent and said it: "alleges that Section 171 of Title 35 provides for the patenting of any 'new, original and ornamental design' . . ."

All other allegations in the counterclaim were denied, except with respect to the contention that a justiciable controversy exists. In replying to this point, plaintiff stated: "With respect to paragraph 9 of the Counterclaim, Plaintiff admits that it has filed a Complaint alleging that Defendant infringes its valid design patent. . . .; admits that there is an actual controversy between the parties as to the validity and infringement of said U. S. Letters Patent; and denies each and every other allegation thereof."

do not cooperate in any new or unexpected way, or produce any new or unexpected results, or any old results in any new and different manner. . . ."

Two further points alleged invalidity for failure to comply with Section 116, "... because the applicants . . . were not the true inventors of the subject matter thereof, and for failure to comply with Section 132, "... because the alleged inventions claimed therein are substantially different from any indicated, suggested, described or claimed in the original application therefore, and contain new matter introduced into the disclosure of the alleged inventions and the claims thereto during the prosecution of said application in the Patent Office."

And further: "... On information and belief, Plaintiff comes into Court with unclean hands, and is therefore barred from all relief herein because during the prosecution of the patent . . . the applicants therefore made material misrepresentations to the Patent Office upon which the Patent Office relied in granting said patent in suit, and without which representations, the Patent Office would not have granted said patent in its present form or at all."

Reference to granting of the patent was made in plaintiff's point 9 of the original complaint, where it was stated, in part: "... In 1967 Plaintiff introduced a radical new design for its console cabinet phonograph unit, referred to as Plaintiff's 'Spectra Model.' The design innovation of this model is protected by United States Letters Patent Des. 214,096 . . . duly issued on May 6, 1969 to Plaintiff, as assignee of the inventors, Raoul E. Rodriguez and Carl W. Sundberg, for a design of a 'Phonograph Cabinet.' Since that date of issuance, Plaintiff has been and still is the owner of this design patent. . . ."

Defendant, in a motion for the production of documents, stated, in part: "... The application on which the patent is suit issued, was filed on October 30, 1967, by Mr. Raoul E. Rodriguez. At that time Rodriguez declared himself to be the original, first and sole inventor of the phonograph cabinet design claimed in the application. . . . The Patent in suit, however, issued to two inventors, due to the fact that during April of 1968, Carl W. Sundberg was added as an inventor by virtue of an amendment dated April 25, 1968, copy of which is at-



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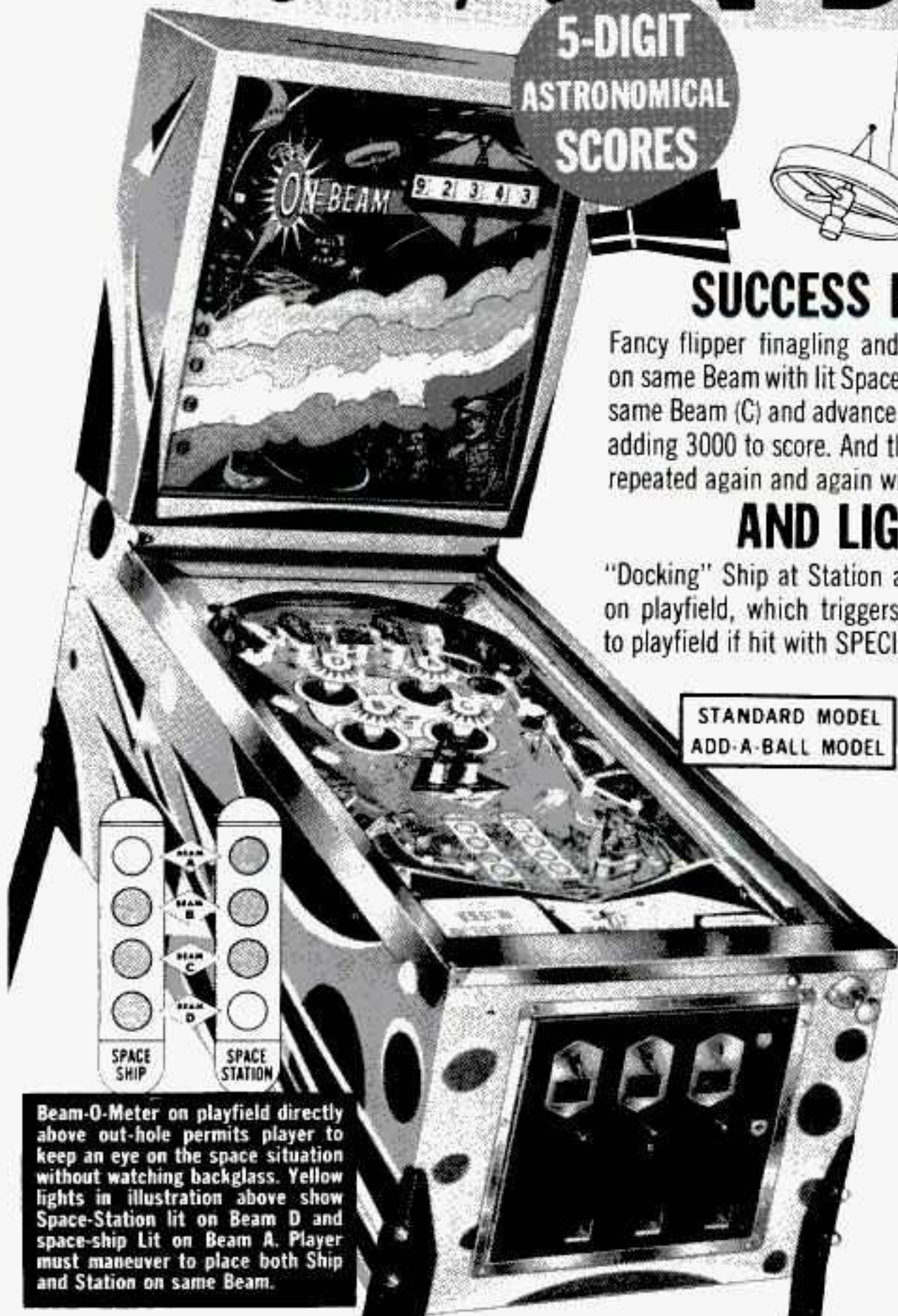
"Docking" Ship at Station also lights SPECIAL at Center Target on playfield, which triggers Target to propel Extra Ball directly to playfield if hit with SPECIAL lit.

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1000 SCORE TAG  
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The SIGN of great reading



# La Viez a Tireless Showman, Tells of Great MOA Shows

• Continued from page 54

Sunday at noon for the upcoming show, to assure six or seven hours of rehearsal. Nothing, but nothing, is left to chance.

The hotel is notified early of the dimensions of the stage to be erected. Hirsh orders spotlights and five mikes with lift-offs. Electrical connections for the instruments are tested, music stands and lights arranged.

Communications are electronic and careful. A phone hook-up connects the spotlight operators, sound man, stage manager and Hirsh. Everyone has a headset with an open line to all concerned. "This makes for a fast moving and tight show."

The artists' comforts are just as carefully planned for. Clean dressing rooms are checked for towels, drinking water and enough clothes racks. A blackboard is set up with the line-up of the show so each artist can know just when he or she or they will be on, and worry accordingly. Two stagehands are at the ready to move props quickly.

The artists, being pretty smart, too, have insisted that Hirsh emcee the last four shows. He knows the artists and the labels and "I don't try to be funny," says Hirsh. "We have comics for that job." He also has novelty acts put in here and there for change of pace.

Hirsh feels that the recording talent, who come to entertain, win friends and influence people among the hundreds of jukebox operators. Labels are reminded that the operators also spread into other spheres of show business, meet and talk with local radio, church, school and civic groups and legislators at the grassroots level all over the country.

Among the other advantages the MOA show offers the artist is choice of instrumentation—they can have any kind they want for their act, with no reservations, says Hirsh. Coffee and a light lunch is set up during rehearsals, and after it is all over, Hirsh writes thank-you notes to all.

MOA's master showman is convinced, from his many thank-you notes from artists bearing famous names, that "the show does quite a few artists good in a particular as well as in a general way." He recalls a particular instance of some years back when a record called "Sixty Minute Man," then considered too blue for radio, went over big with an MOA audience, played the boxes—and sold over a million copies without a single air play.

Hirsh says that in all the years since the start of his MOA show productions, he had only one really bad time. It was with a spot man who was psychedelic ahead of his time, or rather alcoholic. "He was looped. We had to rush around the hotel and get someone else to fill in." Otherwise, he can recall no disasters. He attributes this to care

# BIG VENDORS JOINING MOA

CHICAGO—Representatives of large, publicly owned vending firms will likely be among interested delegates here Sept. 5-7 during the Music Operators of America (MOA) Music and Amusement Machines Exposition at the Sherman House Hotel. During the past year, large vendors have continued to actively acquire music routes. An indication of interest among vendors is seen in the recent signing of a new MOA member, American Automatic Vending Corp., a Cleveland-based, diversified vending and services company. MOA last week mailed its membership roster to the new member.

in forestalling all contingencies—but friends also say he is a lucky man, an unendingly lively and warm enthusiast who is in love with his work.

Hirsh says his most memorable show—and this was in the days when they ran long—gathered together on one stage Perry Como, Nat King Cole, Patty Page, Eddie Fisher, Mahalia Jackson, Tony Bennett and Jerry Vale. Mahalia, then on the Apollo label owned by Ike and Bessie Berman (how many remember?), stopped the show.

Asked for a list of some of the top names that have performed at MOA shows over the past 15 years, Hirsh came up with over 125, ranging from the "good-old-days" stars like Como, Stafford and the McGuire Sisters; through the rock era of Brenda Lee, Paul Anka, Bobby Rydell and Della Reese. There were country and western names like Hank Snow, Eddy Arnold, Jimmy Dean and Bobby Bare and jazz greats Al Hirt, Peter Nero and Ella Fitzgerald. The list also included such soul artists as Aretha Franklin, Nancy Wilson and the Supremes.

# Ellis to Remain With Program

• Continued from page 57

pleted in one year or five years but at the same time, we are making progress. As for the people we have already educated, they can go out and tell other people.

"We have held public relations seminars at various state association meetings this year and they have turned out very successful. At the recent West

Virginia meeting, the reception was wonderful. We also find that some operators have not read the speech. Consequently, we go over it with them and they begin to open their eyes."

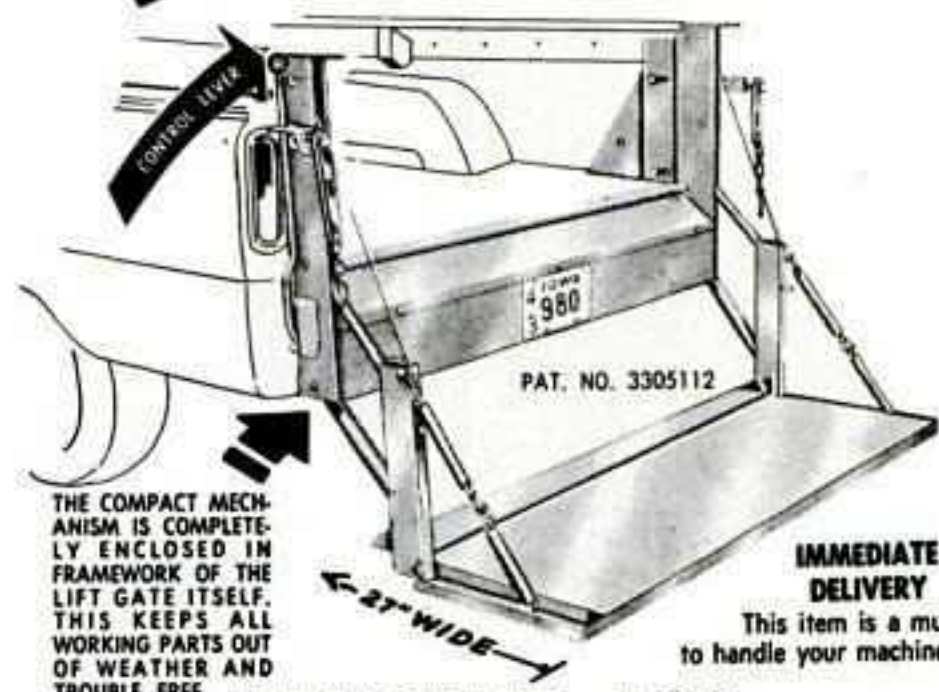
As for lining up speaking engagements, one needs only to contact the program chairman of an organization. This advice comes from Ellis, who should know because he has already given the speech three times.

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# Bulk Vending News

## License Crackdown To Spark Reform

• Continued from page 49

between Goins and a representative of Servomation, the operator of the machines.

"In past years, many operators got by without purchasing the license and got away with it

because of the lax enforcement of the ordinance," said Veatch. Goins has already sold some 3,000 more stickers this year than in all of the last and has increased the city's revenue by about \$9,000.

The ordinance presently requires a \$5 license for machines dispensing items of 10 cents or more, a \$1.50 license for 5-cent venders and a 50-cent sticker for penny machines. Bulk vendors object to the highest tax rate. "A \$5 tax for a machine that takes in \$40-\$50 a year and has a retail value of perhaps \$20 is a bit excessive," Veatch

said. "And a rack of bulk vending machines has to have as many stickers as there are dispensers, a requirement which does not take our economic position into account." The reforms that the Metropolitan Bulk Vendors (a "loose association" of which he is a member) will suggest would require only one license per bank of bulk vending machines or "a license per machine which is more in line with the business that the machine does," Veatch said. Goins thinks that taking their case to the city council "is the right thing for bulk vending operators to do," he added. The operators will cite licensing ordinances in other cities as they try to line up Servomation support for their reforms.

### Servomation

A spokesman for Servomation said that displaying the city licenses presents an inconvenience since the stickers are frequently removed by customers or destroyed in moving machines from location to location. The "crackdown" is essentially a publicity campaign to assure compliance with the ordinance, he added, and said that operators have "no difficulty" in obtaining the licenses for their machines after they have been ticketed by the collector's office. "Servomation has purchased more than enough licenses for the machines it has on location," he said.

Irv Katz, S. P. Distributing Co., who has been actively petitioning many of the nearly 100 communities in the St. Louis county metropolitan area to reform township licensing ordinances, agreed with Veatch that "a \$5 tax on 10-cent machines is way out of line," but pointed out that the other city vending taxes are reasonably fair—"a lot better than in some other cities," he said. "You can't go into a city or town council asking for a suspension of all licensing, but if you present your case reasonably and fairly, most people will listen to you. That's been my experience in the townships around the city, anyway."

### New Smith Child

CHARLOTTE, N. C.—Lee and Blanche Smith here added to their family last week with the adoption of a three-month-old boy named Timothy Lee Bond Smith. The Smiths have two other adopted children, Billy, age six, and Sandra Kay, age three. Additionally, they have one nine-year-old natural child. Smith is a prominent bulk vending industry businessman.

## N.Y. Bulk Assn. to Discuss Proposed Law on Toy Safety

By BRUCE CORY

NEW YORK — The New York Bulk Vendors Association will hold its first meeting of the season at the Sheraton-Tenney Inn, East Elmhurst, Sept. 9. One of the main subjects of discussion will be the toy safety legislation being debated in Congress this session.

Harold Folz, Folz Vending, Oceanside, said that the "loose wording" of the bills, one version of which has been passed by the Senate and the other to be considered by the House, could have serious effects on the bulk vending industry. If enacted, the legislation will empower the Secretary of Health, Education and Welfare (HEW) to halt the sale of toys judged unsafe to the health and safety of children. It will also enable HEW to impose safety standards on the manufacture of toys.

While the legislation seems primarily aimed at preventing injury from objects with sharp edges or points, Folz pointed out that any provisions concerning the possibility of children swallowing or strangling on toys could jeopardize the position of bulk vendors, since any toy or charm small enough to come out of a vending machine is almost certainly small enough to go down a child's throat. "If Congress really wants to prevent that sort of thing, they ought to start by outlawing all coins and make the \$1 bill the smallest unit of currency. I know that that's reducing the situation to the absurd, but it shows the position we are in." Spokesmen for the National Commission for Product Safety said the bills are chiefly directed at toys manufactured for home use that can cut, pierce, burn, shock or otherwise injure children playing with them.

The association meeting, which will begin at 8 p.m., will also make arrangements for setting up the program for the coming year. Refreshments will be served at the end of the session.

Folz, whose brother Roger is the association president, added that their company recently celebrated its 20th anniversary in business with a party in the Oceanside office. "Since my brother and I got started we have set up over 80,000 machines all over the country and in Canada and opened 54 branch offices," Folz said.

## SMITH REGAL DEPOSITS 1c BY THE TONS

CHARLOTTE, N. C.—Construction is well underway on a new \$150,000 bank facility being erected here on land owned by Smith Regal of the Carolinas. In commenting on the new facility, Lee Smith, partner with Jack Thompson, in a multi-business enterprise here, said, "We may not become the largest depositor, but we'll be the heaviest." He explained that one day's deposit in pennies alone recently totaled 11,000 pounds or 5½ tons. Smith's firm deposits pennies directly with a Federal Reserve bank here, which credits his company's account with another bank.

"The average bank won't handle large amounts of pennies without asking a fee. We went to the government and told them they had a responsibility to redeem pennies. Since that time the government accepts our pennies and issues a green receipt to our bank.

"This may seem like an unusual routine, but we do things differently. For example, we never pay a location in money. We always issue a check to the location. If the location owner wants to cash the check, then we will do this from the money being collected that day. This way we have a receipted check for all location payments and the Internal Revenue Service is kept happy."

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250 PER BAG with MONEY MAKING DISPLAYS

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|-----------------------------|--------|
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| 5c Trick & Game Mix         | 5.00   |
| 5c Creepy Bugs              | 5.00   |
| 5c Northwestern Mix         | 4.25   |
| 5c Latest Assorted Mixes    | 5.00   |
| 10c Jewelry Mix             | 8.00   |
| 10c Lighter Mix             | 8.00   |
| 10c Big Dice Mix            | 8.00   |
| 10c Assortment Mix          | 7.00   |
| 10c Western Mix             | 8.00   |
| 25c V2 Jewelry, 100 per box | 10.00  |
| 25c V2 Oogies, 100 per box  | 10.00  |

Empty V-V1-V2 CAPSULES

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## New Products

**Penny King**

The new No. 188 10-cent mix from Penny King Co., Pittsburgh, Pa., is composed of key rings featuring maps, playing cards and antique car emblems. The assortment also contains big brooches, the Little Old Trick Man, locks, knives and other items.

Other new 10-cent 250-count capsule mixes include a seven-item ring assortment, giant red and black dice, action toys like a clown with blinking eyes, a metal yo-yo and others. All are shipped with fluorescent display fronts. (A styrofoam front is available on request.)

The No. 95 5-cent capsule mix contains rings, charms and the Dolls of all Nations. Eighteen dolls complete the set.

## Billboard has the... "IN" side story on Coin Machines Billboard



# MOA Meet Too Early?

• Continued from page 56

said, "Everything I said about Drew Pearson I would say about Jack Anderson, since they have been a team for 15 years. Certainly, Mr. Anderson is an authority on the making and un-making of reputations. That is why we asked Mr. Pearson to talk to this industry about public relations."

### Record Companies

Turning to the subject of the record companies' attitude about the music operating industry, Granger said, "I think it's time the record companies started to take a more serious interest in the jukebox operator. They should be sure that more of

their top artists appear on our show. So far as the importance of the jukebox is concerned, I think it can only become more important in the future. One reason, among many, is that the large national operating companies are becoming so interested in music operating.

Granger said he was very much gratified at the interest shown by Plantation Records and Miss Riley, who canceled a previous engagement to appear on the banquet show. "We know the 'Harper Valley' record was not as recent as some MOA award nominee songs of the past. For this reason we took extra pains to augment our balloting with phone call polls. Plantation backed us up. They said they knew the record was on all the jukeboxes all over the country."

Acknowledging that record companies are becoming more interested in the jukebox market, he said, "I'm sure had it not been for the unfortunate overlap of our show with NARM, more companies would have exhibited with us. As an example, Stax/Volt told us that they simply did not have sufficient personnel to man exhibits at both shows. Other record company officials, such as Mort Hoffman and Len Levy, are spending time between both shows this year."

### Officers

This year's convention marks the initiation of a new procedure for electing MOA officials, and also marks the final cycling off directors so that from now on 10 new directors will be elected each year—19 directors will leave the board. Granger said, "The members elect the directors and the directors elect the officers. Our new procedures are more in line with accepted association management. One of the most important changes is that directors and

# Tells Methods Used to Cheat Pinball Games

• Continued from page 57

passed. Then the kids couldn't complain about the cord being suddenly jerked just before a free game registered.

"The next thing we discovered was that the kids were waiting for a free game to be registered and then were pulling the cord out. This way they could play pinball free all day long. Now we've wired the game the way it was originally wired. If the kids pull the plug it's just going to be tough."

"Sawejka said that young kids will go to extremes in order to cheat coin-operated equipment. "We've found that they will stand out in front of a location and grind pennies on the concrete until they are the size of dimes—then use the pennies in the machines. It's not that the kids don't have money," he said, "because some of the youngsters involved in this trick were doctors' kids."

vice-presidents have limited terms. They must be off the board for one year. This was done because in the past MOA was criticized by some members who wanted to serve but couldn't because there were no openings. Now, each year there are 10 new directors, and three vice-presidents rotate off the roster of nine vice-presidents. Additionally, the past president's council is limited, too, so that members serve on it for only five years."

# Texas Legislation Outlaws Location-Owned Equipment

By MARGE PETTYJOHN

DALLAS—Operators of taverns and lounges opened after Sept. 1 in Texas may soon be required to contract with vending machine firms for any and all of their amusement coin-operated machines.

According to Texas Attorney General Crawford Martin, a new law, if upheld after a court test, will forbid tavern and lounge owners from owning and operating coin-operated machines in their businesses.

Several Dallas location operators have, in the past, bought their own machines and refused to borrow money from vending firms because they did not want to deal with the firms (some of which have been criticized during past statewide investigations).

Earlier this month, Crawford sent to state comptroller Robert Calvert a written opinion stating that taverns may continue to borrow money from companies that lease them jukeboxes as long as certain rules are met. Calvert possesses enforcement duties under the new vending machine licensing act, a measure that was prompted in the wake of a fairly recent legislative investigation which found several instances where firms that lease coin-operated amusement machines had gained control of taverns.

According to the attorney general's office, a "grandfather clause" exempts owners of taverns in operation before Sept. 1 (the effective date of the law). Unless the new law is overturned in court, new tavern owners cannot own machines and will have to go elsewhere for them (and the contractual sources are expected to be the vending firms).

Other vending firms, now in the business of selling coin-operated machines, are expected to contest the new law. Meanwhile, the tavern owner, under the new provisions, will also be required to pay a \$300 state fee for the rental of the machines. The new law would also place a limit on

the "split" from coin-operated machines, stipulating that the vending company cannot pay more than 50 percent of the "take" to the location owner.

One Dallas lounge operator is attempting to gather support for group action aimed at seeking an injunction against application and enforcement of the new law.

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# S.D. Association Receives Good News Regarding Tax

By BRUCE CORY

RAPID CITY, S.D.—Members of the South Dakota Music and Vending Association heard some good news from attorney Bob Riter at their annual meeting here Aug. 24-25 at the Howard Johnson Motor Inn.

According to Riter, vending machines will continue to be taxed at 3 percent for both sales and use even though the state sales tax has been increased to 4 percent. In addition, Riter reassured the members that although the city of Sioux Falls had added one-half percent to the state tax under a new bill which gives municipalities the right to tax, vending machines will be exempted from the increase.

In other business, the association unanimously adopted a resolution which, according to John Trucano, Black Hills Novelty Co., Inc., Deadwood, a vice-president of the Music Operators of America (MOA) and host of the convention, is "unprecedented for any coin machine association in the country." Upon the death or disability of any association member, the president is empowered to set up a "distress committee of three coin machine operators who will offer to help the heirs or family of the incapacitated member to operate, or, if need be, sell the company and equipment.

"This provision gives one more good reason for joining the state association," said Trucano. The measure, which was suggested by Riter, stipulates that the committee will be composed of one operator from the same area as the disabled member and

two other members.

Members also scheduled the association's third annual 8-ball coin-operated pool tournament for April 12-13 in the City Auditorium, Pierre. The operators were addressed by Dick Shilvock, sports director for KOTA-TV, who urged them to sponsor a pool-shooting program to follow NCAA football games Saturday afternoons this fall. The association urged Rapid City operators to cooperate with Shilvock in setting up the show.

Five distributors representing the major jukebox manufacturers displayed the current line of machines from each company and several showed new coin-operated games. Brook Stabler, representing Sandler Vending, Minneapolis, Minn., exhibited the Wurlitzer phonograph as well as the new three-ball On the Beam pinball game from Bally Manufacturing, Chi-

cago. Solly & Rose, Lieberman Music, also of Minneapolis, displayed the Seeburg jukebox and the Undersea Raider game from Midway Manufacturing, Schiller Park, Ill. Rowe International was represented by Clair Wesley, K. C. Sales, St. Paul, Minn., and Rock-Ola by Ed Zorinsky and Joe Bland, H. Z. Vending, Omaha, Neb. Glen Charney, Viking Vending, Minneapolis, displayed Seeburg's Tobacco Center machine.

Operators discussed the July 1 4-cent increase in the state cigarette tax, which raised the state's total cut to 12 cents and the price of a pack of cigarettes to 45 cents. Although South Dakota law also empowers municipalities to levy cigarette sales taxes, none have done so thus far. A recently passed Nebraska state law which requires the purchase of an operators license to run a pinball machine also inspired speculation about the possibilities of a similar move by the South Dakota legislature.

In the absence of association President Earl Porter, the meeting was chaired by Vice-President Buzz Olligsmiller.

# Copyright Committee Studying Arbitration of Rate Disputes

• Continued from page 60

fee to the jukebox operator—but it outraged ASCAP and BMI, the two principal song licensing agencies. The operators have joined the broadcasters and the publishers in a determined fight to prevent any record performance royalty in the bill. For the first time in copyright history, ASCAP and the jukebox people are on the same side of a fight.

The Williams record royalty amendment has heavy drawbacks. Although the Copyright Office has recently endorsed the principle of payment to recording artists, they did not agree with other parts of the Williams amendment. Subcommittee chairman McClellan refused to cosponsor it because he could not accept its provisos about mechanical royalties, and the idea of splitting the publisher's jukebox performance royalty.

Although the Copyright Subcommittee chairman did not spell it out, both of these provisos in the amendment ran counter to royalty arrangements being considered as part of the main text of the bill, and reached through some very painful negotiations in the House-passed version. Publishers agreed to the \$8 figure but

are still saying it is too low, and in any case they feel that to take \$2 out of it for a different industry group would flout the traditions—a deal is a deal on the Hill, too.

The most recent rate fight amendment thrust at the subcommittee was one by Sen. Philip Hart (D., Mich.) to change the base of mechanicals royalty from the flat cents-per-tune in the present law, to a percentage of record manufacturer's suggested retail price. The idea of the 8 percent royalty would be brand new to the House, and has never been threshed out in either Senate or House committee hearings (Billboard, Aug. 23).

So the rate battles continue—the CATV-broadcaster fight having become so hot that this issue will have to be treated in separate legislation, says Sen. McClellan if any revision bill is to be reported out by committee in this session, and passed in 1970.

If a special arbitration body is set up to handle the statutory rate disputes, it would automatically review the rates 5 or 10 years to see if they are fair in the light of current conditions. Decisions on rate disputes would be final, and not appealable in courts. But Congress could nullify a rate change by resolution passed in either Senate or House, without requiring all the steps in formal legislation passed by both houses.

The special copyright arbitration body would have no say about privately negotiated licenses and contracts—such as the ASCAP licensing of broadcast use of copyrighted music. Only disputes and changes of rates set in the law would be handled by the arbitration board.

If Congress goes along with this idea, most observers believe it will certainly be of the greatest importance to jukebox operators to keep their public image highly polished, and to practice the art of public relations the Music Operators of America convention is stressing. If in some future year, an arbitration group should decide a rate change not to their liking, they would be well prepared to take their appeal from the decision to the congressmen.

# W.Va. Convention Pictures



MOA OFFICIALS, Fred Granger, left, and Howard Ellis flank new West Virginia Music and Vending Association President Al Broom.



ASSOCIATION OFFICERS Leoma Ballard, center (treasurer), and band Chris (sergeant at arms) with Mrs. John A. Wallace.



COUPLES: from left, the Fred Grangers, the Howard Ellises and Mitch Olivers.



OLD FRIENDS William Anderson, left, and Eugene Wallace converse at the recent convention of the West Virginia Association.



NAMA assistant legislative counsel John Zei, right, briefs on Sheldon Price, left, and Zei's Hank Peteet.



JAMES AND CARROLL STEVENS chat with Hobart Booth, left.



ASSOCIATION SECRETARY Coffman, left, amuses Mr. Howard Ellis and William Anderson.

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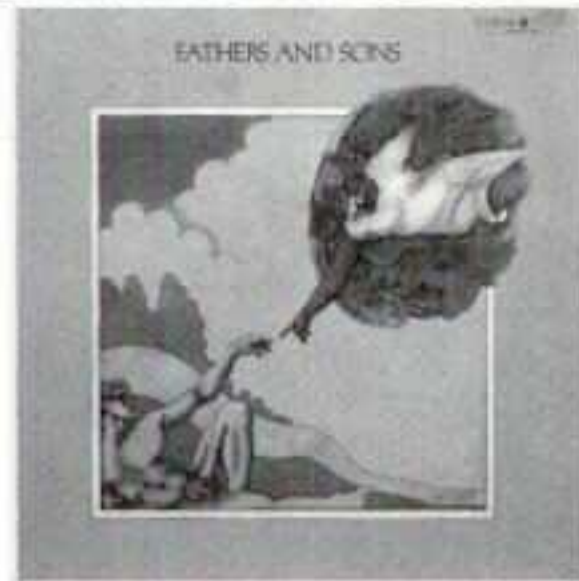
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# Album Reviews



**SOUL**  
**FATHERS AND SONS**—Chess LPS 127 (S)  
 This two-record set will thrill blues buffs. It has Muddy Waters doing vocals and guitar, Otis Spann on piano, Mike Bloomfield on guitar, Paul Butterfield on harmonica, Donald Duck Dunn on bass guitar and other fine instrumentalists. Part of the material was recorded live at the Super Cosmic Joy-Scout Jamboree. The material includes such classics as "I'm Ready," "All Aboard," "Honey Bee" and "Got My Mojo Working." Muddy's style is as dramatic as ever.



**JAZZ**  
**GERALD WILSON ORCH.—Eternal Equinox.** World Pacific Jazz ST 20160 (S)  
 Composer-conductor Gerald Wilson features guest artists Richard (Groove) Holmes on organ and Jean-Luc Ponty on this big band powerhouse, highlighted by John Coltrane's "Equinox," "Aquarius" from the Broadway play, "Hair," and Smokey Robinson's soul hit "Baby, Baby Don't Cry" are complemented by Wilson tunes, as the band also features tenor Harold Land, pianist George Duke and other jazzmen of renown on this hit album.



**CLASSICAL**  
**WAGNER: GREAT ORCHESTRAL HIGHLIGHTS FROM THE RING OF THE NIBELUNGS**—Cleveland Orchestra (Szell). Columbia MS 7291 (S)  
 George Szell and Richard Wagner combine efforts in this latest outing by the Cleveland Orchestra, and the result is a package of exceptional beauty. Included are such Wagner gems as the "Magic Fire Music" and "Ride of the Valkyries" from "Die Walkure," and "Dawn" and "Siegfried's Rhine Journey" from "Götterdämmerung." Top programming fare.



**CLASSICAL**  
**A SALUTE TO THE ISRAEL PHILHARMONIC AND ZUBIN MEHTA**—London CSA 2224 (S)  
 Zubin Mehta salutes the Israel Philharmonic Orchestra as he conducts the ensemble in a fine performance of Tchaikovsky's "Symphony No. 5 in E Minor" and Dvorak's "Symphony No. 7 in D Minor." The universal appeal of the two pieces, plus Mehta's quality execution at the helm of the Israel Philharmonic should bring this double disk performance to the charts.



**CLASSICAL**  
**SHCHEDRIN: THE HUMPBACED HORSE**—Bolshoi Theater Orch. (Zuraitis). Melodiya/Angel SR 40106 (S)  
 Rodion Shchedrin, one of the most important of today's Soviet composers, here has another magnificent ballet suite in selections from his "The Humpbacked Horse," admirably performed by Algis Zuraitis and the Bolshoi Theater Orchestra. Shchedrin's music has reached the charts before and this latest set should follow suit.



**CLASSICAL**  
**SHOWPIECES FOR SYMPHONIC BAND—USSR Defense Military Band.** Melodiya/Angel SR 40108 (S)  
 Sound is the star of this recording of works for Symphonic Band. The performance, by the USSR Defense Military Band is dynamic and rhythmically spirited and the compositions, "Trombone Concerto," "Concertstück for Clarinet" and "Variations for Oboe" by Rimsky-Korsakov, Tchaikovsky's "Military March in B Flat," and Prokofiev's "Four Marches" prove excellent material for the band. Aimed at the light classical market, this LP is right on target.



**CLASSICAL**  
**HALLELUJAH CHORUS**—Mormon Tabernacle Choir (Condie) / Philadelphia Orch. (Ormandy). Columbia MS 7292 (S)

The Philadelphia Orchestra under the baton of Eugene Ormandy, and the world-famous Mormon Tabernacle Choir directed by Richard Condie, blend their talents to produce one of the most stimulating interpretations of the "Hallelujah Chorus" from Handel's "Messiah," ever performed. The album which also includes "Holy Art Thou," Largo from "Xerxes" and the choir's ever-popular "Hallelujah, Amen" is a joyful experience, and should find favor with every lover of good music.



**CLASSICAL**  
**SHOSTAKOVICH: SYMPHONY No. 2 / CELLO CONCERTO No. 1**—Khomitsner / Leningrad Philharmonic (Blazhkov) Moscow Symphony (Rozhdestvensky). Melodiya/Angel SR 40099 (S)

Igor Blazhkov, conducting the Leningrad Philharmonic Symphony Orchestra, has taken Shostakovich's Second Symphony out of moth balls and given it a new and exciting dress. Commonly called the "October Revolution" this is an impressive composition, which, though long in gaining popularity, is vital and dramatic. Constructed on the political foundation of the time, it tells the story of the great revolution of the Russian people. Side two features Shostakovich's Second Symphony out of orchestra with Mikhail Khomitsner on cello, assisted by the Moscow Radio Symphony Orchestra.

## ★★★★ 4 STAR ★★★★★

**SOUNDTRACK ★★★★★**  
**SOUNDTRACK**—You Only Love Once. London PS 561 (S)  
**SOUNDTRACK**—The Loves of Isadora. Kapp KRS 5511 (S)  
**SOUNDTRACK**—The Italian Job. Paramount PAS 5007 (S)

**POPULAR ★★★★★**  
**WOMB**—Overdub. Dot DLP 25959 (S)  
**J. J. WORTHINGTON**—If I Should Touch You. London PS 546 (S)  
**DALE HAWKINS**—L.A., Memphis & Tyler, Texas. Bell 6036 (S)  
**CATCH**—Dot DLP 25956 (S)  
**DICK ROSMINI**—A Genuine Rosmini. Imperial LP 12440 (S)  
**VINNIE BELL**—Good Morning Starshine. Decca DL 75138 (S)

**LOW PRICE POP ★★★★★**  
**FATS DOMINO**—When I'm Walking. Harmony HS 11343 (S)

**COUNTRY ★★★★★**  
**JACK BARLOW**—Son of the South. Dot DLP 25958 (S)  
**VARIOUS ARTISTS**—Country Hit Parade. Chart CS 3000 (S)  
**THE GORDON TERRY WAY**—Chart CHS 1016 (S)

**LOW PRICE COUNTRY ★★★★★**  
**MARTY ROBBINS**—Singing the Blues. Harmony HS 11338 (S)

**CLASSICAL ★★★★★**  
**VIENNA SPECTACULAR**—Vienna Philharmonic (Boskovsky). London CS 6605 (S)  
**BEETHOVEN: SONATAS Nos. 13, 24 & 31**—Bruce Hungerford. Cardinal VCS 10055 (S)  
**BEETHOVEN: SONATAS Nos. 14, 12 & 25**—Bruce Hungerford. Cardinal VCS 10056 (S)

**ALBUM REVIEWS**

**BB SPOTLIGHT**

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

**SPECIAL MERIT**

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

**FOUR STARS**

★★★★ Albums with sales potential within their category of music and possible chart items.

## SPECIAL MERIT PICKS

**POPULAR**

**JOSHUA FOX**—Tetragrammaton T 125 (S)  
 Joshua Fox is really the foursome of Mike Botts, Josef Lamanno, Tom Menefee and Larry Hansen, a funky rock group with a driving, original sound and self-penned material. The group's free-wheeling, rhythmic rock is featured in "Young Man," "It's Just Meant to Be" and "Don't Tell Me a Story," as Joshua Fox bids for high chart status in its first disk outing.

**FRATERNITY OF MAN**—Get It On! Dot DLP 25955 (S)  
 The Fraternity of Man, who scored in both the underground and "Easy Rider" film score with their "Don't Bogart Me" gem, have switched labels, but retained Tom Wilson's low-key production. The group's Dot debut catches them in a down-home and down mood country blues frame of music, especially on "Boo Man," "Too High to Eat," "Forget Her" and "Cat's Squirrel." This could be the album to break their basic hippie blues into the winner's circle.

**BARBARA McNAIR**—More Today Than Yesterday. Audio Fidelity AFSD 6222 (S)  
 Miss McNair's move to Audio Fidelity looks like a good one. The popular all around entertainer is given material she can really get into and comes up with one of her strongest LP entries to date. Outstanding selections include the moody "Didn't We" and "Until It's Time For You to Go," the rhythmic medley of "Windows of the World" and "What the World Needs Now," and the free-swinging title song.

**THE JOHNSTONS**—Both Sides Now. Tetragrammaton T 110 (S)  
 Group from Ireland was one of the first to bring the Joni Mitchell title song to the fore in this country, and this LP proves a delightful display of their talents. Exceptional is their thought-provoking rendition of Jacques Brel's "Amsterdam," and equally impressive is "Funny in a Sad, Sad Way" and "I Don't Mind the Rain on Monday." First rate performance.

**GENE AND FRANCESCA**—Tetragrammaton T 124 (S)  
 Gene Raskin, who wrote "Those Were the Days" nearly a decade ago, and was riding high on the folk scene with his wife Francesca, now make their re-entry into the music scene with a smooth, new pop sound. Their initial album for the label include all originals, and the highlights are their single "Hello, Love," along with

"Dandelion Wine" and a new lyric version of "Moscow Nights" entitled "Wait for Me."

**MARY McCASLIN**—Goodnight Everybody. Barnaby Z12 35002 (S)  
 Miss McCaslin, an Andy Williams discoverer, should find favor among Baez, Collins, Sainte-Marie and Hopkin fans, for her voice has much of the flavor of these performers. In her recording debut, she displays a light and delicate voice, yet her lyrical interpretation is strong. The material, both familiar and unfamiliar, includes solid renditions of the Beatles' "Help" and "Blackbird," "To Some Cool and Iced Blue Shore," "Every Day of My Life," and the title song.

**STEVE BARON QUARTET**—The Mother of Us All. Tetragrammaton T 123 (S)  
 Liner endorsements from the Who's Peter Townsend and the New York Times' Mike Jahn could bring this experienced eclectic rock quartet into the pop picture. Melodic folk excursions spruced up with smooth jazz runs and Steve Baron's easy voice are the group's formula, and "Bertha," "Don't You Hate the Feeling" and "Shadow Man" put it all together. Baron's reputation and strong performance could make the group's initial LP a winner.

**VARIOUS ARTISTS**—Hi Presents the Greatest Hits from Memphis. Hi SHL 32049 (S)  
 Hi Records jumps on the Memphis bandwagon and packages some of the label's Instrumentals lead the way as Bill Black's Combo stars with "Smokie," "Don't Be Cruel" and "White Silver Sands," while Willie Mitchell repeats his hits, "Soul Serenade" and "20-75." Minor gems, such as Ace Cannon's "Tuff" and Gene Simmons' "Haunted House" could make this sampler a soul surprise.

**LOW PRICE POP**

**TONY BENNETT**—Just One of Those Things. Harmony HS 11340 (S)  
 This repackaging of Columbia's "Beat of My Heart" LP, minus a few cuts, is an excellent buy for the budget collector. This is Bennett with a beat, a drum beat, and the various percussive rhythms enhance his solid performances. His rendition of "Love for Sale" is definitive and there are original arrangements of "Let There Be Love," "Crazy Rhythm," and the title song.

**BROTHERS FOUR**—Four Strong Winds. Harmony HS 11341 (S)  
 If there is one group which the rock revo-

(Continued on page 72)



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# SPECIAL MERIT PICKS

Continued from page 71

lution has not touched it is the Brothers Four. After a decade of making the scene, they still come up with a pure and simple melody in the great tradition of true and honest folk music. The album carries compositions by such exciting folk writers as Bob Dylan, Ian Tyson and Lee Hayes.

## CLASSICAL

**SCHUMANN: FANTASIA IN C/KINDERSCENEN** — Alexis Weissenberg. Angel S 36616 (S)

These pieces by the romantic composer, Robert Schumann, receive a sterling performance by Weissenberg. The pianist's style has strength, assurance and sensitivity. Disk is very well produced.

**MUSIC OF THE SPANISH THEATER OF THE GOLDEN AGE** — New York Pro Musica (White), Decca DL 79436 (S)

The New York Pro Musica has come up with another exceptional album under the direction of John Reeves White. Most of the music is from the first half of the 17th century, although some of the selections are from later in the century and from the end of the 16th century. All 13 vocal and instrumental cuts are well performed.

**WEBER: OBERON (Highlights)** — Thomas/Bjoner/Koeth/Various Artists. Bamberg Symphony (Schuechter), Cardinal VCS 10063 (S)  
 One of the most melodic of early German romantic operas, Weber's "Oberon" is excerpted in fine style by a distinguished group of vocalists under Wilhelm Schuechter. Soprano Ingrid Bjoner is brilliant in the familiar "Ozean! Du Ungeheuer!" Tenor Jess Thomas, soprano Erika Koeth and mezzo-soprano Hetty Plumacher also stand out.

## INTERNATIONAL

**SONGS OF THE HUNT**—Gottlob Frick. Angel S 36610 (S)

Gottlob Frick, one of the better known basses of the opera world, does a truly masterful job on this unique album. The tunes selected are old German folk songs immortalizing one of Germany's most popular sports, the hunt. Some of them date back to the early 18th century. The songs on this album were arranged by Christfried Bickenbach, who used horns and actual sounds of the hunt to achieve true authenticity. The fact that Frick sings in German, in no way detracts from the beauty of the production, but rather lends to its charm.

## CHILDREN'S

**RAY HEATHERTON & ORCH.**—The American Encyclopedia of Learning Through Music. Newbury Award 1001 (M)

This six LP set is by far one of the most impressive educational sets for children to be released in quite some time. The

More Album Reviews on Pages 71 & 98

# Sales Meet Kicks Off AF Fall Release Plan

NEW YORK — Audio Fidelity Records kicked off its fall LP release program at a sales meeting for its district managers in Chicago Aug. 22-24. Attending the meeting were district managers Howard Lane from Los Angeles for the West Coast, Howard White from Baltimore for the East Coast, and Lee Brooks from Chicago, who covers the Midwest.

The meeting, conducted by Mort Hillman, AF's sales vice-president, set the pace for the label's fall program which includes nine LP releases, plus the introduction of AF's new children's line, Tiger Tail Records, with the specialized jigsaw puzzle on the back.

The company's fall program, "Audio Fidelity's 'ABM' System (August and Barbara McNair)—A Deterrent to Slow Sales," contains a new Barbara McNair album, "More Today Than Yesterday," which will be tied with Miss McNair's widespread television exposure which begins in September, and albums by Tony Martin, the

subjects covered range from the Days, Months, and Seasons to Time, Numbers, Habits and Manners, the Alphabet and Money, and should prove to be an important factor in teaching youngsters. The performances are especially well done by Ray Heatherton.

## FOLK

**PETE SEEGER**—Young vs. Old. Columbia CS 9873 (S)

In his latest LP, the Pied Piper of traditional folkknicks attempts to close the generation gap by presenting in song the views of youth and of their elders for greater understanding between the two seemingly opposing forces. The theme is a worthy one, performed with Seeger's typical professional integrity and it should stimulate his many fans and create new ones.

Hubbels, Chris Stevens and the Val-Tones, and Paul Eakins.

In the Audio Rarities series is an album, "They Stopped the Show," which features such names as George M. Cohan, Lillian Russell and Harry Lauder. On the Mr. G. label, the Rainbow Press is up with its second album for the company, "The Sunday Funnies." And on the classical end, AF has "Music for the French Horn" added to its catalog.

A presentation of the AF release and the fall program will be given to distributors and their sales personnel, in a series of meetings to be held in each city by the district men.

## Chess Distributor

CHICAGO—Melody Sales of San Francisco is now the prime distributor for Chess Records, according to the label's general manager Richie Salvador. Distribution was formerly handled by Chatton Distributors of Oakland.

# BEST SELLING Jazz LP's

| This Week | Last Week | TITLE, Artist, Label & Number                                       | Weeks on Chart |
|-----------|-----------|---|----------------|
| 1         | 1         | MEMPHIS UNDERGROUND<br>Herbie Mann, Atlantic SD 1522 (S)            | 18             |
| 2         | 2         | HOT BUTTERED SOUL<br>Isaac Hayes, Enterprise ENS 1001 (S)           | 8              |
| 3         | 3         | CRYSTAL ILLUSIONS<br>Sergio Mendes & Brasil '66, A&M SP 4197 (S)    | 3              |
| 4         | 8         | MILES DAVIS' GREATEST HITS<br>Columbia CS 9808 (S)                  | 14             |
| 5         | 6         | A DAY IN THE LIFE<br>Wes Montgomery, A&M SP 3001 (S)                | 11             |
| 6         | 4         | THE FOOL ON THE HILL<br>Sergio Mendes & Brasil '66, A&M SP 4160 (S) | 39             |
| 7         | 5         | AQUARIUS<br>Charlie Byrd, Columbia CS 9841 (S)                      | 9              |
| 8         | 11        | MOTHER NATURE'S SON<br>Ramsey Lewis, Cadet LPS 821 (S)              | 27             |
| 9         | 9         | MOOG: THE ELECTRIC ECLECTICS OF<br>Dick Hyman, Command 938 (S)      | 7              |
| 10        | 10        | HIGH VOLTAGE<br>Eddie Harris, Atlantic SD 1529 (S)                  | 4              |
| 11        | 7         | KARMA<br>Pharaoh Sanders, Impulse A 9181 (S)                        | 9              |
| 12        | 12        | MAKE IT EASY ON YOURSELF<br>Burt Bacharach, A&M SP 4188 (S)         | 3              |
| 13        | 13        | DETROIT<br>Yusef Lateef, Atlantic SD 1525 (S)                       | 12             |
| 14        | 14        | JAZZ SUPER HITS<br>Various Artists, Atlantic SD 1528 (S)            | 2              |
| 15        | 15        | SOULFUL STRUT<br>Young-Holt Unlimited, Brunswick BL 754144 (S)      | 33             |
| 16        | 18        | STONE SOUL<br>Mongo Santamaria, Columbia CS 9780 (S)                | 26             |
| 17        | 17        | LIGHT MY FIRE<br>Woody Herman, Cadet LPS 819 (S)                    | 19             |
| 18        | —         | BUDDY AND SOUL<br>Buddy Rich Big Band, World Pacific BST 20158 (S)  | 1              |
| 19        | 19        | BLOWIN' GOLD<br>John Klemmer, Cadet Concept LPS 321 (S)             | 2              |
| 20        | —         | IN A SILENT WAY<br>Miles Davis, Columbia CS 9875 (S)                | 1              |

Billboard SPECIAL SURVEY For Week Ending 9/6/69

# Action Records

## Singles

★ NATIONAL BREAKOUTS  
**CARRY ME BACK . . .**  
 Rascals, Atlantic 2664 (Staccar, ASCAP)

★ REGIONAL BREAKOUTS  
**HUMMIN' . . .**  
 Majic Ship, Crazy Horse 1311 (Pronto/East, BMI) (Albany)  
**KOOL & THE GANG . . .**  
 Kool & the Gang, De-Lite 519 (Stephanye, BMI) (New York)  
**TIME MACHINE . . .**  
 Grand Funk Railroad, Capitol 2567 (Storybook, BMI) (Atlanta)

## Albums

★ NATIONAL BREAKOUTS  
**JAMES BROWN—It's a Mother . . .**  
 King 1063 (S)  
**FRANK SINATRA—A Man Alone . . .**  
 Reprise FS 1030 (S)  
**BILL COSBY—Best of . . .**  
 Warner Brothers-7 Arts 1798 (S)  
**BARBRA STREISAND—What About Today . . .**  
 Columbia CS 9816 (S)  
**TAMMY WYNETTE—Tammy's Greatest Hits . . .**  
 Epic BN 26486 (S)  
**BOX TOPS—Dimensions . . .**  
 Mala 6032 (S)  
 ★ NEW ACTION LP'S  
**JOHN MAYAL—Looking Back . . .**  
 London PS 562 (S)  
**CREEDENCE CLEARWATER REVIVAL—Green River . . .**  
 Fantasy 8393 (S)





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# Classical Music

## Europe, Japan Growth Cutting U.S. Sales-Dependency Chord

• *Continued from page 1*

CBS is in a good position to explore this repertoire through Pierre Boulez, who's under contract to CBS, Ltd. Boulez will succeed Leonard Bernstein as music director of the New York Philharmonic the season after next. The Philharmonic, which is released on Columbia, also is part of the CBS roster. Another major artist with CBS, Ltd., is pianist Charles Rosen.

Not only is the European market becoming increasingly more important, but more and more recording is being done in Europe, partly because of recording costs in the U.S. London is a world recording center with five major orchestras (London Symphony, BBS Symphony, New Philharmonia Orchestra, Royal Philharmonic and London Philharmonic), all of which are well represented on new pressings.

Curiously, with American-based companies such as RCA and Columbia doing extensive recording in Europe, major international companies headquartered in Europe are beginning to record extensively in the U.S., an indication of these

companies' steadily improving positions through European sales.

British Decca, London's parent firm, which has cut the Los Angeles Philharmonic in Los Angeles, plans to record the Chicago Symphony under Georg Solti. The latter orchestra also will be recorded under Carlo Maris Giulini by EMI, Angel's parent, which has done some recording with the Cleveland Orchestra. Next year Deutsche Grammophon will record in the U.S. for the first time in its history through a new contract with the Boston Symphony and Boston Pops.

A major reason for this activity is the popularity of U.S. orchestras in Europe. British Decca has experienced especially good European sales with Zubin Mehta and the Los Angeles, for example.

Record companies are beginning to realize that the European market is now as profitable or even more profitable than the American market. For many leading artists, such as EMI's Daniel Barenboim, U.S. sales are only an extra to success in Europe.

## 'Ottello' in Angel LP Pkg

LOS ANGELES—Angel Records is issuing two three-LP sets this month, including a new pressing of Verdi's "Ottello" with tenor James McCracken in the title role. Also featured in the cast are soprano Gwyneth Jones and baritone Dietrich Fischer-Dieskau. Sir John Barbirolli conducts the New Philharmonia Orchestra and Ambrosian Opera Chorus.

The other multiple set features soprano Maria Callas. This package includes material from previous recordings plus the soprano's interview with Edward Downes.

Tenor Nicolai Gedda has two operatic recital albums: one of Italian and French arias with Giuseppe Patane and the Royal Opera House Orchestra; the other of German arias with

Heinrich Bender and the Bavarian State Opera Orchestra.

Sir Adrian Boult continues his Vaughan Williams series with a coupling of the "Concerto for Two Pianos" with Vronsky and Babin, a first listing, and the "Symphony No. 8." Both pieces are with the London Philharmonic.

Completing the Angel titles are a Chabrier piano recital by

Aldo Ciccolini and Orff's "Cantata Carmina" with the Roger Wagner Chorus.

Melodiya/Angel is issuing a first listing of Scriabin's "Symphony No. 3 (Divine Poem)" with Yevgeny Svetlanov and the USSR Symphony. Another pressing has the disk debut of Aleksander Slobobyanik in a recital of Haydn, Chopin and Prokofiev. The third Melodiya/Angel disk features the Soviet Army Band and Chorus in selections in seven languages.

## Rudolf Resigns Cincinnati Post

CINCINNATI — Max Rudolf, suffering from complete exhaustion following the Cincinnati Symphony's recent European tour, has resigned as music director of the orchestra on the advice of his physicians.

Erich Kunzel, the Cincinnati's associate conductor, has been appointed resident conductor for the 1969-1970 season. Rudolf is scheduled to become head of the opera department at Philadelphia's Curtis Institute in the fall of 1970. Thomas Schippers will assume the duties as the Cincinnati's music director at that time.

## Col Adds 2 to Monthly Issue

NEW YORK—Two albums have been added to Columbia's September release, making the Masterworks' schedule 19 sets. One of the added LP's has first recordings of avant-garde compositions by Steve Reich, while the other has lighter music by Andre Kostelanetz and his orchestra.

The Streich pressing includes "Oive/Electric Music" with violinist Paul Zukovsky. The other work on the disk is "It's Gonna Rain."

## D.C. Symphony's Future May Rest With Congress

WASHINGTON—It may be up to the Congress to decide, in the long run, whether the Capital City will have a symphony orchestra—or whether the current standoff between the musicians union and the National Symphony management

will stay deadlocked on contract terms for an unforeseeable period.

J. Martin Emerson, secretary of the D.C. Federation of Musicians, says it is making every effort to try for a higher rate of pay, at least to cover musicians' cost of living increases, but—it has a \$200,000 deficit.

To this, the musicians' spokesman says perhaps they had both better get together in a common effort to convince Congress that Washington is not like other symphony-supporting cities across the nation where businessmen and others contribute. The Federal government is Washington's largest employer—so Federal aid to the D.C. National Symphony orchestra

(Continued on page 114)

## Cardinal's 'Oberon' LP

NEW YORK—A highlights album of selections from Weber's "Oberon" is being issued on Vanguard's Cardinal label. The set features tenor Jess Thomas, sopranos Ingrid Bjoner and Erika Koeth, mezzo-soprano Hetty Plumacher, and baritone Herbert Brauer. Wilhelm Schuechter conducts the Bamberg Symphony.

Oboist Harold Gomberg is featured in a pressing of Brit-

ten and Mozart, which includes a first listing for Britten's "Six Metamorphoses After Ovid for Solo Oboe." Maurice Abravanel and the Utah Symphony have the first intermediate-priced recording of Rimsky-Korsakov's "Symphony No. 2 (Antar)."

Pianist Bruce Hungerford offers two Beethoven sonata albums. Completing the release is a Chopin recital by pianist Guimor Novas.

## BEST SELLING Classical LP's

Billboard SPECIAL SURVEY For Week Ending 9/6/69

| This Week | Last Week | TITLE, Artist, Label & Number   | Weeks on Chart |
|-----------|-----------|---|----------------|
| 1         | 1         | TRANS ELECTRONIC MUSIC PRODUCTION INC. PRESENTS SWITCHED ON BACH<br>Walter Carlos/Benjamin Folkman, Columbia MS 7194 (S)                            | 41             |
| 2         | 2         | SOUNDTRACK: 2001: A SPACE ODYSSEY<br>MGM SIE ST (S)   | 56             |
| 3         | 6         | MY FAVORITE CHOPIN<br>Van Cliburn, RCA Red Seal LM 2575 (M); LSC 2575 (S)   | 179            |
| 4         | 5         | TCHAIKOVSKY: 1812 OVERTURE<br>New Philharmonic Orch. (Buketoff), RCA Red Seal LSC 3051 (S)  | 36             |
| 5         | 3         | MOZART: CONCERTOS 17 & 21 (Elvira Madigan)<br>Anda/Camerata of the Salzburg Mozarteum Academica (Anda), DGG (No Mono); 138 783 (S)                  | 83             |
| 6         | 7         | BERNSTEIN'S GREATEST HITS<br>New York Philharmonic (Bernstein), Columbia ML 6388 (M); MS 6988 (S)   | 116            |
| 7         | 14        | MOZART'S GREATEST HITS<br>Various Artists, Columbia MS 7507 (S)   | 13             |
| 8         | 4         | BACH'S GREATEST HITS<br>Various Artists, Columbia MS 7501 (S)   | 13             |
| 9         | 8         | E. POWER BIGGS GREATEST HITS<br>Columbia MS 7269 (S)  | 11             |
| 10        | 12        | UP, UP AND AWAY<br>Boston Pops (Fiedler), RCA Red Seal LSC 3041 (S)   | 52             |
| 11        | 11        | CHOPIN'S GREATEST HITS<br>Various Artists, Columbia MS 7506 (S)   | 12             |
| 12        | 9         | BERNSTEIN'S GREATEST HITS, VOL. 2<br>New York Philharmonic (Bernstein), Columbia MS 7426 (S)  | 13             |
| 13        | 10        | TCHAIKOVSKY'S GREATEST HITS<br>New York Philharmonic (Bernstein)/Philadelphia Orch. (Ormandy), Columbia MS 7503 (S)                                 | 14             |
| 14        | 16        | STRAUSS: ALSO SPRACH ZARATHRUSTRA<br>Philadelphia Orch. (Ormandy), Columbia ML 5947 (M); MS 6547 (S)  | 58             |
| 15        | 21        | SELECTIONS FROM 2001: A SPACE ODYSSEY<br>Philadelphia Orch. (Ormandy)/New York Philharmonic (Bernstein), Columbia MS 7176 (S)                       | 56             |
| 16        | 13        | BELLINI & DONIZETTI HEROINES<br>Beverly Sills/Vienna Volksoper Orch. (Jalas), Westminster WSR 17143 (S)   | 39             |
| 17        | 15        | BEETHOVEN: THE SYMPHONIES (8 LP's)<br>Berlin Philharmonia (Karajan), DGG SKL 101/8 (S)  | 4              |
| 18        | 19        | STRAUSS: ALSO SPRACH ZARATHRUSTRA<br>Los Angeles Philharmonic (Mehta), London CS 6609 (S)   | 26             |
| 19        | 22        | HOROWITZ ON TELEVISION<br>Vladimir Horowitz, Columbia MS 7106 (S)   | 51             |
| 20        | 23        | BERLIOZ: SYMPHONY FANTASTIQUE<br>New York Philharmonic (Bernstein), Columbia MS 7278 (S)  | 11             |
| 21        | 17        | STRAUSS GREATEST HITS<br>Philadelphia Orch. (Ormandy), Columbia MS 7502 (S)   | 12             |
| 22        | 26        | MEDELSSOHN: ELIJAH (2 LP's)<br>Various Artists, New Philharmonia Orch. & Chorus (Fruebeck De Burgos), Angel SC 3738 (S)                             | 10             |
| 23        | 24        | POMP AND CIRCUMSTANCE<br>New York Philharmonic (Bernstein), Columbia MS 7271 (S)  | 7              |
| 24        | 27        | VAUGHN WILLIAMS: SINFONIA ANTARCTICA<br>London Symphony (Previn), RCA Red Seal LSC 3066 (S)   | 14             |
| 25        | 28        | VAUGHN WILLIAMS: SEA SYMPHONY<br>Sheila Armstrong, John Carol Case, London Philharmonic Choir, London Philharmonic Orch. (Boult), Angel SB 3739 (S) | 3              |
| 26        | 20        | STRAUSS: ALSO SPRACH ZARATHRUSTRA<br>Chicago Symphony (Reiner), RCA LM 2609 (M); LSC 2609 (S)   | 49             |
| 27        | 18        | GLORY OF GABRIELLI<br>E. Power Biggs/Various Artists, Columbia MS 7071 (S)  | 79             |
| 28        | 29        | THE WORLD OF HARRY PARTCH<br>Columbia MS 7207 (S)   | 12             |
| 29        | 30        | GOUNOD: ROMEO & JULIET (3 LP's)<br>Freni/Corelli/Various Artists/Paris Opera Orch. (Lombard), Angel SCL 3733 (S)                                    | 28             |
| 30        | 31        | PHILADELPHIA ORCHESTRA'S GREATEST HITS, VOL. 4<br>Philadelphia Orch. (Ormandy) Columbia MS 7267 (S)   | 18             |
| 31        | 32        | ROYAL FAMILY OF OPERA (3 LP's)<br>Various Artists, London RFO-S-1 (S)   | 50             |
| 32        | 39        | CLOSE UP—JACQUELINE DU PRE/DANIEL BARENBOIM<br>Angel SBB 3749 (S)   | 2              |
| 33        | —         | TCHAIKOVSKY: PIANO CONCERTO #1<br>Van Cliburn, RCA Red Seal 2252 (S)  | 25             |
| 34        | 34        | SATIE: PIANO MUSIC, VOL. 1<br>Ciccolini, Angel 36482 (S)  | 22             |
| 35        | 35        | MISSA LUBA<br>Troubadours Du Roi Baufovin, Philips PCC 606 (S)  | 4              |
| 36        | 37        | HOLST: THE PLANETS<br>New Philharmonia Orch. (Boult), Angel S 36420 (S)   | 25             |
| 37        | 36        | BERLIOZ: SYMPHONIE FANTASTIQUE<br>New Philharmonia Orch. (Stokowski), London 21031 (S)  | 3              |
| 38        | 38        | CLOSE UP—FRITZ WUNDERLICH<br>Angel SBB 3751 (S)   | 2              |
| 39        | —         | A NEW SOUND FROM THE JAPANESE BACH SCENE<br>Various Artists RCA Victrola VICS 1458 (S)  | 1              |
| 40        | 40        | BACH: BRANDENBURG CONCERTI (2 LP's)<br>Munich Bach Orch. (Richter), DGG ARC 198438 (S)  | 2              |

## Classical Notes

Erroll Garner will be the soloist with the Oklahoma Symphony Oct. 17. . . . Boston radio station WCRB and WGBH will broadcast 1969-'70 Saturday evening Boston Symphony concerts in four-channel stereo. . . . Dick Hyman has recorded his "Concerto for Piano" for Command with Nick Perito conducting. . . . Len Sampson of Seattle's KOMO-TV "Good Morning" program, will appear in the Seattle Opera Association's production of Johann Strauss' "Die Fledermaus" Sept. 26 with Anna Levitski and Erik Townsend. . . . Grant Johannesen replaced Byron Janis as piano soloist as the New York Philharmonic opened its 20-concert, 11-city tour in Ottawa Aug. 26. **FRED KIRBY**



# On September 5, Artur Rubinstein will be presented for 90 minutes on Network Television.



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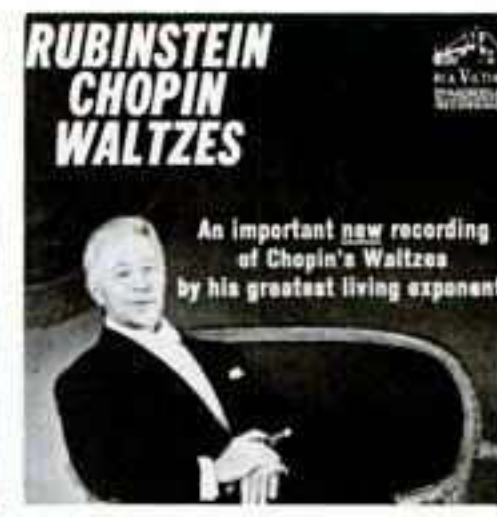
LSC-2733



LSC-2654



LSC-2566\*



LSC-2726\*



LSC-2430\*

#### Beethoven:

Concerto No. 1 in C, Op. 15  
Leinsdorf/Boston Symp. LSC-3013\*  
Concerto No. 3 in C Minor, Op. 37 Leinsdorf/Boston  
Symp. LSC-2947\*  
Concerto No. 4 Leinsdorf/Boston Symp.  
LSC-2848  
The Five Beethoven Concertos Krips/Symph. of  
the Air LSC-6702  
Sonata in F Minor, Op. 57; Sonata in C, Op. 2, No. 3  
LSC-2812  
Sonata No. 8; Brahms: Sonata No. 1 (with Henryk  
Szeryng, violinist) LSC-2620  
Sonata Nos. 5 ("Spring") and 9 ("Kreutzer") (with  
Henryk Szeryng, violinist) LSC-2377

#### Brahms:

Concerto No. 1 Leinsdorf/Boston Symp.  
LSC-2917  
Concerto No. 2 Krips/RCA Victor Symp.  
LSC-2296  
The Three Piano Quartets, Op. 25, 26 and 60;  
Schumann: Piano Quintet in E-Flat, Op. 44 (with the  
Guarneri Quartet) LSC-6188  
Quintet in F Minor, Op. 34 (with the Guarneri Quartet)  
LSC-2971  
Rubinstein Plays Brahms LSC-1787  
Sonatas Nos. 2 and 3 (with Henryk Szeryng, violinist)  
LSC-2619  
Sonata No. 3. Intermezzo in E, Romance in F  
LSC-2459

#### Chopin:

The Chopin Ballades LSC-2370

Barcarolle; 3 Nouvelles Etudes; Bolero; Fantasia in  
F Minor, Op. 49; Berceuse; Tarantelle  
LSC-2889

Concerto No. 1 Skowaczewski/New Symp.  
Orchestra of London LSC-2575\*  
Concerto No. 2, Andante Spianato and Grande  
Polonaise in E-Flat Wallenstein/Symph. of the Air  
LSC-2265  
Mazurkas LSC-6177  
Mazurkas and Polonaises LSC-2049  
Nocturnes LSC-7050\*  
Polonaises, Vol. 1 LM-1205  
8 Polonaises/4 Impromptus LSC-7037  
Preludes LM-1163  
Rubinstein and Chopin LM-2277  
Rubinstein Plays Chopin LM-6802  
The Chopin Scherzos LSC-2368  
Sonatas Nos. 2 ("Funeral March") and 3  
LDS-2554

#### Grieg:

Rubinstein Plays Greig LM-1872

#### Liszt:

Rubinstein Plays Liszt LM-1905  
Sonata in B Minor; Schubert: "Wanderer" Fantasia  
in C LSC-2871

#### Mozart:

Concerto No. 17; Schubert: Impromptus  
Nos. 3 and 4 Wallenstein/RCA Victor Symp.  
LSC-2636  
Concerto No. 20 Wallenstein/Orchestra; Haydn:  
Andante and Variations in F Minor LSC-2635

Concerto Nos. 21 and 23 Wallenstein/RCA Victor  
Symphony LSC-2634  
Concerto No. 24 Krips/Orchestra Rondo in A  
Minor LSC-2461

#### Rachmaninoff:

Concerto No. 2 Reiner/Chicago  
Symp.; Liszt: Concerto No. 1 Wallenstein/RCA  
Victor Symp. LSC-2068

#### Ravel:

Trio in A Minor; Mendelssohn: Trio No. 1  
(with Jascha Heifetz, violinist, and Gregor  
Piatigorsky, cellist) LM-1119

#### Saint-Saens:

Concerto No. 2; Franck: Symphonic  
Variations Wallenstein/Symph. of the Air  
LSC-2234

#### Schumann:

Carnaval; Fantasiestücke LSC-2669  
Concerto in A Minor, Op. 54; Novelettes, Op. 21,  
Nos. 1 and 2 Giuliani/Chicago Symp.  
LSC-2997

#### Tchaikovsky:

Concerto No. 1 Leinsdorf/Boston  
Symp. LSC-2681  
Trio in A Minor (with Jascha Heifetz, violinist, and  
Gregor Piatigorsky, cellist) LM-1120

#### Collections:

Encores by Artur Rubinstein LM-1153  
A French Program LSC-2751  
Highlights from Rubinstein at Carnegie Hall  
LSC-2605  
Rubinstein-Heifetz-Fuermann Trios LM-7025

The much awaited Artur Rubinstein 90-minute TV special will be seen Friday, September 5, 1969 at 8:30. The program explores the life and art of the famous pianist, follows him through concerts in Israel, Iran, France, Spain and the United States. Mr. Rubinstein narrates the program himself.

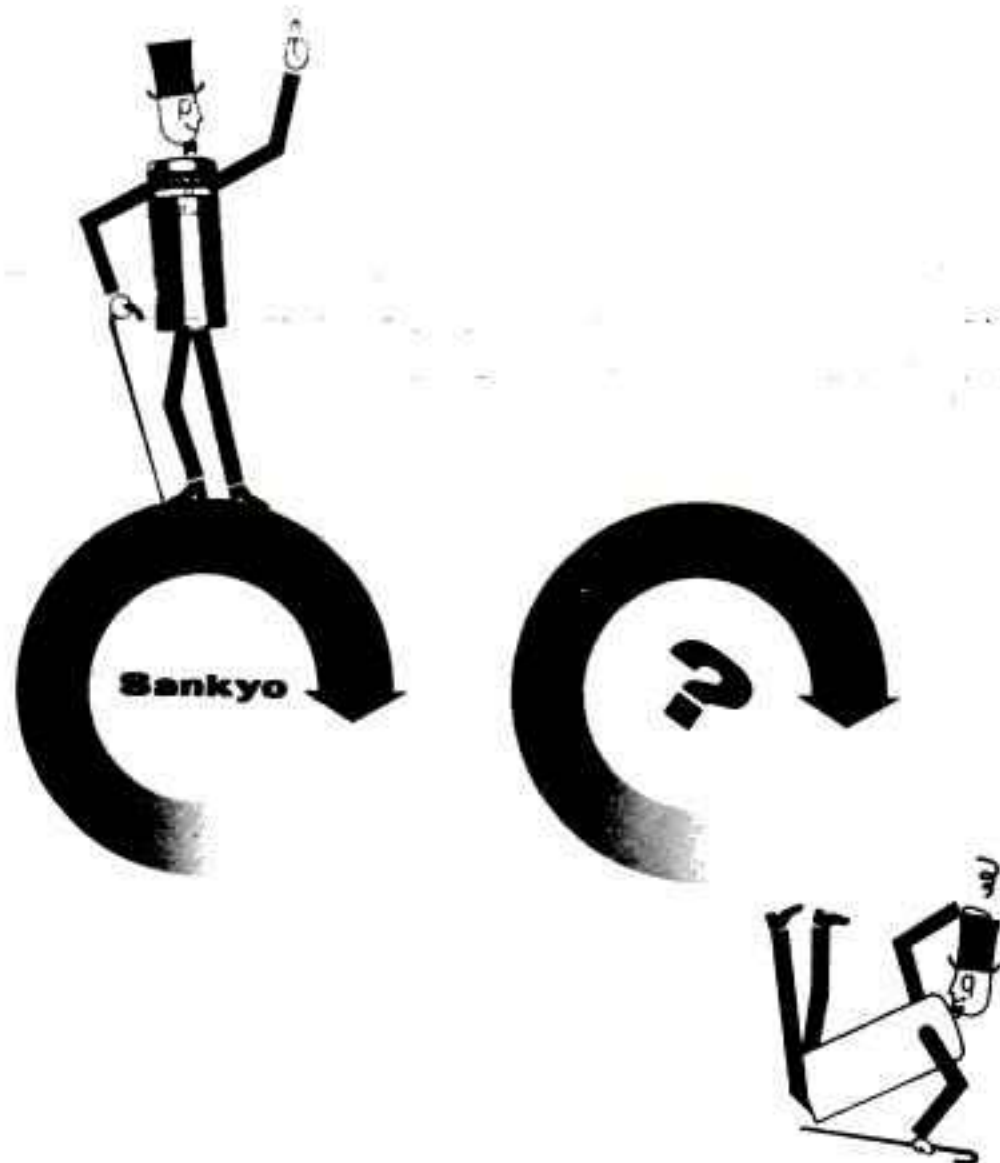
# RCA Records

\*Available on RCA Stereo 8 Cartridge Tape.

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# The Big Little Integrals That Can Make Or Break Your Product.



- SY173L** Single speed (2000 rpm). For record players.
- DMF54R-02** Single speed (2400 rpm). For tape recorders.
- RK201R** Single speed (2400 rpm). For car players.
- BF110R** Single speed (2000 rpm). With electrical governor motor. For tape recorders.
- BF200R** Single speed (2200 rpm) For car recorders & players.
- ZF200R** Variable speed (such as 1100, 2200 and 2800 rpm). With brushless & transistor motors. For de luxe record players & electronic calculators.
- VM250B** Single speed (3600 rpm). For auto tuners.

### Specification for Sankyo micro motors

| TYPE      | Dimensions |              | Rated Voltage (V) | Range of Voltage (V) | Rated Torque (gr-cm) | Rated Speed (rpm) | Load Current (mA) | Starting Torque (gr-cm) | Life (Hr) | Direction of Revolution |
|-----------|------------|--------------|-------------------|----------------------|----------------------|-------------------|-------------------|-------------------------|-----------|-------------------------|
|           | φ (m/m)    | Length (m/m) |                   |                      |                      |                   |                   |                         |           |                         |
| SY173L    | 40         | 32.4         | 6                 | 4.5-6                | 3                    | 2000              | 80                | 35                      | 600       | Left                    |
| DMF54R-02 | 38         | 34.8         | 6                 | 4.5-6                | 9                    | 2400              | 140               | 30                      | 600       | Right                   |
| RK201R    | 47.9       | 48           | 13.2              | 10-16                | 30                   | 2400              | 210               | 100                     | 1000      | Right                   |
| BF110R    | 38         | 30           | 4.5               | 3.5-5.7              | 8                    | 2000              | 160               | 30                      | 1500      | Right                   |
| BF200R    | 38         | 34.1         | 13.2              | 15.5-19-16           | 15                   | 2200              | 180               | 30                      | 1500      | Right                   |
| ZF200     | 46         | 50           | 9                 | 6-9                  | 20                   | 2200              | 300               | 45                      | 3000      | Left, Right             |
| UP860R    | 20         | 44.5         | 4.5               | 4-6<br>4.5-6         | 14                   | 3700<br>5000      | 160               | 60                      | 30        | Right                   |
| VM250B    | 25         | 36.5         | 7                 | 6.5-7.5              | 0.4                  | 3600              | 45                | 25                      | 500       | Left, Right             |



American Sankyo Corp.: Rm. 801-3, 95 Madison Ave., New York, N.Y. 10016, U.S.A. Tel: LE-2-8020  
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 Cables: SANKYORGEL DÜSSELDORF



# TOP 40 Easy Listening

These are best selling middle-of-the-road singles compiled from national retail sales and radio station air play listed in rank order.

| THIS WEEK | Wks. Ago |    |    | TITLE, Artist, Label & Number   | Weeks On Chart |
|-----------|----------|----|----|---|----------------|
|           | 1        | 2  | 3  |   |                |
| 1         | 4        | 17 |    | <b>A BOY NAMED SUE</b><br>Johnny Cash, Columbia 4-44944 (Evil Eye, BMI)                                     | 5              |
| 2         | 4        | 5  | 8  | <b>PUT A LITTLE LOVE IN YOUR HEART</b><br>Jackie De Shannon, Imperial 66385 (Unart, BMI)                    | 8              |
| 3         | 5        | 7  | 14 | <b>I'LL NEVER FALL IN LOVE AGAIN</b><br>Tom Jones, Parrot 40018 (Hollis, BMI)                               | 6              |
| 4         | 2        | 2  | 2  | <b>HURT SO BAD</b><br>Lettermen, Capitol 2428 (Vogue, BMI)  | 18             |
| 5         | 3        | 3  | 3  | <b>SWEET CAROLINE (Good Times Never Seemed So Good)</b><br>Neil Diamond, UNI 55136 (Stonebridge, BMI)       | 10             |
| 6         | 10       | 21 | 29 | <b>JEAN</b><br>Oliver, Crewe 334 (Twentieth Century, ASCAP)   | 4              |
| 7         | 7        | 10 | 11 | <b>TRUE GRIT</b><br>Glen Campbell, Capitol 2573 (Famous, ASCAP)   | 7              |
| 8         | 6        | 1  | 1  | <b>IN THE YEAR 2525</b><br>Zager & Evans, RCA 74-0174 (Zelad, BMI)  | 9              |
| 9         | 12       | 16 | 19 | <b>ODDS AND ENDS</b><br>Dionne Warwick, Scepter 12256 (Blue Seas/Jac, ASCAP)                                | 7              |
| 10        | 11       | 12 | 13 | <b>WORKIN' ON A GROOVY THING</b><br>Fifth Dimension, Soul City 776 (Screen Gems-Columbia, BMI)              | 8              |
| 11        | 23       | 33 | 34 | <b>KEEM-O-SABE</b><br>Electric Indian, United Artists 50563 (Binn/Elaine/United Artists, ASCAP)             | 4              |
| 12        | 9        | 6  | 10 | <b>RUBY DON'T TAKE YOUR LOVE TO TOWN</b><br>Kenny Rogers & the First Edition, Reprise 0829 (Cedarwood, BMI) | 11             |
| 13        | 14       | 20 | 26 | <b>LIVE AND LEARN</b><br>Andy Williams, Columbia 4-44929 (Viva, BMI)  | 5              |
| 14        | 8        | 8  | 9  | <b>A TIME FOR US</b><br>Johnny Mathis, Columbia 4-44915 (Famous, ASCAP)                                     | 10             |
| 15        | 15       | 30 | 31 | <b>MOONLIGHT SONATA</b><br>Henry Mancini & His Orch., RCA 74-0212 (Southdale, ASCAP)                        | 4              |
| 16        | 16       | 13 | 15 | <b>IT'S GETTING BETTER</b><br>Mama Cass, Dunhill 4195 (Screen Gems-Columbia, BMI)                           | 11             |
| 17        | 19       | 19 | 20 | <b>I TAKE A LOT OF PRIDE IN WHAT I AM</b><br>Dean Martin, Reprise 0841 (Blue Book, BMI)                     | 5              |
| 18        | 18       | 18 | 22 | <b>LOOK AT MINE</b><br>Petula Clark, Warner Bros.-7 Arts 7310 (Leeds, ASCAP)                                | 6              |
| 19        | 30       | 36 | —  | <b>GREEN FIELDS</b><br>Vogues, Reprise 0844 (Blackwood, BMI)  | 3              |
| 20        | 28       | 31 | 32 | <b>MUDDY MISSISSIPPI LINE</b><br>Bobby Goldsboro, United Artists 50565 (Detail, BMI)                        | 4              |
| 21        | 24       | 27 | 35 | <b>RAIN</b><br>Jose Feliciano, RCA Victor 47-9757 (Johi, BMI)   | 5              |
| 22        | 36       | —  | —  | <b>THIS GIRL IS A WOMAN NOW</b><br>Gary Puckett & the Union Gap, Columbia 44967 (Three Bridges, ASCAP)      | 2              |
| 23        | 31       | 40 | —  | <b>I'M A BETTER MAN</b><br>Engelbert Humperdinck, Parrot 40040 (Blue Seas/Jac, ASCAP)                       | 3              |
| 24        | 39       | —  | —  | <b>EVERYBODY'S TALKIN'</b><br>Nilsson, RCA 74-0161 (Coconut Grove/Story, BMI)                               | 2              |
| 25        | 25       | 25 | 30 | <b>CHELSEA MORNING</b><br>Judy Collins, Elektra 45657 (Siquomb, ASCAP)                                      | 4              |
| 26        | 17       | 17 | 18 | <b>THINK SUMMER</b><br>Ed & Marilyn, RCA 47-9751 (September, ASCAP)   | 8              |
| 27        | 37       | —  | —  | <b>DADDY'S LITTLE MAN</b><br>O. C. Smith, Columbia 4-44948 (BnB, ASCAP)                                     | 2              |
| 28        | 33       | 35 | 36 | <b>CHANGE OF HEART</b><br>Dennis Yost & the Classics IV, Imperial 66393 (Low-Sal, BMI)                      | 4              |
| 29        | 26       | 26 | 29 | <b>THEME FROM "A SUMMER PLACE"</b><br>Percy Faith, Orch. & Chorus, Columbia 4-44932 (Witmark, ASCAP)        | 6              |
| 30        | 35       | 37 | —  | <b>LAY LADY LAY</b><br>Bob Dylan, Columbia 44926 (Bisaky, ASCAP)  | 3              |
| 31        | 32       | 32 | 33 | <b>BETTER HOMES AND GARDENS</b><br>Bobby Russell, Elf 90031 (Russell-Cason, ASCAP)                          | 4              |
| 32        | 29       | 29 | 38 | <b>I'VE GOTTA BE ME</b><br>Tony Bennett, Columbia 4-44947 (Damila, ASCAP)                                   | 5              |
| 33        | 34       | 34 | 37 | <b>GAMES PEOPLE PLAY</b><br>Bert Kaempfert, Decca 732518 (Lowery, BMI)                                      | 5              |
| 34        | 22       | 23 | 23 | <b>ABERGAVENNY</b><br>Shannon, Heritage 814 (Mills, ASCAP)  | 7              |
| 35        | 38       | 38 | 40 | <b>HONEY PIE</b><br>Barbra Streisand, Columbia 4-44921 (Maclean, BMI)                                       | 4              |
| 36        | —        | —  | —  | <b>SUGAR SUGAR</b><br>Archies, Calendar 63-1008 (Kirshner, BMI)   | 1              |
| 37        | 40       | —  | —  | <b>STRAIGHT AHEAD</b><br>Young-Holt Unlimited, Brunswick 755417 (Dakar/BRC, BMI)                            | 2              |
| 38        | —        | —  | —  | <b>SWEET 'N SASSY</b><br>Jerry Smith & His Pianos, ABC 11230 (Papa Joe's Music House, ASCAP)                | 1              |
| 39        | —        | —  | —  | <b>MAH-NA-MAH-NA</b><br>"Sweden Heaven & Hell" Soundtrack, Ariel 500 (E. B. Marks, BMI)                     | 1              |
| 40        | —        | —  | —  | <b>FOOTPRINTS ON THE MOON</b><br>Johnny Harris Orchestra, Warner Bros.-Seven Arts 7319 (Tamerlane, BMI)     | 1              |



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# Audio Retailing

## Vault Seeking New European Licensees

LOS ANGELES—Jack Lewerke, Vault Records president, is in Europe on a three-week trip to line up new licensees. He is setting new contracts on an individual basis in countries formerly handled by DGG, whose pact expires at the end of September.

The two countries which will need coverage are Germany and France, which had been serviced by Polydor, but whose pact also expires in September.

Vault is using Liberty/UA for England. He is talking to Metro-nome about handling Sweden. Lewerke's itinerary includes Hamburg, London, Brussels, Paris, Stockholm and Madrid.

He also plans visiting Ampex's new duplicating plant outside Brussels. In Madrid he will meet with officials of Hispavox, with whom he has a releasing agreement on masters from Haldo De Los Rios and his Symphony Pop Orchestra. The Latin orchestra was among six new LP's released by Vault, and Lewerke will be setting up programs for these product overseas.

This new merchandise includes "Ashes" featuring vocalist Pat Taylor; the Chambers Brothers "Feelin' the Blues"; "California Mudslide (And Earthquake)" by Lightnin' Hopkins; "Hampton Hawes Plays Movie Musicals"; "Moonlight Time in Old Hawaii" by the

Hawaiian Strings; and the Rios package of international hits.

Lewerke will return to the U.S. for a board of directors meeting of National Tape Distributors in Dallas Sept. 8. Lewerke and his partners have sold their five companies to Milwaukee-based National Tape several weeks ago. The board meeting is being timed to coincide with the September tape gathering of NARM in the Fairmont Hotel, Dallas.



SNOWPUFF THE RABBIT WILL teach pre-schoolers how to lace up and tie their shoes, according to Edward J. Drumm, president, Little Learners Co., Chicago, Ill. Snowpuff is one of six "teacher-toys" that will be distributed nationally this fall.

## Pincus Meeting With U.K. Execs

NEW YORK—George Pincus, head of the Gil-Pincus group publishing firms, is in London for meetings with his Ambassador Music, Ltd., office there. He'll also be adding to the London office's staff.

During his London stay, Pincus will be visiting the record companies and huddling with artists and music publishers. He's due back at his New York desk in about three weeks.

Meantime, Pincus, and his sons, Irwin and Lee, who run the firms with him, are starting a drive on "Love Is for the Two of Us," which already has been recorded by Rene & Rene on White Whale and by Ray Anthony on Ranwood.

## Chess Father's At \$6.98 List

CHICAGO — "Fathers and Sons," a two-album package from Chess Records, will have a suggested list price of \$6.98. In making the announcement, vice-president Marshall Chess said he set the unusually low two-disk price "so as many people as possible could afford it." The release includes major artists Elektra, Mercury and Stax/Volt.

## Goldners Set Up Firebird Records

NEW YORK—The Firebird Record Corp. has been formed by Sam Goldner, president, and George Goldner, secretary-treasurer. The independent label will concentrate on pop and soul product. "Can't Wait Until Tomorrow," by Kim Tamango and "Love," by the Will of the People are the firm's first releases. Firebird's offices are at 1650 Broadway.

## Teaching Toy Uses Records, May Become Big Retail Item

By BRUCE CORY

CHICAGO—The nation's estimated 22 million children in the two to six-year-old age bracket could represent a valuable marketing audience for record retailers stocking a new series of educational toys and recordings, according to Edward Drumm, head of Little Learners, Inc. here. In pointing out the possibilities for his series of six Teachertoys, he said that at least 50 percent of the U. S. families of average and above average income have record players in the home and 78 percent of all households have access to phonographs.

"Considering that all these households with phonographs are already customers of record retailers, there's no reason at all why Teachertoys couldn't be merchandised in record departments and shops." Looking ahead Drumm expects to add more audio-oriented toys and said U. S. Census Bureau forecasts predict a pre-school-age population of 25 million by 1975 and 30 million by 1980. "Expected increases in the 18-24 young adult group and in the birth rate, will further expand the market for pre-schooler educational material," he said.

### Design

Each of Drumm's educational sets includes a brightly colored vinyl binder which opens to reveal a furry animal character, like Snowpuff the Rabbit and Gogo the Kangaroo, and a 7-in., 33 1/3-r.p.m. record featuring the animal's "voice." "The recording allows the child to think that the animal is more than a toy," Drumm explained. "He gets involved with the animal and thinks he is alive, a friend. A dialog goes on between the toy and the child—the recorded voice asks questions ('Doesn't my coat feel soft?') and after a proper interval, speaks again. The animal and the child sing songs together as well. Then, after a rapport has been established, the Teachertoy 'message' of the record begins."

Each of the Teachertoys concentrates on a basic skill for the child to master. The rabbit wears boots that must be laced up and tied; the kangaroo carries a baby in a pouch that must be zipped and unzipped. Other packages feature buttons, buckles, snaps, locks and latches. "The record guides the child through each stage of the operation," said Drumm. "The child could learn the processes by himself, but the record makes the package more attractive and the learning process easier and more fun."

The company will soon debut a new Teachertoy, the Sammy Sound Penguin. A record inside the penguin can be taken out of the toy and played on a phonograph to teach the child to distinguish between ten different sounds. The records are pressed for Little Learner by several manufacturers, according to Drumm, including Musical Products and Midwest Records, two Chicago firms, and RCA Victor, Indianapolis. The Teachertoys come in self-shipper displays that hold 36 units and can be mounted on a shelf or a floor stand. "We'll have television advertising in Chicago and Boston and a layout in Parents Magazine for our fall campaign," said Drumm.

Drumm, a former senior product manager with Lever Bros. (now Amour and Co.), and his wife Eileen, vice-president and treasurer of Little Learners, first became interested in pre-school education in 1964, when the first of their three young children reached the age of two. They were among the founders of the Chairaville Montessori School in Evanston, Ill. After judging that the toys on the market were inadequate for educational purposes, Drumm began development of the Little Learner products.

"Teachertoys were distributed in the Chicago area last year," said Drumm. "Many of them directly to nursery schools and day care centers. The toys are ideal for situations where the adults in attendance are not necessarily teachers or trained in education. The child can learn something from the toys without the aid of skilled personnel. The audio environment is an important part of a child's—or anyone's—world. If the audio media can be engaged in the educational process, the better an educational toy can be."

## Sales Soar Upwards for First 6 Months of 1969

WASHINGTON—Total U.S. sales of all consumer electronics in the first half of 1969 are up from the record setting first six months of last year, according to the Electronic Industries Association (EIA) marketing services department.

The phonograph market increased from 2,424,330 units in the first half of 1968 to 2,687,550 units in the corresponding 1969 period. Domestic label imports declined from 481,242 units in the 1968 six-month period to 310,454 units in 1969, while foreign label imports increased from 358,408 units in the first half of 1968 to 507,702 units in the 1969 period.

Tape equipment continued its growth in the first half of 1969 with tape recorder sales reaching 2,752,520 units, compared with 2,162,926 units in the 1968 period. Foreign label imports of tape players increased from

875,493 units in the first half of 1968 to 1,975,388 units in the 1969 period.

As for television receivers, total sales for the first six months reached 6,251,150 units in 1969 as compared to 5,576,102 in 1968. U.S. sales of domestically produced units accounted for 4,579,102 of the total for the January-June 1969 period. Meanwhile, foreign label imports for the six months amounted to 901,708 units, up from the 364,644 television receivers sold by foreign makers under their own brand names in the same period of 1968.

Sales of U.S. home radios in the first six months of 1969 added up to 17,197,753 sets, of which 2,264,447 sets were domestically produced. In last year's first half, the total was 13,417,014 sets and the domestically produced portion of the total was 2,403,382 sets.

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THE SIX TEACHERTOY PACKETS from Little Learners Co., Chicago, Ill., come in a self-shipper display which can be mounted either on a floor stand, as in the photograph, or on a shelf. Each display holds 36 units.

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# Musical Instruments

## Chicago Company Tackles The Challenges of Sound

By BRUCE CORY

CHICAGO — The Audio Equipment Co. here has handled the sound production this summer for groups and artists as varied as Sly and the Family Stone, Joni Mitchell, Crosby, Stills and Nash, Johnny Mathis and Three Dog Night in locations as different as the Chicago Coliseum (a "barnlike place, great for a stock show," according to the Mothers of Invention) and the suburban Northbrook Sports Complex.

The company headed by Harry Warner, former sound engineer at McCormick Place's Arie Crown Theatre, has serviced many of the Triangle Theatrical Production dates in Chicago this summer, and arranged the sound equipment at the Northbrook Festival for three bands a night, one night a week, seven weeks in a row.

"We carry a couple of dozen Altec microphones with us," said Warner. "It's not just a matter of more microphones for a particular group or kind of act,

but the fact that different types of acts specializing in various kinds of music need specific mikes."

Most of the equipment Warner uses is manufactured by Altec, Lansing. "We can get everything we need into an Econoline van," he said.

The Audio Equipment crew arrives at a theater or coliseum as much as eight hours before the beginning of a concert to consult with the artists on placing microphones. The system is then tested by playing high quality tapes into it and if the artists are present, holding a rehearsal. Warner uses a Shure Bros. microphone system for stage monitors.

Other equipment includes:

—Model 1567A mixer/amplifier;

—Model 9062 graphic equalizer, which allows the use of seven frequencies (from 50 to 12,500) to raise or lower the level of feedback at each frequency;

—Model 436C compressor amplifier, which keeps distortion or intolerable sound (like a performer screaming, for instance) to a minimum;

—Voice of theater horns for greater volume;

—H. H. Scott sound level meter to check sound levels throughout a building;

—"a couple of thousand feet of cable";

—and an intercom system for communication between the sound control center and the lighting center.

Over the years, Warner has been involved in setting up the sound systems for Triangle presentations of the Beatles, the Cream, Frank Sinatra, Diana Ross and the Supremes, Ray Charles and many others.



ON HAND for the grand opening of Palacio de la Musica in Mexico City were, from left to right, Ing. Walther Veerkamp, manager of Casa Veerkamp, S.A.; Erik Winckelmann, manager of Palacio de la Musica; Alex Giel, associate director, international division, Chicago Musical Instrument Co.; Max Englerth, sales manager of Casa Veerkamp, S.A.; Werner Veerkamp, manager of Casa Veerkamp; and Matth Hohner.

## Bodine's Features 'Returnable' Piano

MINNEAPOLIS, Minn.—Bodine's, a three-store piano outlet here, is featuring a "new kind of piano" in ads directed to parents.

The promotion is built around a "guaranteed returnable" piano that permits the piano to be returned to Bodine's if the child cannot learn to play in the first full year.

The ads note that "Bodine's has all the details of this exciting and exclusive new plan as well as the world's finest pianos."

The promotion material also notes that the store "take the worry out of piano shopping. Our satisfied customer list is 35 years long."

## Music Course at College Offered With NARAS Aid

NASHVILLE — This city's second college course in the commercial aspects of music will begin at Peabody College at the start of the fall term, again through the cooperation of the Nashville chapter of NARAS. The course, titled "Commercial Music," will be offered as part of the regular music curriculum. Additionally, the course will be offered to special students and can be taken for three hours credit, or may simply be monitored.

The coordinator of the course will be Rick Powell, a member of the Peabody faculty who

holds a doctorate in music, is president of Athena Records, and is a governor and treasurer of the Nashville NARAS chapter.

Powell, who has been involved in all aspects of the industry, established the course as a member of the Education Committee. The NARAS chapter donated \$1,000 to help get the program started.

The course is intended to teach procedures and techniques involved in the musical and technical production of phonograph records. A number of outstanding musicians, engineers and producers—all contacted through NARAS—consented to lecture at various times during the semester. Field trips into the recording studios to observe the operational procedures, plus an opportunity to participate in some recordings are part of the course plans.

This course in Commercial Music carries out one of the purposes listed in the newly-revised constitution of the Nashville chapter which calls on the body "to foster and engage in study and research relating to the sound recording industry."

Chairman of the NARAS education committee is Wesley Rose, who not only helped establish this course, but was instrumental in the development of the earlier Music Law course at Vanderbilt University under the direction of Ray Patterson, legal counsel for this NARAS chapter, with aid from attorney Richard Frank, who long has been involved in the activities of NARAS.



JAY ROBINSON performs nightly on Gulbransen's Premiere organ at the Den in Chicago's Palmer House. According to Robinson, "The utilization of the Gulbransen Premiere is a first for hotel lounge showbiz."

## New Store

MEXICO CITY—Casa Veerkamp has opened a new five-story retail store here called Palacio de la Musica. Billed as the largest musical retail outlet in all of Latin America, the store houses every conceivable type of musical instrument and accessory, a concert hall and an ample indoor parking facility.

## Czech Folio

NEW YORK—Marks Music Corporation's new folio of "Czechoslovakian Folk Songs for the Young Pianist" features easy piano settings by George Cole. The folio includes both original and English lyrics.

## BEST SELLING Folios

OVERALL BEST SELLERS IN FOLIOS

BEST SELLING FOLIOS: "VOCAL COLLECTIONS"

BEST OF FOLK—BOOK: #1 & 2 (Hansen)

BEST OF POPULAR MUSIC (Hansen)

CAMELOT—Vocal Selections (Chapel)

GLEN CAMPBELL—DELUX SOUVENIR ALBUM (Hansen)

DONOVAN'S GREATEST HITS (Southern)

BOB DYLAN—NASHVILLE SKYLING (Big 3)

FINIAN'S RAINBOW—Vocal Selections (Chapel)

HAIR—Vocal Selections (Big 3)

JAY & THE AMERICANS—TODAY (Big 3)

TOM JONES—SONG BOOK (Chapel)

OLIVER—Vocal Selections (Plymouth)

PETER, PAUL & MARY—SONG BOOK (Warner Bros.-Seven Arts)

PETER, PAUL & MOMMY (Warner Bros.-Seven Arts)

ROMEO & JULIET—SOUVENIR MUSIC ALBUM (Hansen)

70 SUPER BLOCK BUSTERS FOR '70 (Hansen)

SIMON & GARFUNKEL—MUSIC FOR GROUPS (Plymouth)

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# Billboard

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Music of Today—Brimhall

by: Jude Porter

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WHAT'S THE USE OF BREAKING UP

PAUL REVERE & THE RAIDERS are comin' on strong with a driving downbeat called . . .

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The "King of Soul," B. B. KING, is flyin' in a great new "groove" . . . namely

GET OFF MY BACK, WOMAN

To round out this week's exciting musical line-up, here are two groovy goodies by two great artists . . .

DON'T FORGET TO REMEMBER (THE BEE GEES) and . . .

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# Country Music

## Cash Firm Formed —Mrs. John Named

NASHVILLE—Formation of Johnny Cash, Inc., a firm concerned with the promotion and public relations aspects of the country artist, has been formed here headed by Mrs. Barbara John.

Mrs. John will supervise all news releases and other activities dealing with Cash. She currently is traveling with the Cash show.

Temporary headquarters, until Cash can acquire his own building, will be at 201 Liberty Circle, Madison. Mrs. John's daughter, Becky John, will man the office.

Mrs. John spent several years with Artists Consultants in Los Angeles, booking all of the country acts for that firm, and was promotion manager for KGBS. She, with Dick Clark, created the "Swinging Country"

concept, and she spent 15 years in television.

It was revealed through this office that ABC has picked up the option on the "Johnny Cash Show" for next year, and it is up to the artist to make the decision as to whether it will continue in January.

The company also announced that the 100,000 who watched the Johnny Cash show at the Wisconsin fair in Milwaukee last week was the largest crowd ever to see a show in the state of Wisconsin.

Cash also has shows schedule for the Hollywood Bowl, a tentative appearance at Madison Square Garden, and six television shows planned for the coming months. He will be home only 15 days between now and the first of the year.

## Reeves Replaces Walker As 'Country Carnival' Host

NASHVILLE — Del Reeves has replaced Billy Walker as host of "Country Carnival," the Show Biz syndicated version of country music's big top, now entering its second season.

The show, now in some 50 coast-to-coast markets, already was successful, and is expected to pick up impetus with Reeves playing the part of ringmaster. Backing up the United Artists singer will be Chase Webster and Jamey Ryan, both new talents on the Show Biz Records label.

Reeves brings to the "Country Carnival" a reputation for showmanship and record sales. Nineteen of his last 20 singles

have been on the Billboard charts. He also has played eight Hollywood movie parts and has had scores of network appearances.

Webster, best known in music circles for his writing and recording of "Moody River," recently returned here after three years in Hollywood working with Michael Landon. "Reuben James," his first release on Show Biz Records, is moving toward the charts. Miss Ryan, a former Texas beauty queen, is about to have her first record released on Show Biz. She formerly was with Columbia.

## Stringer Clamps Down on Use of Countryopolitan

NASHVILLE — Musician-singer Lou Stringer has notified some 20 radio stations, through his attorney, of his ownership of the copyrighted and registered mark "Countryopolitan," and advised them they must be licensed to use it.

The action again stirs a controversy in the use of a trademark. Connie B. Gay, radio station owner, Country Music Association director and philanthropist, long has owned the copyright to the name "Town and Country," but has allowed widespread use of the same.

Use of the name "Opry," a portion of the registered "Grand Ole Opry" recently was argued in litigation here, and the Federal court ruled in favor of WSM, the copyright owner.

Stringer said he invented the "countryopolitan" name while enrolled at David Lipscomb College here where he was working on a degree in music. The name appeared in an essay, and he used it to refer to the music of Cliff Parham who, he said, was the first Nashville arranger to utilize violins in recording sessions of country music. Stringer at the time was a copyist for Parham.

### Registers Name

Later the musician registered the name in Washington, and used it as the title of a publication he circulated. His "Countryopolitan" newspaper, disbanded a few months ago, will be revitalized in time for the coming country events of October, he said.

"I'm not trying to make a lot of money on this," Stringer ex-

plained. "A license will cost only a moderate amount. Yet the name belongs to me, and my lawyer feels I am entitled to license its use." The lawyer, F. Clay Bailey, has sent out the letters and "will continue to do so" wherever discoveries are made of the name being used.

Stringer says this is for the good of the station involved as well as for himself. "For one thing I'm offering exclusivity," he said. "If one station in any market is using the name 'I'll license that station so that no one else may use it." He cited New Orleans as an example. "In that city now two stations are calling themselves 'Countryopolitan,' so I'll simply have to decide which of the two can continue to use it. It will be the station which does the better job of programming, and generally upgrades country music."

Stringer points out that, although he did not get his copyright until 1966, he had the term in general use prior to that time. "Some stations," he

said, "discovered long ago that I held the rights. WSIX here at first called itself 'countryopolitan' but later changed that to Metropolitan Country."

Refusing to name a price for a license, he said it would be up to his attorney to make that decision. "But it won't be outrageous," he commented. WSM has never allowed the term "Opry" to be used legally away from the radio station's broadcast. A copyrighted name, it refers only to the program broadcast on WSM on Saturday night, and not to any touring show, regardless of who the artists may be. Lawsuits have cleared the air on this matter.

Gay, who has used his "Town and Country" since 1946, and got his registered service mark a few years later, polices the use of the term (as it relates to country music) in many ways.

Gay said he usually asks a station to send him a dollar, and a letter acknowledging that the service mark is being policed. "That not only protects my mark, but makes me a lot of friends," Gay stated.

## Spot-Less 'Opry' To Be Syndicated

NASHVILLE—The authentic tapings of the "Grand Ole Opry," done originally for the National Life and Accident Insurance Co., have been stripped of their commercials and are being syndicated in 50 markets.

Elmer Alley, producer of the show, said the program has been renamed "That Good Ole Nashville Music," and is sponsored for the most part by Purina Dog Chow.

"Most of these markets are in the Southeast and Southwest," Alley said, "and most of them are being seen for the first time in the market."

Alley said Purina flew in a team from the West Coast and filmed new commercials for the 30-minute programs, done by Roy Drusky, George Hamilton IV and Bobby Lord. They were

all outside shots, taped on location in Tennessee. The programs, sponsored by National Life, were originally shown in about 12 select metropolitan markets.

Once the word was out concerning the Purina sponsorship, an Indianapolis station approached WSM-TV, which owns the tapes, and asked that they be sold on an open-end basis as well to be used in markets not shown by Purina. Brad Crandall, operations manager, said the Indianapolis market will be the first to receive it on this basis. He plans similar sales to additional stations.

There are 26 of the shows on videotape in color. The Purina shows are scheduled to begin in mid-month in most of the markets.

## Nashville Scene

By BILL WILLIAMS

Russ Carlyle, of big band fame, came in and cut a country song at the Woodland Studios here. Independent producer Troy Shondell produced. Shondell also wrote the tune. Carlyle will appear on the "Joey Bishop Show" Sept. 16 and will sing the Nashville recording "River of Time." . . . Shondell is now recording on the International Tape Cartridge label, ITCO.

Diane McCall, a fine artist in her own right, now has joined the Charley Louvin group as part of the act. Charley, by the way, is staying with his L&O Agency, and has just signed a long-term contract. . . . Jack Barlowe, in great demand, played the "Grand Ole Opry" in all three performances Saturday, Aug. 23. That includes the matinee. His new single, "Pauline," is breaking well, along with his new LP "Son of the South." . . . Doug Kershaw, who is booked into nearly every festival in the country, also plays the "Joey Bishop Show" in early September.

The Nashville Scene was brightened by an appearance from Leon McAuliff, an infrequent visitor, who is marking his 35th year in country music. Here from his Rogers, Ark., home where he owns radio station KAMO, he reports that he still is on the road with his band about three days a month (he books himself), and all members of the group have regular daytime jobs. Leon started his career with Bob Wills on the Texas Quality Network. He hopes to record again, playing instrumental music. . . . Secret Service agents

confiscated photographs from Southern Graphic Industries depicting a pretty model wrapped in a U.S. currency bikini and sitting in a haystack of dollar bills. The photos were to be used for an album cover by Little Darlin' Records. . . . A few weeks earlier, some "funny money" matters had to be cleared up on the West Coast by another artist. . . . Lawrence Welk was quoted while passing through as saying that Clay Hart, who sings country, is topping every show he puts on. . . . Screen Gems is scoring quickly, with new releases in one week with Eddy Arnold and Bobby Lewis. . . . Neil Merritt points out that Frank Hoggins is on the Stop Label, and is breaking strong with his first release. . . . The Apple Sisters, Donna and Nancy, report from Florida that their reception has been a great one. . . . Bobby Lee into Nashville Sept. 19 for a session with Musicor, produced by Eddie Noack. He is booked through Bill Wilhite at Big Star Talent.

Executives Dick Blake and Jerry Rivers have formed Star Photo Service, having purchased the complete facilities of the Cullen Felts Photographic Service. This company long had served the entertainment community with mass volume release print photographs, mostly for advertising and promotional purposes. . . . Peter Goddard, writer for the Toronto Telegram, calls the Stoneman Family "The soul of country music." He refers to their new act as "elo-

(Continued on page 84)



Jerry Rivers shows Dot recording artist Jack Barlow the terms of the contract Barlow has signed with the agency.

## 2 New Hosts Of WSM Show

NASHVILLE—In a major shuffling of talent, Ed Bruce, Monument artist and Pete Sayers, MTA recording performer, have been named co-hosts of WSM-TV's full-hour live country program, "The Morning Show."

Boyce Hawkins, RCA, who formerly hosted the program moves to "The Afternoon Show," a show similarly formatted. Ted Bart, Dot artist who had hosted this show, moves away from television and into a radio program of his own which he will co-host with various artists. The first week co-host was Tupper Saussy, composer of the Neon Philharmonic, and producer of that group's recordings.

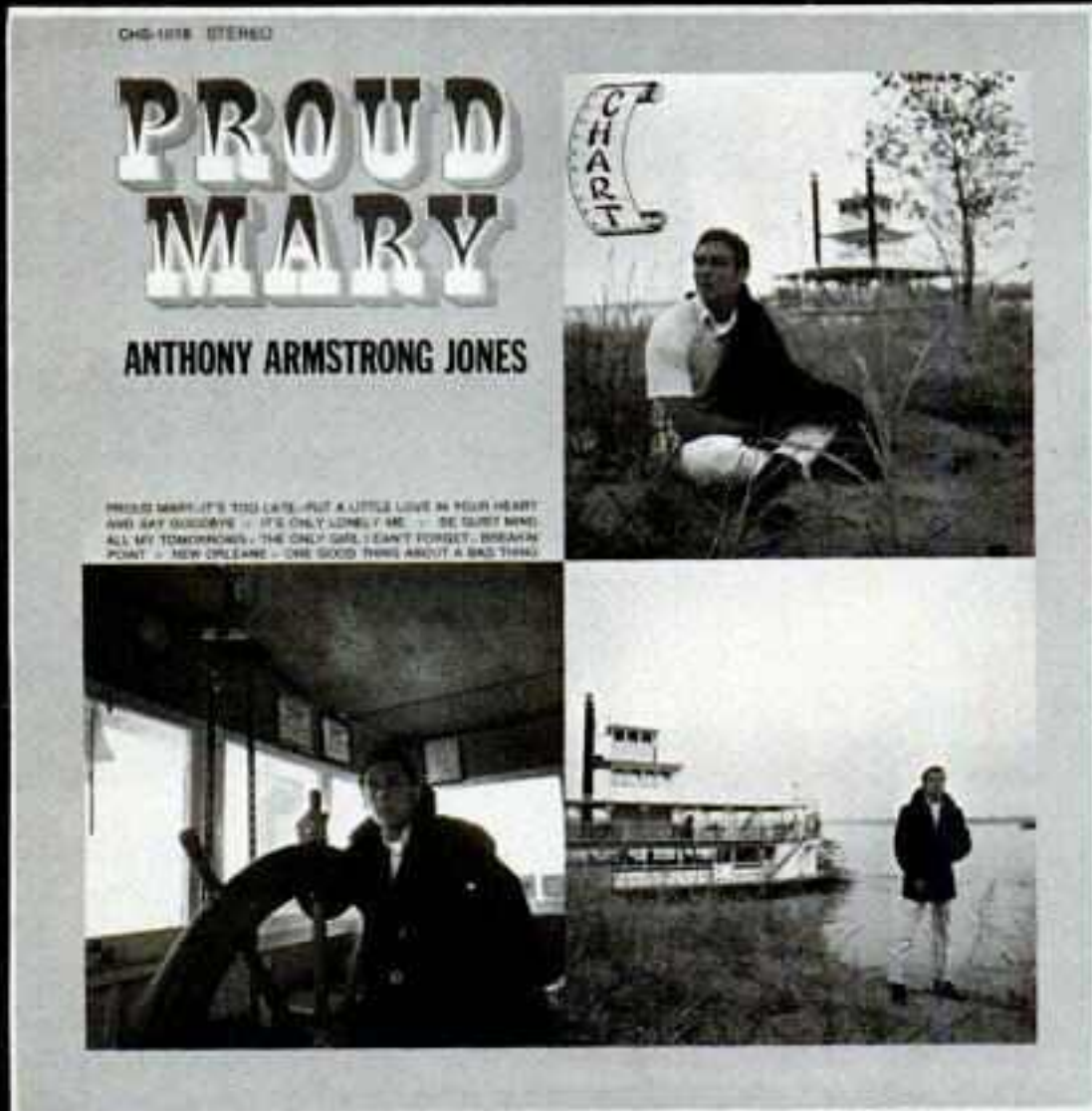
## Brite Star's Pick Hits . . . Brite Star's Pick Hits . . .

- Muddy Mississippi Line—Bobby Goldsboro (United Artists)
  - Yesterday, When I was Young—Roy Clark (Dot)
  - Salvation Army Lassie—R. McPlastens (Alley)
  - Steppin Down—Frederick Knight (Maxine)
  - Birds and the Bees—Rosalie Long (RO-Ark)
  - Ladder of Love—Jack Nelson (Kajac)
  - I'll Save the Last Dance for You—Damita Joe (Ranwood)
  - Thing of the Past—The Unwanted Children (Murbo)
  - A Time for Us—Lon Ritchie (Riparia-D-Oro)
  - Gonna Have to Put You Down—Oscar Bishop (Maxine)
  - Friendship and Comfort—Lee Wilson (Rich-R-Tone)
  - Installment by the Bottle—Ray Crowder (Camaro)
  - Hands—Ronie Barth (Cherylaine)
  - Growin' Up—Tex Ritter (Capitol)
  - Hey Girl—Tilis (Reco)
  - I Can Remember—Peter & Gordon (Capitol)
  - You Gotta Have Love—Geraldine Altmyer (Gerry)
  - Individual of Society—Basis of the Thing (Chi-Line)
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## Brite Star's Pick Hits . . . Brite Star's Pick Hits . . .



# WHAT CAME FIRST, THE CHICKEN OR THE EGG?



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**ANTHONY ARMSTRONG JONES**

# "NEW ORLEANS"

CHART #5033

# Billboard Hot Country Singles

Billboard SPECIAL SURVEY For Week Ending 9/6/69

★ STAR Performer—LP's registering greatest proportionate upward progress this week.

| This Week | Last Week | TITLE, Artist, Label Number & Publisher   | Weeks on Chart | This Week | Last Week | TITLE, Artist, Label Number & Publisher  | Weeks on Chart |
|-----------|-----------|---|----------------|-----------|-----------|--|----------------|
| 1         | 1         | <b>A BOY NAMED SUE</b><br>Johnny Cash, Columbia 4-44944 (Evil Eye, BMI)                             | 7              | 38        | 25        | <b>CANADIAN PACIFIC</b><br>George Hamilton IV, RCA 74-0171 (Blue Echo, BMI)                                  | 12             |
| 2         | 5         | <b>WINE ME UP</b><br>Faron Young, Mercury 72936 (Passport, BMI)                                     | 9              | 39        | 45        | <b>GROWIN' UP</b><br>Tex Ritter, Capitol 2541 (BMI Canada Ltd./Glaser, BMI)                                  | 7              |
| 3         | 4         | <b>TO MAKE A MAN (Feel Like a Man)</b><br>Loretta Lynn, Decca 732513 (Sure-Fire, BMI)               | 8              | 40        | 59        | <b>MAMA LOU</b><br>Penny DeHaven, Imperial 66388 (Unart/Prodigal Son, BMI)                                   | 5              |
| 4         | 2         | <b>BUT YOU KNOW I LOVE YOU</b><br>Bill Anderson, Decca 32514 (First Edition, BMI)                   | 9              | 41        | 21        | <b>ONE HAS MY NAME</b><br>Jerry Lee Lewis, Smash 2230 (Combine, BMI)   | 15             |
| 5         | 3         | <b>I'M DOWN TO MY LAST "I LOVE YOU"</b><br>David Houston, Epic 5-10488 (Gallico, BMI)               | 11             | 42        | 58        | <b>LIFE'S LITTLE UPS AND DOWNS</b><br>Charlie Rich, Epic 5-10492 (Makamillion, BMI)                          | 5              |
| 6         | 6         | <b>WORKIN' MAN BLUES</b><br>Merle Haggard & the Strangers, Capitol 2503 (Blue Rock, BMI)            | 10             | 43        | 26        | <b>STATUE OF A FOOL</b><br>Jack Greene, Decca 32508 (Wandering Acres, SESAC)                                 | 18             |
| 7         | 7         | <b>IF NOT FOR YOU</b><br>George Jones, Musicor 1366 (Passkey, BMI)                                  | 8              | 44        | 55        | <b>SO LONG</b><br>Bobby Helms, Little Darlin' 0062 (Adnerb/Mayhew, BMI)                                      | 6              |
| 8         | 8         | <b>I CAN'T SAY GOODBYE</b><br>Marty Robbins, Columbia 4-44859 (Noma, BMI)                           | 10             | 45        | 39        | <b>RUBY, DON'T TAKE YOUR LOVE TO TOWN</b><br>Kenny Rogers & the First Edition, Reprise 0829 (Cedarwood, BMI) | 8              |
| 9         | 9         | <b>TRUE GRIT</b><br>Glen Campbell, Capitol 2573 (Campbell, BMI)                                     | 7              | 46        | 49        | <b>SAN FRANCISCO IS A LONELY TOWN</b><br>Ben Peters, Liberty 56114 (Singleton, BMI)                          | 8              |
| 10        | 11        | <b>THAT'S A NO NO</b><br>Lynn Anderson, Chart 66-5021 (Singleton, BMI)                              | 6              | 47        | 60        | <b>THAT SEE ME LATER LOOK</b><br>Bonnie Guitar, Dot 17276 (Tree, BMI)  | 3              |
| 11        | 15        | <b>THESE ARE NOT MY PEOPLE</b><br>Freddy Weller, Columbia 4-44916 (Lowery, BMI)                     | 7              | 48        | 63        | <b>THE WOMAN IN YOUR LIFE</b><br>Wilma Burgess, Decca 32522 (Contention, SESAC)                              | 5              |
| 12        | 12        | <b>ME &amp; BOBBY MCGEE</b><br>Roger Miller, Smash 2230 (Combine, BMI)                              | 10             | 49        | 65        | <b>HOMECOMING</b><br>Tom T. Hall, Mercury 72951 (Newkeys, BMI)   | 3              |
| 13        | 18        | <b>TALL DARK STRANGER</b><br>Buck Owens & the Buckaroos, Capitol 2570 (Blue Book, BMI)              | 5              | 50        | 52        | <b>IN THE GHETTO</b><br>Dolly Parton, RCA 74-0192 (Bnb/Gladys, ASCAP)  | 7              |
| 14        | 10        | <b>ALL I HAVE TO OFFER YOU (Is Me)</b><br>Charley Pride, RCA 74-0168 (Hill & Range/Blue Crest, BMI) | 13             | 51        | 51        | <b>THAT'S YOUR HANG UP</b><br>Johnny Carver, Imperial 66389 (Tuff, BMI)                                      | 6              |
| 15        | 17        | <b>THIS THING</b><br>Webb Pierce, Decca 32508 (Wandering Acres, SESAC)                              | 10             | 52        | 30        | <b>WHEN SHE TOUCHES ME</b><br>Johnny Duncan, Columbia 4-44864 (Brookmont, BMI)                               | 12             |
| 16        | 41        | <b>INVITATION TO YOUR PARTY</b><br>Jerry Lee Lewis, Sun 1101 (Knox/Goldust, BMI)                    | 4              | 53        | 54        | <b>RECONSIDER ME</b><br>Ray Pillow, Plantation 25 (Singleton, BMI)   | 3              |
| 17        | 36        | <b>THESE LONELY HANDS OF MINE</b><br>Mel Tillis & the Statesiders, Kapp 2031 (Ly-Rann, BMI)         | 4              | 54        | 38        | <b>HOLD ME, THRILL ME, KISS ME</b><br>Johnny & Jonie Mosby, Capitol 4729 (Mills, ASCAP)                      | 12             |
| 18        | 16        | <b>THAT'S WHY I LOVE YOU SO MUCH</b><br>Ferlin Husky, Capitol 2512 (Hall-Clement, BMI)              | 12             | 55        | 46        | <b>THE PATHWAY OF LOVE</b><br>Hank Thompson, Dot 17262 (Tree, BMI)   | 9              |
| 19        | 24        | <b>WORLD WIDE TRAVELIN' MAN</b><br>Wynn Stewart & the Tourists, Capitol 2570 (Blue Book, BMI)       | 7              | 56        | 67        | <b>MUDDY MISSISSIPPI LINE</b><br>Bobby Goldsboro, United Artists 50565 (Detail, BMI)                         | 2              |
| 20        | 28        | <b>WHICH ONE WILL IT BE</b><br>Bobby Bare, RCA 74-0202 (Harris/Meridian/Soc Les Nouvell, ASCAP)     | 6              | 57        | 61        | <b>AIN'T GONNA WORRY</b><br>Leon Ashley, Ashley 22 (Gallico, BMI)  | 4              |
| 21        | 14        | <b>YESTERDAY WHEN I WAS YOUNG</b><br>Roy Clark, Dot 17246 (TRO-Darmouth, ASCAP)                     | 14             | 58        | 53        | <b>HURRY UP</b><br>Darrell McCall, Wayside 003 (Rose, BMI)   | 9              |
| 22        | 43        | <b>I LOVE YOU BECAUSE</b><br>Carl Smith, Columbia 4-44939 (Fred Rose, BMI)                          | 4              | 59        | 68        | <b>MacARTHUR PARK</b><br>Waylon Jennings & the Kimberlys, RCA 74-0210 (Canopy, ASCAP)                        | 3              |
| 23        | 13        | <b>BIG WIND</b><br>Porter Wagoner, RCA 74-0168 (Tree, BMI)  | 13             | 60        | 64        | <b>BROWNSVILLE LUMBERYARD</b><br>Sammi Smith, Columbia 4-44705 (Tree, BMI)                                   | 4              |
| 24        | 34        | <b>COLOR HIM FATHER</b><br>Linda Martell, Plantation 24 (Holly Bee, BMI)                            | 6              | 61        | 71        | <b>ARE YOU FROM DIXIE</b><br>Jerry Reed, RCA 74-0211 (Witmark, ASCAP)  | 2              |
| 25        | 22        | <b>PROUD MARY</b><br>Anthony Armstrong Jones, Chart 66-5017 (Jondora, BMI)                          | 11             | 62        | 62        | <b>WHO AM I</b><br>Red Sovine, Starday 872 (Window, BMI)   | 6              |
| 26        | 23        | <b>EVERYDAY I HAVE TO CRY SOME</b><br>Bob Luman, Epic 5-10480 (Pikt/Combine, BMI)                   | 11             | 63        | 66        | <b>SWEET 'N SASSY</b><br>Jerry Smith & His Pianos, ABC 11230 (Papa Joe's Music House, ASCAP)                 | 4              |
| 27        | 44        | <b>THE WAYS TO LOVE A MAN</b><br>Tammy Wynette, Epic 5-10512 (Gallico, BMI)                         | 2              | 64        | 72        | <b>GEORGE (And the North Woods)</b><br>Dave Dudley, Mercury 72952 (NewKeys, BMI)                             | 2              |
| 28        | 35        | <b>WICKED CALIFORNIA</b><br>Tompall & the Glaser Brothers, MGM 14064 (Jack, BMI)                    | 8              | 65        | 57        | <b>WALK AMONG THE PEOPLE</b><br>Cheryl Poole, Paula 1214 (Su-Ma, BMI)  | 9              |
| 29        | 29        | <b>THE THREE BELLS</b><br>Jim Ed Brown, RCA 74-0190 (Harris/Meridian/Soc Les Nouvell, ASCAP)        | 8              | 66        | 70        | <b>A WOMAN'S HAND</b><br>Barbara Fairchild, Columbia 4-44925 (Champion, BMI)                                 | 5              |
| 30        | 37        | <b>RAINING IN MY HEART</b><br>Ray Price, Columbia 4-44391 (House of Bryant, BMI)                    | 4              | 67        | —         | <b>SINCE I MET YOU BABY</b><br>Sonny James, Capitol 2595 (Progressive, BMI)                                  | 1              |
| 31        | 31        | <b>WHEREVER YOU ARE</b><br>Johnny Paycheck, Little Darlin' 0060 (Mayhew, BMI)                       | 11             | 68        | —         | <b>BLUE COLLAR JOB</b><br>Darrell Stetler, Dot 17275 (Terrace, ASCAP)  | 1              |
| 32        | 19        | <b>BUT FOR LOVE</b><br>Eddy Arnold, RCA 74-0175 (Ampco, ASCAP)                                      | 11             | 69        | 69        | <b>MOFFETT, OKLAHOMA</b><br>Charlie Walker, Epic 5-10499 (Sara/Deepcross, BMI)                               | 3              |
| 33        | 42        | <b>TENNESSEE HOUND DOG</b><br>Osborne Brothers, Decca 32516 (House of Bryant, BMI)                  | 5              | 70        | 73        | <b>CHILDREN</b><br>Diana Trask, Dot 17286 (Tree, BMI)  | 2              |
| 34        | 20        | <b>YOUNG LOVE</b><br>Connie Smith & Nat Stuckey, RCA 74-0181 (Lowery, BMI)                          | 10             | 71        | —         | <b>BETTER HOMES AND GARDENS</b><br>Billy Walker, Monument 1154 (Russell-Cason, ASCAP)                        | 1              |
| 35        | 32        | <b>SWEET MEMORIES</b><br>Dottie West & Don Gibson, RCA 74-0178 (Acuff-Rose, BMI)                    | 9              | 72        | —         | <b>SEVEN LONELY DAYS</b><br>Jean Shepard, Capitol 2585 (Jefferson, ASCAP)                                    | 1              |
| 36        | 50        | <b>MY CUP RUNNETH OVER</b><br>Johnny Bush, Stop 310 (Chappell, ASCAP)                               | 4              | 73        | —         | <b>THE HOUSE OF BLUE LIGHTS</b><br>Earl Richards, United Artists 50561 (Robbins, ASCAP)                      | 1              |
| 37        | 56        | <b>BETTER HOMES &amp; GARDENS</b><br>Bobby Russell, Elf 90-0310 (Russell/Cason, ASCAP)              | 4              | 74        | —         | <b>I WILL ALWAYS</b><br>Don Gibson, RCA 74-0219 (Acuff-Rose, BMI)  | 1              |
|           |           |   |                | 75        | 75        | <b>REASON TO BELIEVE</b><br>Suzie Jane Hokun, LHI 14 (Faithful Virtue, BMI)                                  | 2              |



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any artist can put out a  
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from his past. The result  
was the TALL, DARK  
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## Country Music

### Nashville Scene

• Continued from page 81

quent." . . . Bill Carlisle, Wes Buchanan & Johnny Carver all have joined Big World Talent. . . . Tim Gayle reports that Rosalie Long, fine singer-writer-publisher, now has her own label, Ro-Ark, and has a release due out called "The Birds and Bees." Copies are available from old-timer Tim at 6376 Yucca St., Hollywood. . . . Columbia's Johnny Cash has another gold record to hang on the wall with the old ones. . . . Dr. Thomas D. Warren has become full-time librarian of the music library of the Country Music Hall of Fame. The announcement was made by Frank Jones of Columbia Records, chairman of the board of CMHF. Warren previously was employed in a part-time status there. . . . Billy Deaton has set four days for Buck Owens & The Buckaroos in Shreveport, Houston, San Antonio and Austin.

Mrs. Elaine Jackson has joined the Joe Taylor Artist Agency as secretary-receptionist. . . . Warner Mack's newest Decca tune, "I'll Still Be Missing You," was composed by Mack in 10 minutes. . . . Ray Pillow, back from a successful tour of Hawaii, is now on a North Carolina junket. . . . Skeeter Davis goes from a brief rest in Florida to the MOA convention in Chicago. . . . Jim & Jesse have joined the crowd, traveling now on their own bus. . . . Archie Campbell is consolidating new material for the "Hee-Haw" show which is expected to be picked up again soon by CBS (despite the critics, such as me, who wrote that the show did not do justice to great artists such as Buck Owens, Roy Clark, etc. . . . Tommy Overstreet, Merle Travis, Carol Sands, Bob Ferguson and several others played a benefit in Philadelphia, Miss., for the Choctaw Indians. . . . Tommy Latham & the Travelling Magic arrived here to work on some new material with their producer, Roland Pike, president of Orphans of the Sea Productions. . . . Peggy Little is slated for some island hopping on a USO tour of Hawaii. . . . Connie Moore, who writes all her own material, has come out with her third release on Spur titled "Just Love Me Twice as Hard Tomorrow" and "Look for a Box." Connie will be here this month to complete her first album, under the production of Little Richie Johnson.

Palisades Amusement Park in New Jersey features Eddy Arnold on Sept. 12, Hank Thompson two days later, and on the 18th, it will be Smokey Warren and his Mountain Dew Country Music Review. . . . Stop Records has released two records of the same song in two fields simultaneously. Billy Grammer and Otis Williams have both done "Jesus Is a Soul Man." Billy in the country field and Williams in soul. . . . Dianne Phillips, who with her band has been touring the nation under sponsorship of the Dr Pepper Co., has signed an exclusive recording contract with the new Blackbird label in Dallas, with first releases due to distributors next week. The four-year contract was worked out by her manager, R. L. Ferguson and independent producer Charles Wright. Blackbird is headed by Bob Massey. . . . Columbia's David Rogers, just back from a tour of North Carolina, Virginia and Maryland, goes to Wheeling to work a club date and then do the "WVVA Jamboree." He'll then do promotion in Ohio before returning to his Atlanta base. . . . Dianne Records and Carodian Music of Montgomery announce the formation of a new label, Big M, and the release on this label of Cathy Senn's recording titled "I've Lost You Already." Miss Senn is the wife of Nashville songwriter Tony Senn. . . . Teddy Bart has begun his own show on WSM-Radio.

# Billboard Hot Country LP's

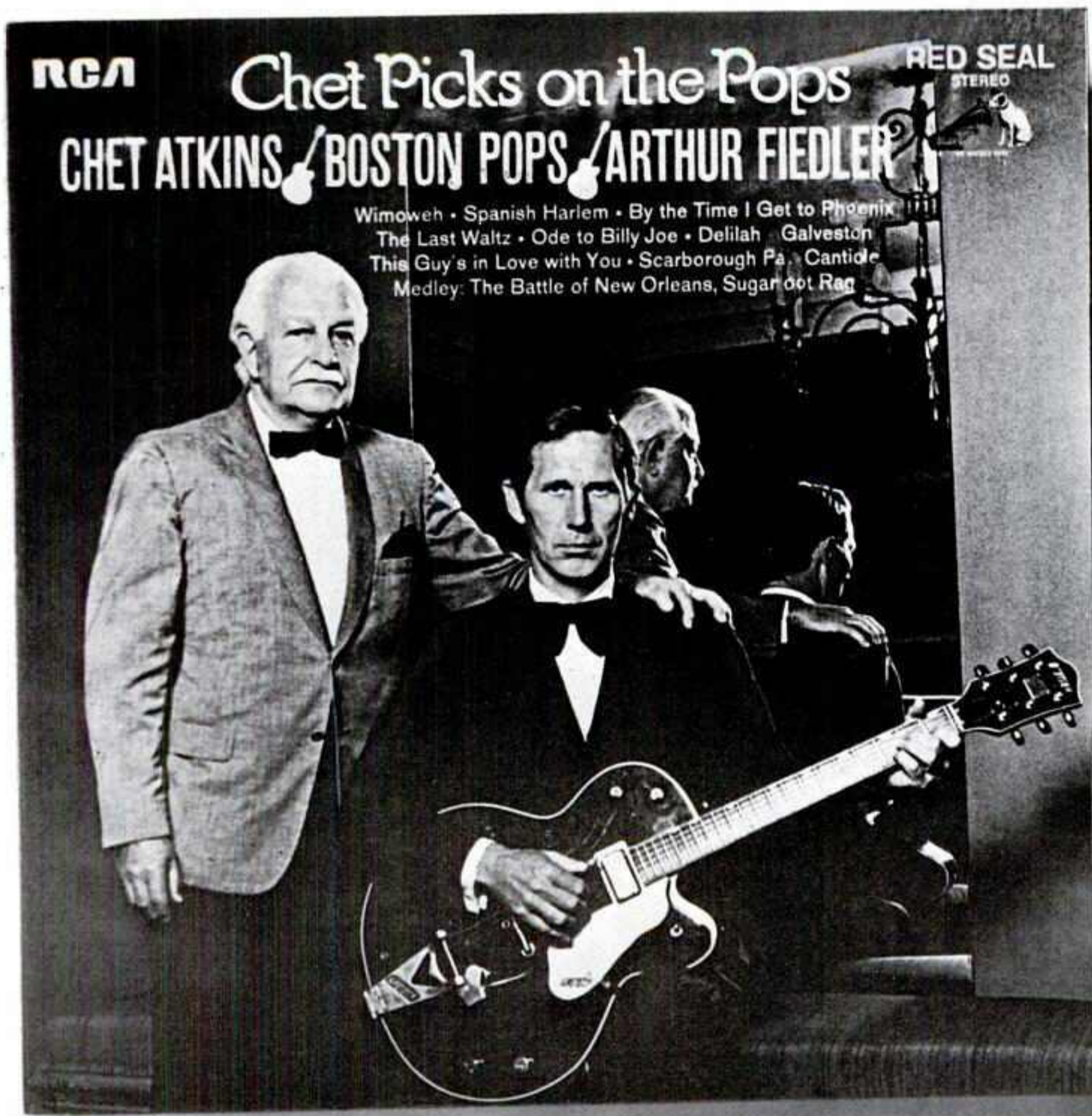
Billboard SPECIAL SURVEY  
For Week Ending 9/6/69

★ STAR Performer—LP's registering proportionate upward progress this week.

| This Week | Last Week | TITLE, Artist, Label & Number  | Weeks on Chart |
|-----------|-----------|--|----------------|
| 1         | 1         | JOHNNY CASH AT SAN QUENTIN<br>Columbia CS 9827 (S)   | 10             |
| 2         | 2         | FROM ELVIS IN MEMPHIS<br>Elvis Presley, RCA Victor LSP 4155 (S)                            | 12             |
| 3         | 4         | WOMAN OF THE WORLD/TO MAKE A MAN<br>Loretta Lynn, Decca DL 75113 (S)                       | 6              |
| 4         | 5         | THE SENSATIONAL CHARLEY PRIDE<br>RCA Victor LSP 4153 (S)                                   | 13             |
| 5         | 3         | STATUE OF A FOOL<br>Jack Greene, Decca DL 75124 (S)  | 11             |
| 6         | 6         | MORE NASHVILLE SOUNDS<br>Danny Davis & the Nashville Brass, RCA Victor LSP 4176 (S)        | 13             |
| 7         | 7         | I LOVE YOU MORE TODAY<br>Conway Twitty, Decca DL 75131 (S)                                 | 6              |
| 8         | 8         | IT'S A SIN<br>Marty Robbins, Columbia CS 9811 (S)  | 9              |
| 9         | 9         | BUCK OWENS IN LONDON<br>Buck Owens & His Buckaroos, Capitol ST 232 (S)                     | 12             |
| 10        | 13        | MY LIFE/BUT YOU KNOW I LOVE YOU<br>Bill Anderson, Decca DL 75142 (S)                       | 6              |
| 11        | 10        | SAME TRAIN, DIFFERENT TIME<br>Merle Haggard, Capitol SWBB 223 (S)                          | 16             |
| 12        | 12        | ALWAYS ALWAYS<br>Porter Wagoner & Dolly Parton, RCA Victor LSP 4186 (S)                    | 6              |
| 13        | 11        | YESTERDAY WHEN I WAS YOUNG<br>Roy Clark, Dot DLP 25953 (S)                                 | 9              |
| 14        | 15        | CHARLEY PRIDE . . . IN PERSON<br>RCA Victor LSP 4094 (S)                                   | 31             |
| 15        | 17        | GAMES PEOPLE PLAY<br>Freddie Weller, Columbia CS 9904 (S)                                  | 5              |
| 16        | —         | GREATEST HITS<br>Tammy Wynette, Epic BN 26486 (S)  | 1              |
| 17        | 20        | JIM REEVES' GREATEST HITS, VOL. 3<br>RCA Victor LSP 4187 (S)                               | 6              |
| 18        | 19        | GALVESTON<br>Glen Campbell, Capitol ST 210 (S)   | 23             |
| 19        | 16        | STAND BY YOUR MAN<br>Tammy Wynette, Epic BN 26451 (S)                                      | 31             |
| 20        | 21        | DON GIBSON SINGS THE ALL TIME COUNTRY GOLD<br>RCA Victor LSP 4169 (S)                      | 6              |
| 21        | 25        | JOHNNY CASH AT FOLSOM PRISON<br>Columbia CS 9639 (S)                                       | 65             |
| 22        | 24        | HALL OF FAME, VOL. 1<br>Jerry Lee Lewis, Smash SRS 67117 (S)                               | 18             |
| 23        | 22        | WICHITA LINEMAN<br>Glen Campbell, Capitol ST 103 (S)                                       | 43             |
| 24        | 14        | I'LL SHARE MY WORLD WITH YOU<br>George Jones, Musicor MS 3177 (S)                          | 11             |
| 25        | 32        | ROGER MILLER<br>Smash SRS 67123 (S)  | 2              |
| 26        | 29        | MEL TILLIS SINGS OLD FAITHFUL<br>Kapp KS 3609 (S)  | 2              |
| 27        | 27        | UP TO DATE AND DOWN TO EARTH<br>Osborne Brothers, Decca DL 75128 (S)                       | 4              |
| 28        | 31        | A LITTLE BIT OF PEGGY<br>Peggy Little, Dot DLP 25948 (S)                                   | 5              |
| 29        | 26        | HALL OF FAME, VOL. 2<br>Jerry Lee Lewis, Smash SRS 67118 (S)                               | 18             |
| 30        | 18        | YOUR SQUAW IS ON THE WARPATH<br>Loretta Lynn, Decca DL 75084 (S)                           | 27             |
| 31        | 28        | DARLING, YOU KNOW I WOULDN'T LIE<br>Conway Twitty, Decca DL 75105 (S)                      | 17             |
| 32        | 35        | WEBB PIERCE SINGS HIS THING<br>Decca DL 75132 (S)  | 5              |
| 33        | 23        | SONGS MY FATHER LEFT ME<br>Hank Williams Jr., MGM SE 4621 (S)                              | 22             |
| 34        | 36        | CAL SMITH SINGS<br>Kapp KS 3608 (S)  | 2              |
| 35        | 34        | AT HOME WITH LYNN ANDERSON<br>Chart CHS 1017 (S)   | 4              |
| 36        | 33        | CARROLL COUNTY ACCIDENT<br>Porter Wagoner, RCA LSP 4116 (S)                                | 28             |
| 37        | —         | CARL SMITH SINGS A TRIBUTE TO ROY ACUFF<br>Columbia CS 9870                                | 1              |
| 38        | 38        | CLOSE UP<br>Sonny James, Capitol SWBB 258 (S)  | 3              |
| 39        | 45        | YOUNG LOVE<br>Connie Smith & Nat Stuckey, RCA Victor LSP 4190 (S)                          | 2              |
| 40        | 30        | I'M A GOOD MAN IN A BAD FRAME OF MIND<br>Jack Reno, Dot DLP 25946 (S)                      | 5              |
| 41        | 41        | CLOSE UP<br>Buck Owens, Capitol SWBB 257 (S)   | 3              |
| 42        | 44        | JUST THE TWO OF US<br>Porter Wagoner & Dolly Parton, RCA Victor LPM 4039 (M); LSP 4039 (S) | 49             |
| 43        | 43        | CLOSE UP<br>Merle Haggard, Capitol SWBB 259 (S)  | 3              |
| 44        | —         | WHY YOU BEEN GONE SO LONG<br>Johnny Darrell, United Artists UAS 6707                       | 4              |
| 45        | —         | DAVID D. HOUSTON<br>Epic, BN 26482 (S)   | 1              |



# Picked out of the Pops.



Chet Atkins' new single, "Ode to Billy Joe"  
c/w "Delilah" #74-0236

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the logical thing. Again. He cut it as a single.

\* Available on Stereo 8 Cartridge Tape.

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Say You Saw It in Billboard

**Shaped Notes**

J. D. Sumner has announced that Oct. 10 will be proclaimed Youth Night at the National Quartet Convention in Memphis. Young people in professional gos-

**Clossey Bros. Split Act**

SAN FRANCISCO — After more than 23 years as a country music duo, the Clossey Brothers, Bill & Fran, have dissolved their partnership.

The first move occurred a few weeks ago when the brothers disbanded their band, and decided on a career as a single act in the Bay area. However, Fran Clossey then announced his retirement from the entertainment field, to spend more time with his family.

Bill Clossey then announced the continuance of his career as a strict single, breaking in his act with the Kingsmen at Dick's Tower in Brisbane.

The two had worked together since they were 11 and 12 years old, when they debuted as professionals at a hotel in St. Louis. Bill Clossey said he would form a new band to back him on tour dates across the nation. He's looking for an established band or trio.

pel music will be invited to participate, beginning at midnight. In addition to the young talent, the program will feature the 25-voice **Stamps Conservatory Chorale**, which was organized at the Stamps School of Music in Texas last June, under the direction of **Don Sumner**. . . . The **Rangers**, a leading singing group, will come back into being. After an absence of over a year, is being revived by a former member, **Jerry Jedd**. The group was formed originally in Fort Worth in 1938. The newly formed organization will be known as **Jerry Redd & the Rangers**, operating out of Fairfax, Ala. Other members are **Gilbert Redd**, and **Gene Nolen**, a former member of the **Masters Quartet**. . . . The **Happy Goodman Family** and the **Oak Ridge Boys** are slated for a repeat of the successful tour they made in March of this year. **Herman Harper**, general manager of the **Don Light** agency, said the package will start in Texas Oct. 2 and move to the West Coast through Beaumont, Little Rock, St. Louis, Long Beach, Fresno, and back to Phoenix.

**Nashville Scene**

**Ray Roth and the Country Winters** have cut their first LP on Page Records. Ray is featured performer on WWBR, Windber, Pa. . . . **George Morgan** leaves Nov. 9 for a **Buddy Lee**-booked 23-day tour of the South, Southwest and Far West. **Earl Owens** set up the tour. **Jerry Rivers**, of the same agency, has booked **Chuck Howard** for a six-week tour of the Far East. . . . **Gerry Henry Owens**, wife of the new Buddy Lee booker, is back in Nashville after a brief stint in Wheeling where she helped WWVA during some recent important announcements. One of the top writers in the business, Mrs. Owens is available for promotional work at least until the arrival of the baby about convention time in October. . . . The **Homesteaders** have been booked to perform for the entire run of the Forth Worth Stock Show, Jan. 30 to Feb. 8, 1970. The rodeo last year drew over 500,000 people. . . . **Bobby Parrish and the Surprises** have been playing to capacity houses at the Golden Slipper in San Jose, Calif. now is all country, with personalities including **Robin Lawson** from London, described as America's first British country disk jockey.

**IFCO Fete Sets Plans**

WILD HORSE, Colo.—Tri-Son Promotions announced here that plans are nearly completed for the second annual International Fan Club Organization (IFCO) festivities in Nashville during the week of the 44th Birthday Celebration of the "Grand Ole Opry."

An IFCO hospitality room will be open to everyone throughout the week at the Andrew Jackson Hotel. A special dinner and show will be held at the Hotel Hermitage on Tuesday evening, Oct. 14, headlining many of the industry's top recording artists from the United States and abroad. Ticket information is being handled by **Lou-dilla**, **Loretta** and **Kay Johnson**, owners of Tri-Son Promotions and co-presidents of IFCO.



A PAUSE in the midst of a practical joke. With Nashville studio space at a premium, a Capitol group headed by **Kelso Herston** dropped in on a **Del Reeves** United Artists session, and told him that **Billy Jo Spears** had the studio reserved. After the few moments of silence, everybody broke up and the Reeves session continued. Left to right, **Earl Sinks**, **UA**, **Reeves**, **Miss Spears**, **Bob Montgomery**, **UA**, and **Capitol's Larry Butler** and **Herston**.



**KITTY WELLS** and **Johnny Wright** sign contract as exclusive writers for **Fred Rose Music Co.** in a deal which included the acquisition of **Kitty Wells Publications, Inc.**, by **Fred Rose Music**. Seated are **Miss Wells**, **Wesley Rose** and **Wright**. Standing are **Acuff-Rose** officials **Bob McCluskey** and **Bud Brown**.



**MELBA MONTGOMERY**, Capitol artist, signs her exclusive booking contract with **Buddy Lee Attractions** as her husband-band leader **Jack Solomon**, left, and **Earl Owens** look on.

**From The Music Capitals of the World**

DOMESTIC

**LOS ANGELES**

**J. B. Hutto** plays the newly reopened **Ash Grove** Aug. 29-Sept. 7. . . . **Natalie Wood** guests on the **Herb Alpert, TJB** special on **NBC-TV** Oct. 29. . . . **Paramount Records** will release the original cast LP in the fall of "Coco," marking **Katherine Hepburn's** singing debut. The play opens on Broadway on Dec. 18. **Alan Jay Lerner** and **Andre Previn** wrote the music, their first teaming together. . . . **Phono-Graph Publications** releases a new work, "Million Seller Record Book" Sept. 1. The compilation covers all million selling singles and albums from the early 1920's. The paperback will retail for 95 cents. Company President **C. S. McClellan** states that any record dealer, distributor or industry figure who writes in on his letterhead stationery can receive a free copy. The address is **PO Box 185, Woodland Hills**.

**Bambi McCormick** has been cutting singles for **Metro-media** here. . . . **Pianist Dwight Dickerson**, a non-Brazilian, joins **Bossa Rio**, **Sergio Mendes'** new group. . . . **Gary LeMel**, **Norma Greene** and **Jim Helms** are writing the hour score for the forthcoming film, "The Loving Touch." **LeMel** will sing the title song and the love theme. He recently joined **Metro-media Records**. . . . **GRT Records** held its first industry cocktail reception to introduce **Edwards Hand**, a **George Martin** produced duo from London. The label flew in both radio personnel, record distributors from the 11 Western states to participate in slide-record presentation. . . . **Leonard Feather** has written a song dedi-

cated to **Duke Ellington**, titled "Swingin' at the White House" which **Wild Bill Davidson** will introduce at the **Down Beat** in New York. The song was written after **Ellington** was honored at the **White House** recently. **ELIOT TIEGEL**



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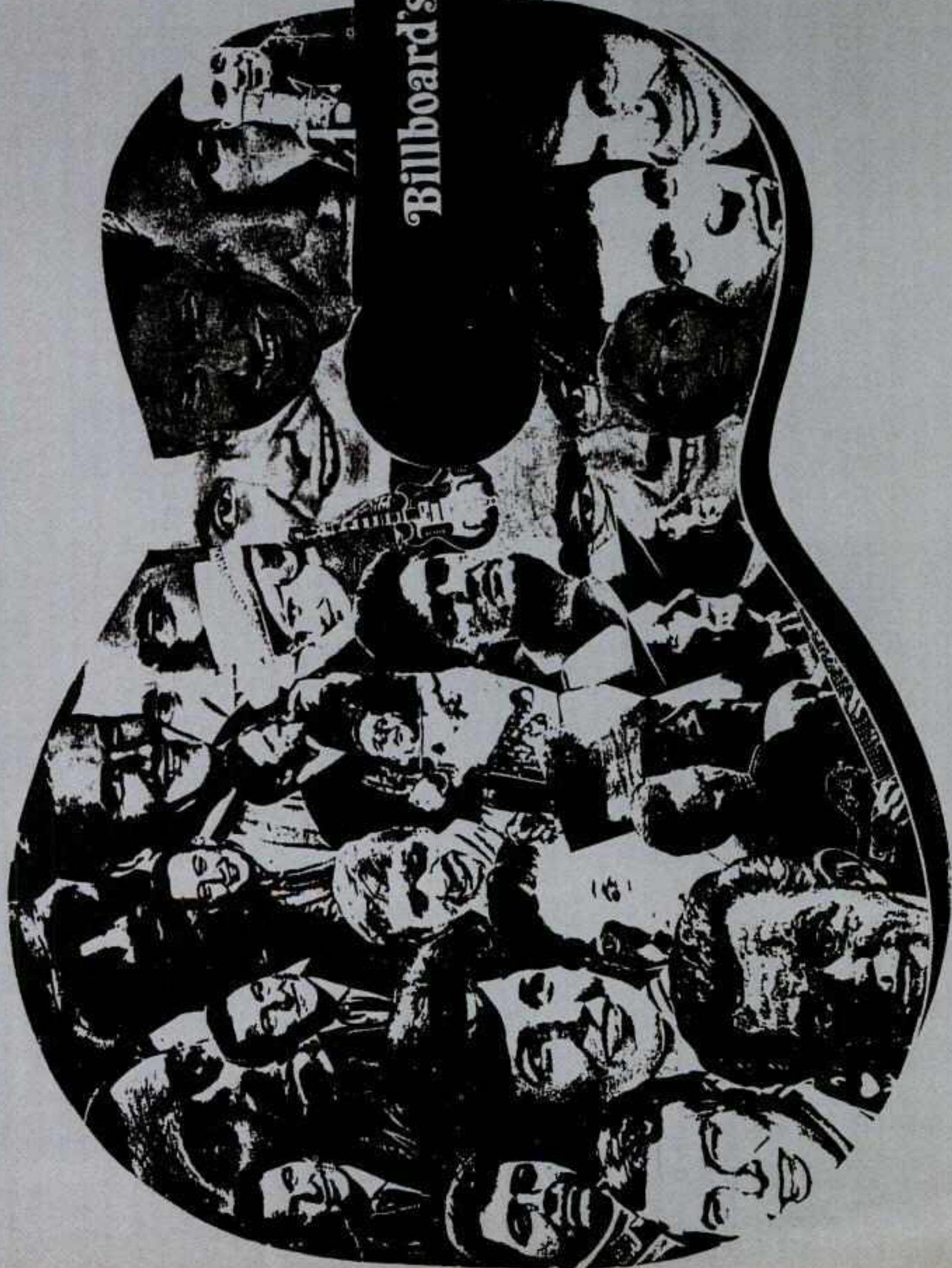


Billboard's 7th annual

# WORLD OF COUNTRY MUSIC

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- 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'



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# Gospel Music

## Word to Acquire Rodeheaver

WACO, Tex. — Word, Inc., has announced an agreement with the Rodeheaver Co. of Winona Lake, Ind., whereby Word acquires the assets of Rodeheaver.

The latter will continue its operations as a subsidiary of Word, Inc. Jarrell McCracken, president of Word, and James E. Thomas, president of the Indiana publisher of sacred music, made a joint statement of the new arrangement.

The Rodeheaver company, founded in 1910, has become one of the largest publishers of sacred music. Its business is international in scope, and the publishing covers a broad range of activities including hymn books, organ and piano arrangements, ensemble music, sheet music, octavos and seasonal material such as plays and pageants.

Rodeheaver owns several thousand copyrights, some of which have been translated into as many as 30 languages. The firm owns rights to such hymns and gospel songs as "The Old Rugged Cross," "In the Garden," "Beyond the Sunset," "Only Believe" and "He Lives."

With the new operation, Thomas will be chairman of the Rodeheaver company, McCracken will be president and Bruce Howe executive vice-pres-

ident directing all phases of operation.

McCracken said the tradition established by Rodeheaver would be enhanced through new merchandising and promotional aids, a concentrated sales program, new products and redesigning of other publications.

Products of Sacred Songs, the printed music division of Word, and Lexicon Music, of which Word is national distributor, will be moved to Winona Lake for a consolidated shipping effort of all printed music.

Other divisions of the Word company are Word Records, the world's largest producer of religious recordings; Word Books, a leader among independent religious publishing houses, and Word Tours, a service that combines travel and Christian experiences.



THE GOSPEL singing Galileans sign a recording contract with Canaan Records. Members of the group are Paul Dela Torre, Robert Dela Torre, Danny Ramos and Cheve Valdez. They are shown with Marvin Norcross, who directs Canaan.

## Billboard has THE CHARTS



\*Nobody but Heart Warming/Impact — yes The Singing Rambos, The Oak Ridge Boys, The Speer Family, The Imperials, The Downings and many, many more. Here are their latest records available in stores or direct from Heart Warming/Impact.

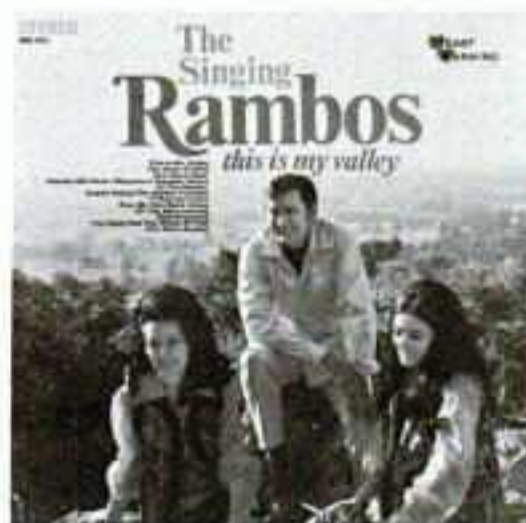
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STEREO 8 CARTRIDGE AND CASSETTES



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The Oak Ridge Boys  
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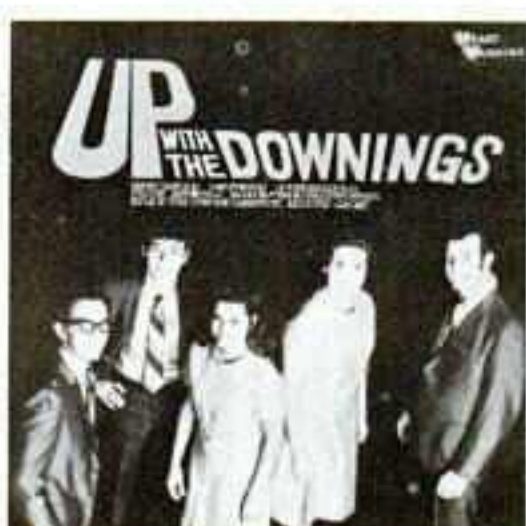


The Singing Rambos  
This Is My Valley  
HWS 3032



The Imperials  
Love Is The Thing  
HWS 3029

The Downings  
Up With The Downings  
HWS 3050



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## Townsend Cuts First LP Under 'Quarter Club' Plan

NASHVILLE — Bob Townsend, onetime manager of WINN, Louisville, Ky., who now devotes full time to record narrations and acting, has finished his first LP for The First Foundation for One Nation Under God.

This is part of "The Record of the Quarter Club" first revealed by Billboard last year (Nov. 23, 1968). Under the plan established, each youngster who opens a savings account at a bank here is entitled to membership, which includes four single records per year.

Since its initial cuts, the organization has been expanded and now the recordings are being distributed additionally through the Columbia Record Club. Plans are in the making for still other distribution, Townsend said.

The first LP is titled "In the Beginning, God," the words of Genesis spoken by the three Apollo 8 astronauts during their

successful space probe. They spoke these words while circling the moon, and the recording contains their voices in flight.

Townsend's first narrations dealt with Christmas.

The novel idea for utilizing a bank participation had a two-fold purpose. It gives children the opportunity to learn the savings system and get a banking habit, and also assures him a set of spiritually strengthening records. With each record comes a personal letter from a successful business or entertainment leader, attesting to his faith in God and America.

The sessions are cut here where Townsend began in the radio and in the acting field. His film and television credits are numerous, and he has appeared with some regularity on "High Chaparral." He makes his home now in Tucson, Ariz.

While at WINN, he was responsible for building the format of that station into a country power.



Artists

applaud

# Billboard



# Billboard's

FIFTH ANNUAL

# WORLD OF GOSPEL MUSIC

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!

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## First GMA Awards Fete Set for Memphis on Oct. 10

MEMPHIS—The first annual Gospel Music Association Awards Presentation and Banquet will be held at the Sheraton Peabody Hotel here Oct. 10 in conjunction with the 13th annual National Quartet Convention.

The award winners are being chosen by membership of the GMA, by secret ballot supervised by Ernst & Ernst. Dinner entertainment will be provided by the Spirit of Memphis, an all-black choir.

Awards will be presented in 11 categories; best instrumentalist, best record jacket, best television program, best disk jockey of the year, best songwriter of the year, best female vocalist, best male vocalist, best record album, best song of the year, best mixed group and best male group.

Host for the ceremonies will be GMA President W. F. (Jim)

## GMA Album

NASHVILLE — The Gospel Music Association will release another album at the National Quartet Convention in Memphis Oct. 8-12.

This will be the third in a series of GMA albums, featuring leading gospel groups from many labels. All the groups, the publishers and the record companies contributed their time and efforts, and waived payments. Proceeds go to the Association.

Myers, and masters of ceremonies will be Bob Benson and Bill Hefner. Awards will be presented by John T. Benson Jr., James Blackwood, Tony Brown, Anna and Jimmy Davis, Herman Harper, Jake Hess, Lou Hildreth, Eva Mae LeFevre, Hovie Lister, Mosie Lister, Tilly Lowery, Jerold McCracken, Jim Myers, Norman Odum, Dottie Rambo, Reba Rambo and Brock Speer.

Seats for the banquet, at \$10 each, are limited. Those wishing to attend should contact Mrs. Norman Boyd, P.O. Box 1201, Nashville 37202.



ROB TOWNSEND, shown here on the set of "High Chaparral" where he is a frequent actor, has just concluded a religious narration for an LP for the First Foundation for One Nation Under God.

## Oak Ridge Boys To Be Featured In 23 Marts

SHREVEPORT — A new television syndication, which premieres in 23 markets, will feature the Oak Ridge Boys, a leading gospel singing group. The announcement was made by H. Lee Bryant, general manager of KTAL-TV here, under whose auspices the show is being produced and syndicated.

Titled "It's Happening," the show will be released by Tal-Oak Productions.

The idea reportedly was conceived by Bryant following a gospel concert presented by KTAL-TV featuring the Oak Ridge Boys. The group met several times with station personnel, and a production schedule was formulated. The program is produced with the facilities and staff of KTAL.

With 26 shows already completed, Sweet Sue Kitchens has contracted for the program to run on a weekly basis in selected markets throughout the nation. They are Memphis, Dallas, Birmingham, Little Rock, Shreveport, Atlanta, Nashville, Detroit, St. Louis, Tampa, Miami, Cincinnati, Louisville, Houston, Indianapolis, Chicago, Jacksonville, New Orleans, ville, S.C.

The scheduled premiere date is Monday (1).

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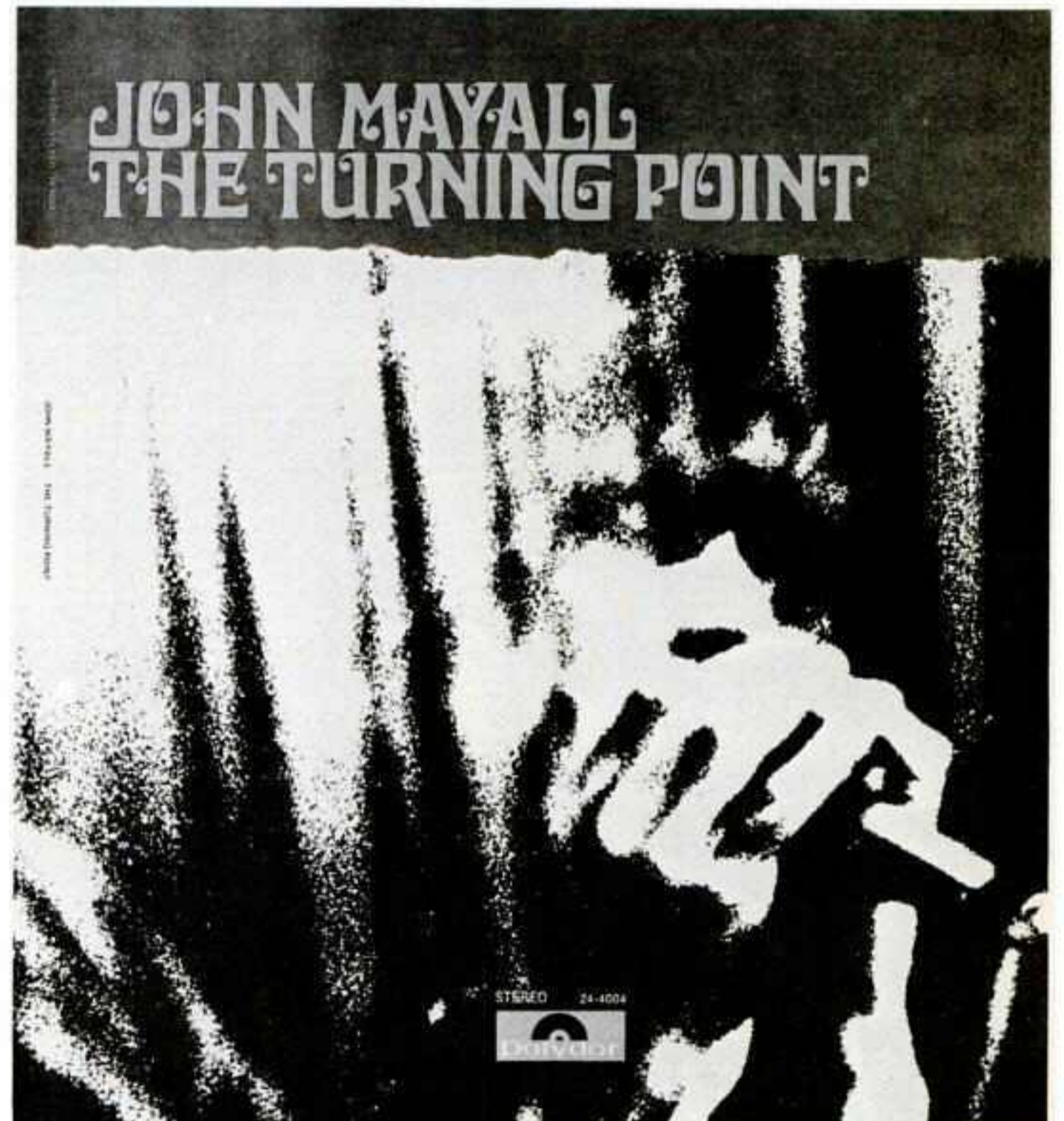


**“The time is right for a new direction in blues music.**

**“Having decided to dispense with heavy lead guitar and drums, usually a ‘must’ for blues groups today, I set about forming a new band which would be able to explore seldom-used areas within the framework of low volume music.**

**“This album is the result of this experiment and it was recorded live at the Fillmore East Theater, New York after only four weeks experience of each other’s playing.”**

**JOHN MAYALL—JULY 1969.**



Also available on cassette and 8-track cartridge.

**TODAY, AND FROM NOW ON, JOHN MAYALL ON POLYDOR.**

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# Mother Earth Awaits You

Wait, Wait, Wait, There's Something I Forgot To Tell You  
Wait, Wait, Wait, There's Something I Forgot To Say  
Maybe I Wasn't Everything I Was Supposed To Be  
But Wait A Minute, Oh Before You Leave  
Wait, Wait, There's Something I Think You Should Know  
There Will Be Some Changes Baby  
Like Never Before  
Gonna Make You Forget About Everyone That You Ever Knew  
There's Gonna Be No One In This World But Me And You  
So Wait, Wait, Wait, There's Something I Forgot To Tell You  
Wait, Wait, Wait, There's Something I Forgot To Say  
Maybe I Wasn't Everything I Was Supposed To Be  
But Wait A Minute, Oh Before You Leave  
Wait, Wait, Wait, There's Something I Think You Should Know  
There's Gonna Be Changes Baby Like Never Before  
I'm Gonna Crown You With Love  
I'm Gonna Please You Baby  
With Love, Love, Love, Love  
Wait, Wait, Wait, Give Me Just One More Chance  
To Make These Changes Baby  
In Our Whole Life's Plan  
Wait, Wait, Please Wait, Please Wait, Please Wait, Please Wait,  
Please Baby, Please Wait.

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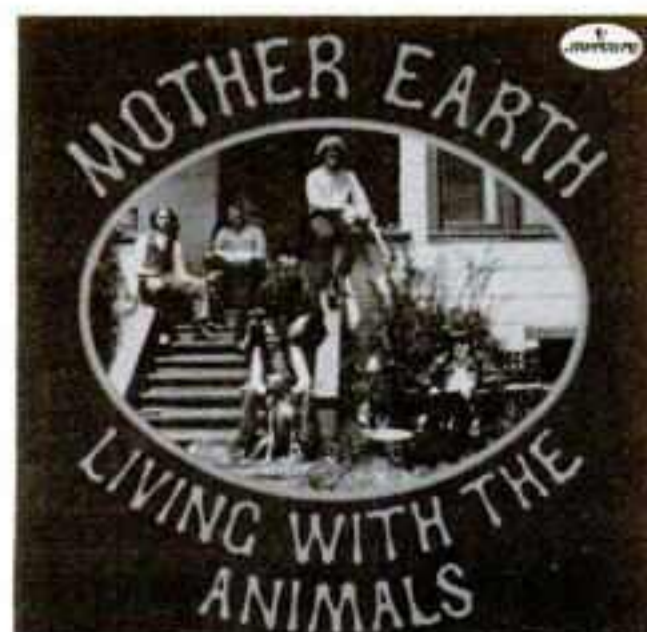
LYRICS & MUSIC—NAOMI NEVILLE  
BY SPECIAL PERMISSION: METRIC MUSIC CO.

## “Make A Joyful Noise” SR 61226

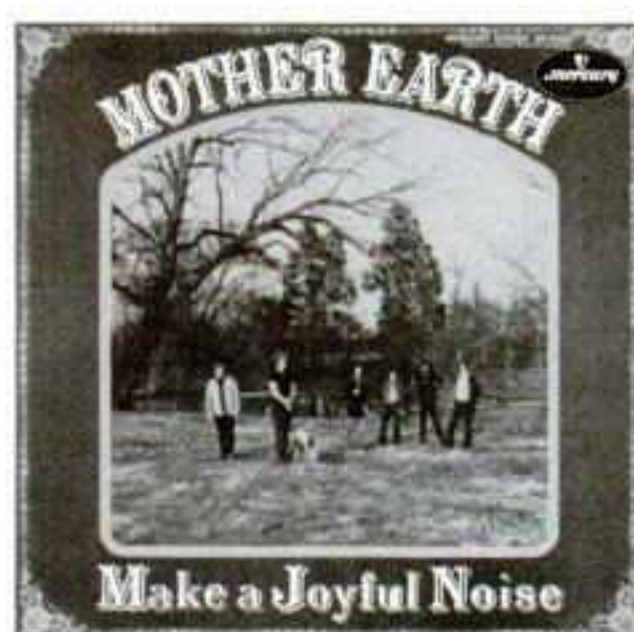
Rose From 176 To 95 In One Week!  
Billboard Top LP Chart, August 30.

## “WAIT, WAIT, WAIT” 72943

A Great New Single From This Brand-New Sky-Rocketing Album



Living With The Animals  
Mother Earth  
SR 61194



Make A Joyful Noise  
Mother Earth  
SR 61226

Mother Earth  
P.O. Box 159  
Mt. Juliet, Tennessee 37122

Engagements:  
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Travis Rivers  
615/758-5494



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A North American Philips Company



# Billboard New Album Releases FOR SEPTEMBER

This monthly product list includes LP's which were issued during the past several weeks and are considered as part of the manufacturers' January release. Listings are in alphabetical order by artist in pop, and by composer or author in classical and spoken word.

## NEW POPULAR RELEASES

ARTIST - Title - LABEL & Number

- A**
- APPLE PIE MOTHERHOOD BAND**—Apple Pie  
Atlantic, SD 8233
- ED ASKEW**  
ESP, ESP-Disk 1092
- ASTRAL PROJECTION**—The Astral Scene  
Metromedia, MD 1005
- THE JOHNNY ALMOND Music Machine**  
Deram, DES 18030
- PAUL ANKA**—Sincerely  
RCA Victor, LSP 4203
- ARTISTICS**—What Happened  
Brunswick, BL 754153
- RAY ANTHONY**—Love Is for the Two of Us  
Ranwood, R 8059
- BARBARA ACKLIN**—Seven Days of Night  
Brunswick, BL 754148
- THE AQUARIANS**  
UNI, 73053
- ED AMES, The Best of**  
RCA Victor, LSP 4184
- ANGELICA MARIA**—La Paloma  
RCA Victor, MKS 1813
- JAN AUGUST**—Pianissimo  
Mercury Wing, PKW 2-116
- B**
- JON BARTEL** Thing  
Capitol, ST 274
- GEORGE BENSON**—Tell It Like It Is  
A&M, SP 3020
- RAN BLAKE**—The Blue Potato  
Milestone, MSP 9021
- BLIND FAITH**  
Atco, 33-304A
- GRAHAME BOND, Mighty**  
Pulsar, AR 10606
- EDDIE BONNEMERE/ROBERT BORNEMANN**—Missa  
Laetare  
Fortress, CS 755
- RANDY BOONE Country**  
Gregar, GG 70001
- BREAD**  
Elektra, EKS 74044
- HARRY BREUER**—The Happy Moog  
Pickwick/33, SPC 3160
- BROTHERS AND SISTERS**—Dylan's Gospel  
Ode, ZIZ 44018
- JIM ED BROWN**—Jim Ed Sings the Browns  
RCA Victor, LSP 4175
- ED BRUCE, Shades of**  
Monument, SLP 18118
- RANDY BURNS**—Evening of the Magician  
ESP, ESP-Disk 1089
- T. S. BONNIWELL**—Close  
Capitol, ST 277
- BEAST**  
Cotillion, SD 9012
- JOHN BUNYAN'S PROGRESSIVE PILGRIMS**—Apricot  
Brandy & Albatross  
Alshire, S 5154
- VINNIE BELL**—Good Morning Starshine  
Decca, DL 75138
- KAREN BETH**—The Joys of Life  
Decca, DL 75148
- GILBERT BECAUD**—Becaud Sings Becaud  
London, PS 556
- TONY BENNETT**—I've Gotta Be Me  
Columbia, CS 9882
- BOBBY BLAND**—Spotlighting the Man  
Duke, DLP 89
- EARL BOSTIC**—Harlem Nocturne  
King, KSD 1048
- BOX TOPS**—Dimensions  
Bell, 6032
- SAVOY BROWN**—A Step Further  
Parrot, PAS 71029
- CHARLIE BYRD QUARTET**—Let Go  
Columbia, CS 9869
- LEON BIBB**—Foment, Ferment, Free . . . Free  
RCA Victor, LSP 4202
- LENNY BREAU**—The Velvet Touch of Lenny Breau  
—Live!  
RCA Victor, LSP 4199
- LOLA BELTRAN**—Major Que Nunca  
RCA Victor, MKS 1820
- GEORGE BARNES**—Guitar Galaxie  
Mercury Wing, SRW 16392
- GEORGE BARNES**—Guitars Galore  
Mercury Wing, SRW 16393
- STEVE BARON QUARTET**—The Mother of Us All  
Tetragrammaton, T 123
- TONY BENNETT**—Just One of Those Things  
Harmony, HS 11340
- BROTHERS FOUR**—Four Strong Winds  
Harmony, HS 11341
- SANDY BROWN & HIS GENTLEMEN FRIENDS**—  
Hair at Its Hairiest  
Mercury Wing, SRW 16405
- BILLY BYERS**—Impressions of Duke Ellington  
Mercury Wing, SRW 16397
- JACK BARLOW**—Son of the South  
Dot, DLP 25958
- C**
- HENSON CARGILL**—None of My Business  
Monument, SLP 18117
- DIAMANN CARROLL**  
Sunset, SUS 5253
- CLEAR SPIRIT**  
Ode, ZIZ 44016
- COMMUNITY YOUTH CHOIR**—Running for My Life  
Atlantic, SD R 025
- DON COVAY**—The House of Blue Lights  
Atlantic, SD 8237
- CRO-MAGNON**  
ESP, ESP-Disk 2001
- KING CURTIS**—Instant Groove  
Atco, SD 33-293
- TOMMY CASH**—Your Lovin' Takes the Leavin' Out  
of Me  
Epic, BN 26484
- THE CHILDREN'S PLAYHOUSE** Presents "The Wizard  
of Oz"  
RCA Camden, CAS 1109
- CALIFORNIA POPPY PICKERS**—Today's Chart Bust-  
ers  
Alshire, S 5163
- BILL COSBY, The Best of**  
Warner Bros-7 Arts, WS 1798

ARTIST - Title - LABEL & Number

- COWBOY COPAS**—Tragic Romance  
King, KLP 1049
- GENE CHANDLER, The Two Sides of**  
Brunswick, BL 754149
- THE CHIPMUNKS** Go to the Movies  
Sunset, S 5312
- CHI-LITES**—Give It Away  
Brunswick, BL 754152
- CHUCK WAGON GANG**—Standing on the Rock  
Columbia, CS 9881
- ALBERT COLLINS**—Trash Talkin'  
Imperial, LP 12438
- GIGLIOLA CINQUETTI AND THE TRIO LOS PANCHOS**  
Columbia, EX 5242, ES 1942
- COPPER PLATED INTEGRATED CIRCUIT**—Plugged  
in Pop  
Command, 9455
- CRAZY ELEPHANT;**  
Bell, 6034
- JUDY COLLINS**—Recollections  
Elektra, EKS 74055
- CHOO CHOO CHARLIE & HIS FAMILY** Sing "Casey  
Jones" & Other Railroad Songs  
RCA Camden, CAS 1110
- JOHNNY CASH**—Original Golden Hits Vol. 1  
Sun, 100
- JOHNNY CASH**—Original Golden Hits Vol. 2  
Sun, 101
- RAY CONNIFF**—Love Is a Many Splendored Thing  
Harmony, HS 11346
- CREEDENCE CLEARWATER REVIVAL**—Green River  
Fantasy, 8393
- CLEBENOFF STRINGS**—Exciting Sounds  
Mercury Wing, SRW 16396
- CLEBENOFF ORCH.**—Strings Afire  
Mercury Wing, SRW 16394
- CATCH**  
Dot, DLP 25956
- D**
- LOWELL DAVIDSON TRIO**  
ESP, ESP-Disk 1012
- DE JONETTE COMPLEX**—The Music of Jack De Jon-  
ette  
Milestone, MSP 9022
- AL DEXTER**—The Original Pistol Packin' Mama  
Hilltop, JS 6070
- LOU DONALDSON**—Hot Dog  
Blue Note, BST 84318
- DONOVAN**—Barabajagal  
Epic, BN 26481
- RUSTY DRAPER**—Something Old, Something New  
Monument, SLP 18105
- JOHN DUFFY**—Giants!  
Sunset, SUS 5256
- DUNE BUGGY**—Bug-in!  
Capitol, STAD 276
- DUNN & McCASHEN**—Mobius  
Capitol, ST 285
- ISAAC DOUGLASS & THE DOUGLAS SINGERS**—Lord  
Have Mercy  
Minit Gospel, LPS 24019
- BONNIE DOBSON**  
RCA Victor, LSP 4219
- MILES DAVIS**—In a Silent Way  
Columbia, CS 9875
- DELLS**—Love Is Blue  
Cadet, LPS 829
- MARTIN DENNY**—Exotic Moog  
Liberty, LST 7621
- DESMOND DEKKER & THE ACES**—Israelites  
UNI, 73059
- LOU DONALDSON**—Down Home  
Sunset, SUS 5258
- SKEETER DAVIS**—Maryfrances  
RCA Victor, LSP 4200
- JOHN DENVER**—Rhymes & Reasons  
RCA Victor, LSP 4207
- E**
- JIMMY ELLIS & THE RIVERVIEW SPIRITUAL  
SINGERS**  
Atlantic, SD R 024
- NEDLY ELSTAK TRIO & VOICE**—The Machine  
ESP, ESP-Disk 1076
- ERICA**—You Used To Think  
ESP, ESP-Disk 1099
- ENVIRONMENTS ONE**  
Synchronic Research, 1/10XEP
- REV. R. E. EASLEY JR.**  
Song Bird, SBLP 217
- ELECTRONIC CONCEPT ORCH.**—Electric Love  
Limelight, LS 86072
- DUKE ELLINGTON**—Flaming Youth  
RCA Victor, LPV 568
- EVERLY BROTHERS & THE BOYS TOWN CHOIR,**  
Christmas  
Harmony, HS 11350
- F**
- JULIE FELIX**—This World Goes Round & Round  
Fontana, SRF 67596
- FIFES & DRUMS/BAND OF MUSICK**  
Colonial Williamsburg, WS 101
- FREE**—Tones of Sobs  
A&M, SP 4:98
- FREE MUSIC ONE AND TWO**  
ESP, ESP-Disk 1083
- THE FOOD**—Forever Is a Dream  
Capitol, ST 304
- FABULOUS COUNTS**—Jan Jan  
Cotillion, SD 9011
- FLORIDA BOYS**—Your Kind of Singing  
Canaan, CAS 9644 LP
- FOUNDATIONS**—Digging  
UNI, 73058
- ARETHA FRANKLIN, The Gospel Soul of**  
Checker, 10009
- ERMA FRANKLIN**—Soul Sister  
Brunswick, BL 754147
- FUTURE**—Down That Country Road  
Shamley, SS 703
- FRIENDS OF DISTINCTION**—Highly Distinct  
RAC Victor, LSP 4212
- FATS DOMINO**—When I'm Walking  
Harmony, HS 11343
- W.C. FIELDS** On Radio With Edgar Bergen & Char-  
lie McCarthy  
Columbia, CS 9890
- PERCY FAITH**—Love Theme From Romeo & Juliet  
Columbia, CS 9906

ARTIST - Title - LABEL & Number

- JOSHUA FOX**  
Tetragrammaton, T 125
- FRATERNITY OF MAN**—Get It On!  
Dot, DLP 25955
- G**
- BURTON GREENE TRIO**—On Tour  
ESP, ESP-Disk 1074
- JUDY GARLAND'S Greatest Hits**  
Decca, DL 75150
- GLASS PRISM, Poe Through The**  
RCA Victor, LSP 4201
- CASSETTA GEORGE**—Casetta  
Audio Gospel, AGS 1011
- GIANT CRAB**—Cool It . . . Helios  
UNI, 73057
- HAPPY GOODMAN FAMILY**—This Happy House  
Canaan, CAS 9663 LP
- GORDON 'N' ROGERS INTER-URBAN ELECTRIC A&E  
PIT CREW & RHYTHM BAND**—Bug In!  
Capitol, STAD 276
- ROBERT GOULET**—Souvenir d'Italis  
Columbia, CS 9874
- GREATEST LITTLE SOUL BAND IN THE LAND**  
Congress, CS 7000
- THE GUESS WHO**—Canned Wheat  
RCA Victor, LSP 4157
- BONNIE GUITAR**—Night Train to Memphis  
RCA Camden, CAS 2339
- GENE & FRANCESCA**  
Tetragrammaton, T 124
- LESLEY GORE**—The Sound of Young Love  
Mercury Wing, PKW 2-119
- H**
- THE HAPPENINGS**—Piece of Mind  
Jubilee, JGS 8028
- CLAY HART**—Spring  
Metromedia, MD 1008
- HAR-YOU PERCUSSION GROUP**  
Oro, Oro 5
- THE HOLLIES**—Words and Music by Bob Dylan  
Epic, BN 26447
- LEROY HOLMES, The Sound of**  
Sunset, SUS 5247
- WILLIE HUTCH**—Soul Portrait  
RA Victor, LSP 4213
- HEDGE & DONNA**—All the Friendly Colours  
Capitol, ST 279
- THE HEADSHOP**  
Epic, BN 26476
- DAN HICKS & HIS HOT LICKS**  
Epic, BN 26464
- HOMER & JETHRO**—The Playboy Song  
RCA Camden, CAS 2315
- PAUL HORN**—Inside  
Epic, BXN 26466
- DAVID HOUSTON**—David  
Epic, BN 26482
- LIONEL HAMPTON**—Steppin' Out Vol. 1  
Decca, DL 79244
- DALE HAWKINS**—L. A., Memphis & Tyler, Texas  
Bell, 6036
- RICHARD HAYMAN**—Genuine Electric Latin Love  
Machine  
Command, 9475
- EARL HOOKER**—Sweet Black Angel  
Blue Thumb, BTS 12
- JAKE HESS**—Spiritual Reflections of Jake Hess  
RCA Victor, LSP 4198
- THE HARDY BOYS, Here Come**  
RAC Victor, LSP 4217
- LIGHTNIN' SAM HOPKINS**—Lightnin'  
Poppy, PYS 60,002
- J**
- JAY & THE AMERICANS**  
Sunset, SUS 5252
- WAYLON JENNINGS & THE KIMBERLYS**—Country  
Folk  
RCA Victor, LSP 4180
- DAMITA JO**—I'll Save the Last Dance for You  
Ranwood, R 8057
- JUNG!**—The Big Band Syndrome  
Command, 944 5
- JIM AND DALE**—86% of Us  
United Artists, UAS 6706
- GEORGE JONES, The Golden Country Hits of**  
Starday, SLP 440
- STONEWALL JACKSON**—A Tribute to Hank Williams  
Columbia, CS 9880
- BOBBY JAMESON**—Working!  
GRT, GRT 10004
- JAN & LORRAINE**—Gypsy People  
ABC, ABCS 691
- QUINCY JONES ORCH.**—Around the World  
Mercury Wing, SRW 16398
- THE JOHNSTONS**—Both Sides Now  
Tetragrammaton, T 110
- K**
- TODD KELLEY**  
Oro, Oro 6
- KIMBERLYS**—Road to Entertainment  
Road, JM 711
- BERT KAEMPFERT**—Trace of Love  
Decca, DL 75140
- KURT KAISER**—Master Designer  
Word, WST 8322 LP
- VONDA KAY, Here's**  
Word, WST 8464 LP
- GEORGE KERR**—Big George's Party Jokes  
Dootie, DTL 844
- KESSINGER BROTHERS**—Original Fiddle Classics  
1928-1930  
Kanawha, 600
- THE KING FAMILY, Sunday With**  
Light, LS 5514 LP
- L**
- YANK LAWSON & BOB HAGGART, The World's  
Greatest Jazz Band of**  
Project 3, PR/503950
- THE LEVITTS, We Are**  
ESP, ESP-Disk 1095
- LAWANDA LINDSEY**—Swingin' and Singing My Song  
Chart, CHS 1015
- LITTLE JANICE**—Today's Youth  
Pzazz, LP 323
- DUKE LUMUMBA**—Jungle Funk  
Capitol, ST 284

ARTIST - Title - LABEL & Number

- LITTLE BIG HORNS**—My Cherie Amour  
Capitol, ST 327
- THE LETTERMEN**—Hurt So Bad  
Capitol, ST 269
- LIVING GUITARS**—The Joy of Christmas  
RCA Camden, CAS 2332
- BOBBY LEWIS**—Things for You & I  
United Artists, UAS 6717
- HANK LOCKLIN** Lookin' Back  
RCA Victor, LSP 4191
- RAMSEY LEWIS TRIO**—Another Voyage  
Cadet, LPS 827
- WILBERT LONGMIRE**—Revolution  
World Pacific Jazz, ST 20161
- WALDO DE LOS RIOS AND HIS SYMPHONY POP  
ORCH.** Play the International Hits  
Vault, 126
- LOVE**—Four Sail  
Elektra, E KS 74049
- JUDY LYNN** Sings at Caesars Palace  
Columbia, CS 9879
- LIVING STRINGS** Play Songs Made Famous by  
Loretta Lynn  
RCA Camden, CAS 2336
- LIVING TRIO**—Love Theme From Romeo & Juliet  
RCA Camden, AS 2340
- LOS TRES ASES**  
RCA Victor, MKS 1127
- LOS TRES DIAMANTES**—Consentida Y Otros Exitos  
RCA Victor, MKS 1211
- LAS CUATRO VECES**—Cancion Para Ti  
Columbia, EX 5243, ES 1943
- THE LEFEVRES** Play Gospel Music!  
Canaan, CAS 9662 LP
- LOS CHAVALS DE ESPANA**—Spanish Fire  
Mercury Wing, SRW 16395
- JERRY LEE LEWIS**—Original Golden Hits, Vol. 1  
Sun, 102
- JERRY LEE LEWIS**—Original Golden Hits, Vol. 2  
Sun, 103
- M**
- MOMS MABLEY**—The Youngest Teenager  
Mercury, SR 61229
- MARSHMALLOW WAY**  
United Artists, UAS 6708
- MATCH**—A New Light  
RCA Victor, LSP 4206
- MIREILLE MATHIEU**  
Capitol, ST 306
- JOHNNY MATHIS**—The Impossible Dream  
Columbia, CS 9872
- JOHNNY MATHIS**—People  
Columbia, CS 9871
- MIKE MELVOIN**—The Plastic Cow Goes Mooooooog  
Dot, DLP 25961
- SERGIO MENDES & BRASIL '66**—Crystal Illusions  
A&M, SP 4197
- MJ**  
ESP, ESP-Disk 1098
- MILKWOOD TAPESTRY**  
Metromedia, MD 1007
- ROGER MILLER**  
Smash, SRS 67123
- PHIL MOORE JR.**—Right On  
Atlantic, SD 1530
- MOTHER EARTH**—Make a Joyful Noise  
Mercury, SR 61226
- GARRY MAC & THE MAC TRUQUE**—Truqued Up  
Capitol, ST 275
- MERRYWEATHER**—Word of Mouth  
Capitol, STBB 278
- JOHNNY & JONIE MOSBY**—Hold Me  
Capitol ST 286
- DOCTOR MARIGOLD'S PRESCRIPTION**—Hit Songs  
From London  
Alshire, S 5159
- LEE MICHAELS**  
A&M, SP 4199
- MARY McCASLIN**—Goodnight Everybody  
Barnaby, Z12 35002
- MYRTH**  
RCA Victor, LSP 4210
- MOMS MABLEY** Sings  
Chess, LPS 1530
- JOHN MAYALL**—Looking Back  
London, PS 562
- MOJO MAJIC**  
GRT, GRT 10003
- ARIF MARDIN**—Glass Onion  
Atlantic, SD 8222
- TINA & DAVID MELTZER**—Poet Song  
Vanguard, VSD 6519
- TONY MOTTOLA**—A Touch of Tony  
Project 3, PR 5041 SD
- SHIRL MILETE**—Hell Walks The Streets  
Poppy, PYS 40,005
- THE MANDRAKE MEMORIAL**—3 Part Inventions  
Poppy, PYS 40,006
- DUETO MISERIA**  
RCA Victor, MKS 1817
- BARBARA McNAIR**—More Today Than Yesterday  
Audio Fidelity, AFSD 6222
- MOBY GRAPE**—Truly Fine Citizen  
Columbia, CS 9912
- THE MAMAS & THE PAPAS**—16 of Their Greatest  
Hits  
Dunhill, DS 50064
- DAVE MATHES**—Sounds of the Saved Soul  
Temple, PRP 9942
- CURT MOORE**—Curt Does His Thing  
Boro, 1001
- N**
- MILTON NASCIMENTO**—Courage  
A&M, SP 3019
- SANDY NELSON**—Manhattan Spiritual  
Imperial, LP 12439
- O**
- OCTOPUS**  
ESP, ESP-Disk 2000
- ORIGINAL JOPLIN FORTE**—Ain't Misbehavin'  
Shamley, SS 702
- 130 VOICE AMEN CHOIR**—That Old Time Religion  
Light, LS 5519 LP
- JIMMY OWENS SINGERS & ORCH.**—The "Now"  
Instrumentals  
Word, WST 8458 LP



# New Album Releases

ARTIST—Title—LABEL & Number

## P

- DUKE PEARSON**—Now Hear This  
Blue Note, BST 84308
- PREFLYTE**  
Together, ST T 1001
- PROCESSION**  
Smash, SRS 67122
- ROBERT PATTERSON SINGERS**—The Soul of Gospel  
Minit Gospel, LPS 24021
- PERREY & KINGLEY**—Spotlight on the Moog/  
Kaleidoscope Variations  
Vanguard, VSD 6525
- THE PLASTER CASTER BLUES BAND**  
BluesTime, BTS 9001
- FLO PRICE**—Bright New World  
Word, WST 8478 LP
- PULSE**  
Poison Ring, PRR 2237
- DOLLY PARTON**—The Blue Ridge Mountain Boy  
RCA Victor, LSP 4188
- KENNY PRICE**—Happy Tracks  
RCA Victor, LSP 4224
- KENNY PRICE**—Walking on New Grass  
RCA Victor, LSP 4225
- TITO PUENTE & ORCH.**—Ti Mon Bo  
RCA Victor, FSP 241
- PATTI PAGE**, The Most of  
Mercury Wing, PKW 2-118
- PACIFIC GAS & ELECTRIC**  
Columbia, CS 9900
- THE PEACEMAKERS**, Introducing  
Masterstone, MST 4363

## Q

- MAE QUESTEL**—Mrs. Portnoy's Retort  
United Artists, UAS 6721

## R

- RED RHODES & THE DETOURS**—Live at the  
Palomino  
Happy Tiger, HT 1003-5
- REGENCY PLAYERS**—Jack & the Beanstalk  
Sunset, UAS 11067
- DON RANDI**—Love Theme From Romeo & Juliet  
Capitol, ST 287
- BOB RALSTON**—Songs of Faith & Inspiration  
Ranwood, R 8058
- TERRY REID**  
Epic, BN 26477
- WARREN S. RICHARDSON JR.**  
Cotillion, SD 9013
- HERB REHBEIN ORCH.**—The Love Music of Bert  
Kaempfert/And So to Bed  
Decca, DL 75107
- REGENCY PLAYERS**—Aesop's Best Known Fables  
Sunset, UAC 11068
- REGENCY PLAYERS**—Favorite Stories From  
Grimm's Fairy Tales  
Sunset, UAC 11069
- BUDDY RICH BIG BAND**—Buddy & Soul  
World Pacific Jazz, WST 20158
- DICK ROSMINI**—A Genuine Rosmini  
Imperial, LP 12440
- JERRY REED** Explores Guitar Country  
RCA Victor, LSP 4204
- PABLO BELTRAN RUIZ**—El Loco De La Charanga  
RCA Victor, MKS 1814
- RHINOCEROS**—Satin Chickens  
Elektra, EKS 74056
- RAVEN**  
Columbia, CS 9903
- MARTY ROBBINS**—Singing the Blues  
Harmony, HS 11338
- JEANNIE C. RILEY**—Things Go Better With Love  
Plantation, PLP 3
- ROLLING STONES**—Through the Past Darkly Vol. 2  
London, NPS 3
- PETE RUGOLO ORCH.**—Ten Trumpets and Two  
Guitars  
Mercury Wing, SRW 16389
- PETE RUGOLO ORCH.**—Ten Saxophones and Two  
Basses  
Mercury Wing, SRW 16391
- PETE RUGOLO ORCH.**—Two Trombones Like Two  
Pianos  
Mercury Wing, SRW 16390

## S

- THE SECOND CITY** Writhes Again!  
Mercury, SR 61274
- PETE SEEGER**—Sings and Answers Questions  
Broadside, BRS 502
- ALAN SILVA**—Skillfulness  
ESP, ESP-Disk 1091
- CARL SMITH** Sings It Takes Me All Night Long  
Kapp, KS 3608
- CONNIE SMITH/NAT STUCKEY**—Young Love  
RCA Victor, LSP 4190
- ALLEN SONDBHEIM**—T'other Little Tune  
ESP, ESP-Disk 1082
- SOUL SOUNDS**—The Best of the Soul Hits  
Sunset, SUS 5249
- SOUNDTRACK**—The Chairman  
Tetragrammaton, T 5007
- SUNSET BLUES BAND**—Funky Blues  
Sunset, SUS 5254
- SUNSET MUSIC CORP.**—Best of the Pop Hits  
Sunset, SUS 5250
- GABOR SZABO 1969**  
Skye, SK 9
- JOE SOUTH**—Games People Play  
Capitol, ST 235
- C.K. STRONG**  
Epic, BN 26473
- FRANK SINATRA**—A Man Alone  
Reprise, FS 1030
- JOHN SURMAN**—Anglo-Sax/Jazz Alto  
Deram, DES 18027
- CHRISTOPHER SCOTT**—Switched on Bacharach  
Decca, DL 75141
- SOUNDTRACK**—Wild Wheels  
RCA Victor, LSO 1156
- SALOONATICS**—Crazy Words/Crazy Tunes  
Bethlehem, BS 10,001
- TOM SCOTT QUARTET**—Hair to Jazz  
Flying Dutchman, FDS 106
- JOE ANN SHELTON**—Then Sings My Soul  
CHM, CHM 69
- REV. C. E. SIMMONS & THE BIBLICAL GOSPEL  
SINGERS**  
Song Bird, SBLP 211
- SMOKE**  
UNI, 73052
- JAVIER SOLIS**—Romance  
Columbia, EK 5244, ES 1944
- BARBRA STREISAND**—What About Today?  
Columbia, CS 9816
- GEORGE BEVERLY SHEA**—I Believe  
RCA Victor, LSP 4208
- HANK SNOW**—I Went to Your Wedding  
RCA Camden, CAS 2348
- PEGGY SCOTT & JO JO BENSON**—Lover's Heaven  
SSS International, SSS #2

ARTIST—Title—LABEL & Number

- PETE SEEGER**—Young vs. Old  
Columbia, CS 9873
- BUFFY SAINTE-MARIE**—Illuminations  
Vanguard, VSD 79300
- CARL SMITH SINGS A Tribute to Roy Acuff**  
Columbia, CS 9870
- SWEET THURSDAY**  
Tetragrammaton, T 112
- SOUNDTRACK**—The Italian Job  
Paramount, PAS 5007
- SOUNDTRACK**—The Loves of Isadora  
Kapp, KRS 5511
- SOUNDTRACK**—Easy Rider  
Dunhill, DSX 50063

## T

- SONNY TERRY/BROWNIE MCGHEE**—Where the  
Blues Begin  
Fontana, SRF 67599
- CARLA THOMAS**, The Best of  
Atlantic, SD 8232
- BIG MAMA THORNTON**—Stronger Than Dirt  
Mercury, SR 61225
- MEL TILLIS** Sings Old Faithful  
Kapp, KS 3609
- IKE & TINA TURNER**—Cussin', Cryin' & Carryin'  
On  
Pompeii, SD 6004
- STANLEY TURRENTINE**—Common Touch  
Blue Note, BST 84315
- STANLEY TURRENTINE**, The Soul of  
Sunset, SUS 5255
- DON TWEEDEY**—Love Theme From Romeo & Juliet  
United Artists, UAS 6716
- JOHN ANDREWS TARTAGLIA**—Good Morning, Star  
Shine  
Capitol, ST 280
- GORDON TERRY** Way  
Chart, CHS 1016
- WAYNE TALBERT**—Lord Have Mercy on My Funky  
Soul  
Pulsar, AR 10607
- TEN YEARS AFTER**—Ssssh  
Deram, DES 18029
- TERENCE**—An Eye for An Ear  
Decca, DL 75137
- TODAY PEOPLE**—More Million Sellers  
Vocalion, VI 73883
- TOPANGA CANYON ORCH.**—Crimson & Clover  
UNI, 73055
- CON LA ORQUESTA DE TERIG TUCCI**—Hoy! Alfredo  
Sadel  
RCA Victor, FSP 242
- TORADOR BRASS**—Tijuana Christmas  
Harmony, HS 11352
- DIANA TRASK**—From The Heart  
Dot, DLP 25957

## V

- VARIOUS ARTISTS**—Sing Popular Country Songs  
RCA Camden, CAS 2333
- VARIOUS ARTISTS**—Themes Like Old Times Vol. 2  
Viva, V 36020
- VARIOUS ARTISTS**—The Groupies  
Earth, ELP 1000
- VARIOUS ARTISTS**—Invitation  
KFUD, KRES 769
- KAREL VELEBNY**—SHQ  
ESP, ESP-Disk 1080
- MARTHA VELEZ**—Fiends & Angels  
Sire, SES 97008
- VARIOUS ARTISTS**—The Birth of Soul  
Decca, DL 79245
- VARIOUS ARTISTS**—Radar Blues  
King, KLP 1050
- THE VERNONS** Sing Jericho Road  
Light, LS 5516 LP
- VARIOUS ARTISTS**—We Came in Peace for All Man-  
Kind  
Decca, DL 79172
- VARIOUS ARTISTS**—Journey to the Moon/The Flight  
of Apollo 11  
King, KSD 1071
- VARIOUS ARTISTS**—Country Gold  
Sunset, SUS 5259
- VARIOUS ARTISTS**—Eagle Has Landed/Man's Jour-  
ney to the Moon  
Intrepid, IT 2 7401
- VARIOUS ARTISTS**—Underground Gold  
Liberty, LST 7625
- VARIOUS ARTISTS**—Blue Roots  
Poppy, PYS 60,003
- TOWNES VAN ZANDT**  
Poppy, PYS 40,007
- VARIOUS ARTISTS**—Gentlemen Be Seated/A Com-  
plete Minstrel Show  
Harmony, HS 11339
- VARIOUS ARTISTS**—We Wish You the Merriest  
Harmony, HS 11351
- VARIOUS ARTISTS**—Country Hit Parade  
Chart, CSS 3000
- VARIOUS ARTISTS**—Hi Presents the Greatest Hits  
From Memphis  
Hi, SHL 32049

## W

- SCOTT WALKER**—3  
Smash, SRS 67121
- DIONNE WARWICK'S** Greatest Motion Picture Hits  
Scepter, SPS 575
- ELLA WASHINGTON**  
Sound Stage 7, SSJ 15007
- PATTY WATERS**—College Tour  
ESP, ESP-Disk 1055
- WHITE LIGHTNIN'**  
ABC, ABCS 690
- BOB WILLS**—A Country Walk  
Sunset, SUS 5248
- GEORGE WRIGHT**—Now's the Right Time  
Dot, DLP 25929
- TAMMY WYNETTE'S** Greatest Hits  
Epic, BN 26486
- LESLIE WEST**—Mountain  
Windfall, 4509
- PORTER WAGONER**—Me and My Boys  
RCA Victor, LSP 4181
- GERALD WILSON ORCH.**—Eternal Equinox  
World Pacific Jazz, ST 20160
- WILLIE & THE RED RUBBER BAND**—We're Comin'  
Up  
RCA Victor, LSP 4193
- DINAH WASHINGTON**—The Original Queen of Soul  
Mercury Wing, PKW 2-121
- TOMMY WILLS**—Soulful Moods of Man With a Horn  
Terry-Gregory, T-G 1005
- J.J. WORTHINGTON**—If I Should Touch You  
London, PS 546
- WOMB**—Overdub  
Dot, DLP 25959

## Y

- FRANKIE YANKOVIC**—Polka Dots  
RCA Victor, LSP 4182

# NEW CLASSICAL RELEASES

ARTIST—Title—LABEL & Number

## A

- APOLLO II**—We Have Landed On The Moon  
Capitol, SKAD 326
- A NEW SOUND FROM THE JAPANESE BACH SCENE**  
—Various Artists  
RCA Victor, VICS 1458
- AMERICA**—Philadelphia Orch. (Ormandy)  
Columbia, MS 7289

## B

- BIZET/ROUSSELL/D'INDY**—Cincinnati Symphony  
(Rudolf)  
Decca, DL 710162
- BACH: MASSES, BWV 233-236**—Various Artists/  
Bach-Collegium, Stuttgart  
Nonesuch, HC 73020
- BACH: CANTATA, BWV 213**—Various Artists/Bach-  
Collegium, Stuttgart (Rilling)  
Nonesuch, H 71226
- BEETHOVEN/HUMMEL: MANDOLIN MUSIC**—Scivitaro/  
Veyron-Lacroix  
Nonesuch, H 71227
- BRAMHS/SCHUMANN: GYPSY SONGS**—Gaechinger  
Kantorei (Rilling)/Galling  
Nonesuch, H 71228
- PAUL BUNYAN IN STORY AND SONG**—Ed Begley/  
Oscar Brand  
Caedmon, TC 1275
- BIZET: CARMEN FOR ORCH.**—Various Artists/Mor-  
ton Gould  
RCA Victor, VICS 1445
- BEETHOVEN: THE NINE SYMPHONIES**—Gewand-  
haus Orch. Leipzig (Konwitschny)  
Mercury Wing, SRW 6-19502
- BRAMHS: HAYDN VARIATIONS/HANDEL VARIATIONS**  
—Philadelphia Orch. (Ormandy)  
Columbia, MS 7298

## C

- CHOPIN: ETUDES OP. 10 & OP. 25**—John Browning  
RCA Red Seal, LSC 3072

## D

- DESPREZ: MISSA AVE MARIS STELLA/FOUR MOTETS**  
—University of Ill. Chamber Choir (Hunter)  
Nonesuch, H 71216
- DEBUTI**—Henry Mancini/Philadelphia Orch.  
RCA Red Seal, LSC 3106

## F

- FAMOUS THEATER COMPANY/HOLLYWOOD STUDIO  
ORCH.**—Tom Thumb  
United Artists, UAC 11062
- FAMOUS THEATER COMPANY/HOLLYWOOD STUDIO  
ORCH.**—Red Shoes  
United Artists, UAC 11063
- FAMOUS THEATER COMPANY/HOLLYWOOD STUDIO  
ORCH.**—King Midas/Rumpelstiltskin  
United Artists, UAC 11065
- FAMOUS THEATER COMPANY/HOLLYWOOD STUDIO  
ORCH.**—Heidi  
United Artists, UAC 11064
- FRENCH BALLET MUSIC**—Lamoureux Orch. (Etche-  
verry)  
Mercury Wing, SRW 18106

## G

- GRIMM: HANSEL & GRETEL**—Claire Bloom  
Caedmon, TC 1274

## H

- THE HISTORIC ORGAN**—Herzogenburg Monastery/  
Franciscan Church, Vienna (Herbert Tachezi)  
Telefunken, SAWT 9527-B EX
- HUMMEL/HAYDN/BOCCHERINI: SOLO CONCERTOS**  
—Schroeder/Leonhardt/Concerto Amsterdam  
(Schroeder)  
Telefunken, SAWT 9529 A EX
- HALLELUJAH CHORUS**—Mormon Tabernacle Choir  
(Condi)/Philadelphia Orch. (Ormandy)  
Columbia, MS 7292

## K

- KIPLING: THE MAN WHO WOULD BE KING**—An-  
thony Quayle  
Caedmon, TC 1258

## M

- MARK BROTHERS**—The Original Voice Tracks From  
Their Greatest Movies  
Decca, DL 79168
- MENDELSSOHN: DIE ERSTE WALPURGISNACHT**—  
Various Artists/Musica Aeterna Orch. (Waldman)  
Decca, DL 710164
- MONTEVERDI: TIRSI E CLORI, BALLET FOR FIVE  
VOICES & INSTRUMENTS**—Deller Consort  
RCA Victor, VICS 1438
- MAHLER: SYMPHONY NO. 1 IN D**—The Philadelphia  
Orch. (Ormandy)  
RCA Red Seal, LSC 3107
- MOZART OPERATIC & CONCERT ARIAS**—Leontyne  
Price/New Philadelphia Orch. (Adler)  
RCA Red Seal, LSC 3113
- THE MOOG STRIKES BACH . . . TO SAY NOTHING  
OF CHOPIN, MOZART, RACHMANINOFF, PAGANINI  
& PROKOFIEFF**—Hans Wurman

ARTIST—Title—LABEL & Number

- RCA Red Seal, LSC 3125  
**JOHN MILTON: PARADISE LOST BOOKS II & III**—  
Anthony Quayle  
Caedmon, TC 2034
- MUSIC OF THE SPANISH THEATER OF THE GOLDEN  
AGE**—N. Y. Pro Musica (White)  
Decca, DL 79436

## N

- NEW CONCERTOS FOR TRUMPET BY RAYMOND  
HANSON & WILLIAM LOVELOCK**—Robertson/ The  
Sydney Symphony Orch. (Post)  
RCA Victor, VICS 1437

## O

- 1968 INTERNATIONAL COMPOSITION AND INTER-  
PRETATION COMPETITION OF THE GAUDEAMUS  
FOUNDATION**—Various Artists  
Gaudeamus Foundation, 69001
- ORPHEUS IN HADES AND OTHER OFFENBACH FA-  
VORITES**—Arthur Fiedler/Boston Pops  
RCA Victor, VICS 1466
- ON THE BEAUTIFUL BLUE DANUBE**—N. Y. Philhar-  
monic (Bernstein)  
Columbia, MS 7288

## P

- PALESTRINA: VENI SPONSA CHRISTI**—Choir of St.  
John's College, Cambridge  
Argo, ZRG 578
- PUCCINI: MANON LESCAUT**  
RCA Victor, VIC 6027

## R

- REGER: MILLER VARIATIONS**—Hamburg State Phil-  
harmonic (Kellberth)  
Telefunken, SLT 43064 B
- ROEM: SOME TREES/SONGS/WARD-STEINMAN:  
SAPPHO**—Curtin/Wolff/Gramm/Various Artists  
CRI, CRI 239 USD
- RAMEAU: BALLET SUITE FROM THE OPERA "ELES  
INDES GALANTES"**—Collegium Aureum  
RCA Victor, VICS 1456

## S

- SACRED SONGS AND INSTRUMENTAL MUSIC OF  
LUTHER'S TIME**—Early Music Quartet  
Telefunken, SAWT 9532 B EX
- SCHUETZ/SCHNEIDER/SCHNEIDER: VOICES AND BRASS**—  
Purcell Chorus of Voices/Philip Jones Brass En-  
semble (Leppard)  
Chorus of Voices/Philip Jones Brass Ensemble  
(Leppard)  
Argo, ZRG 576
- WALTER M. SCHIRRA JR.**—Apollo II: Flight to the  
Moon  
Bell, Bell 1100
- SONATAS FOR LUTE & HARPSICHORD**—Julian  
Bream/George Malcolm  
RCA Red Seal, LSC 3100

## T

- THOMAS: A BOY GROWING UP Record One**—Emlyn  
Williams  
Argo, RG 546
- THOMAS: A BOY GROWING UP Record Two**—Emlyn  
Williams  
Argo, RG 547
- TIPPETT: A CHILD OF OUR TIME**—Various Artists/  
Royal Liverpool Philharmonic (Pritchard)  
Argo, ZDA 19/20
- TAKEMITSU: ASTERISM FOR PIANO & ORCH.**—  
Toronto Symphony Orch. (Ozawa)  
RCA Red Seal, LSC 3099
- TCHAIKOVSKY: THREE GREAT BALLETS**—Minne-  
apolis Symphony (Dorati)  
Mercury Wing, SRW 3-19503

## U

- THE UNIQUE ART OF ANDRES SEGOVIA**  
Decca, DL 710167
- UNFORGETTABLE VOICES IN UNFORGOTTEN PER-  
FORMANCES FROM THE GERMAN OPERATIC REPER-  
TOIRE**—Various Artists  
RCA Victor, VIC 1455

## V

- VIVALDI/SAMMARTINI/TELEMANN: RECORDER CON-  
CERTOS**—Bruggen/Concentus Musicus, Vienna (Har-  
nncourt/Bruggen)  
Telefunken, SAWT 9533 B EX
- VERDI: AIDA**—Various Artists/Rome Opera Orch &  
Chorus (Perleas)  
RCA Victor, VIC 6119

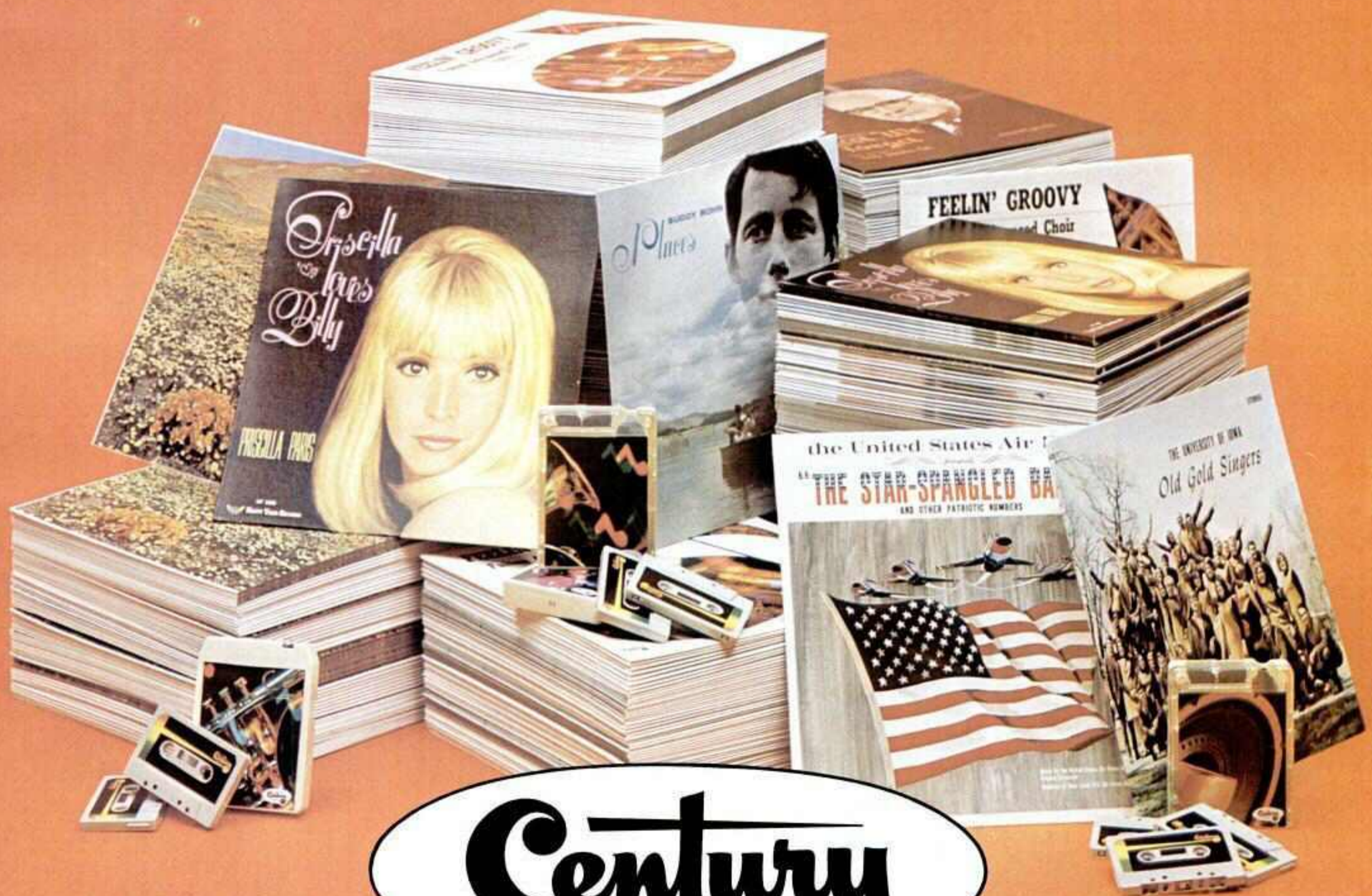
## W

- WALT WHITMAN: EYEWITNESS TO THE CIVIL WAR**  
—Ed Begley  
Caedmon, TC 2040
- WUORINEN: TIME'S ENCOMIUM**—Columbia-Prince-  
ton Electronic Music Center  
Nonesuch, H 71225
- WAGNER: GREAT ORCHESTRAL HIGHLIGHTS FROM  
THE RING OF THE NIBELUNGS**—Cleveland Orch.  
(Szell)  
Columbia, MS 7291



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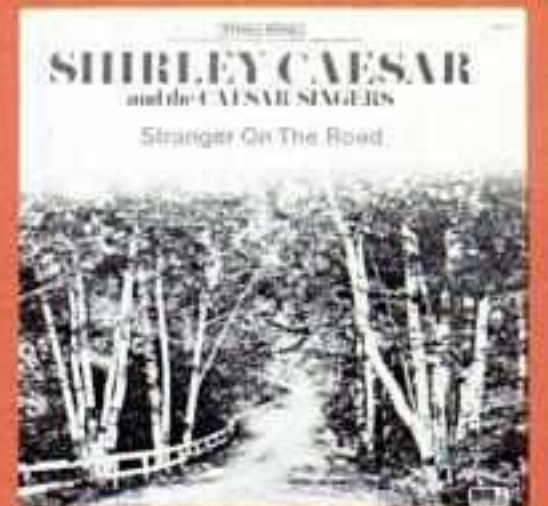
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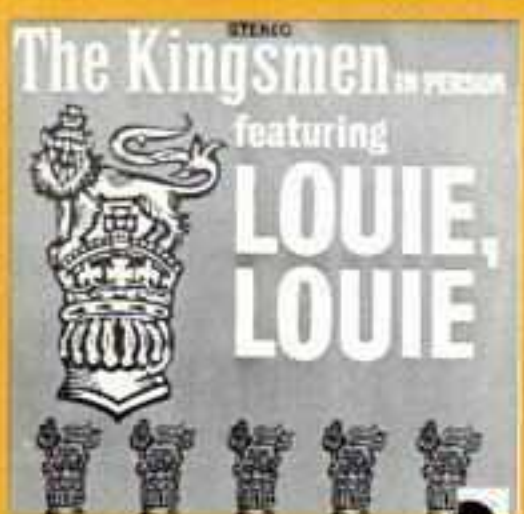
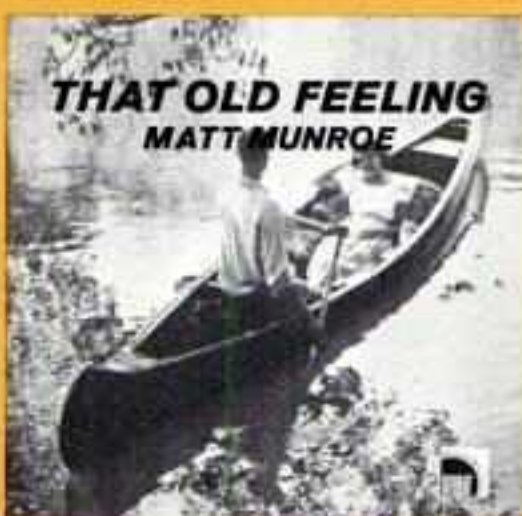
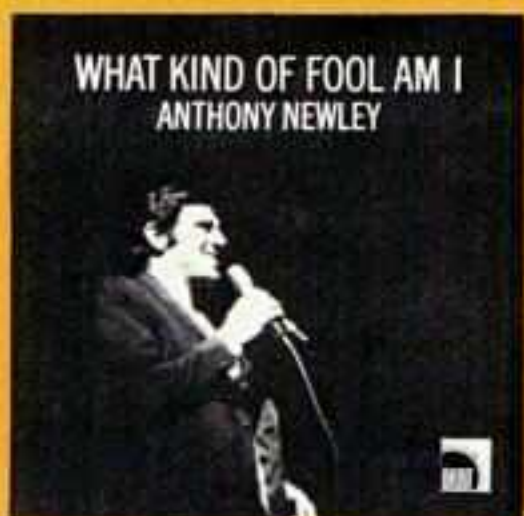
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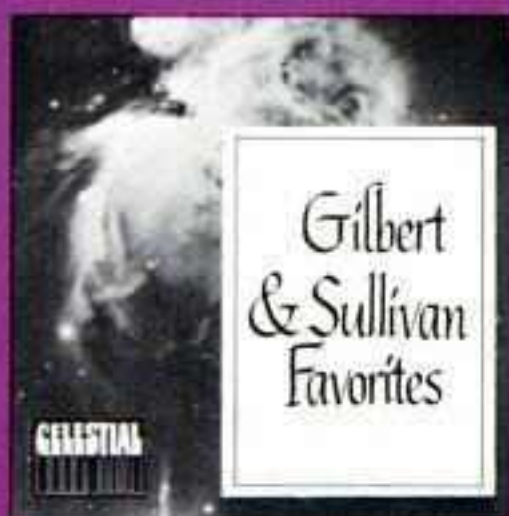
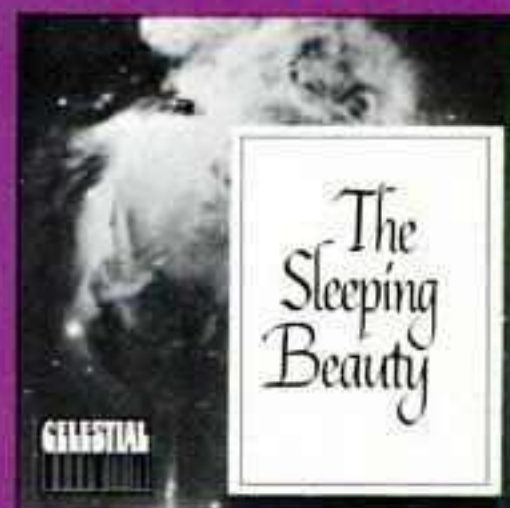
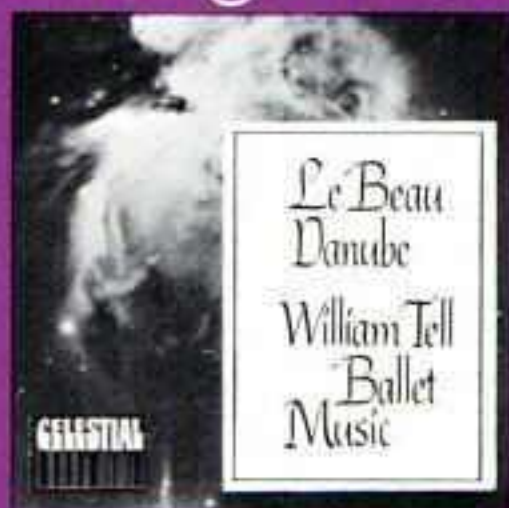


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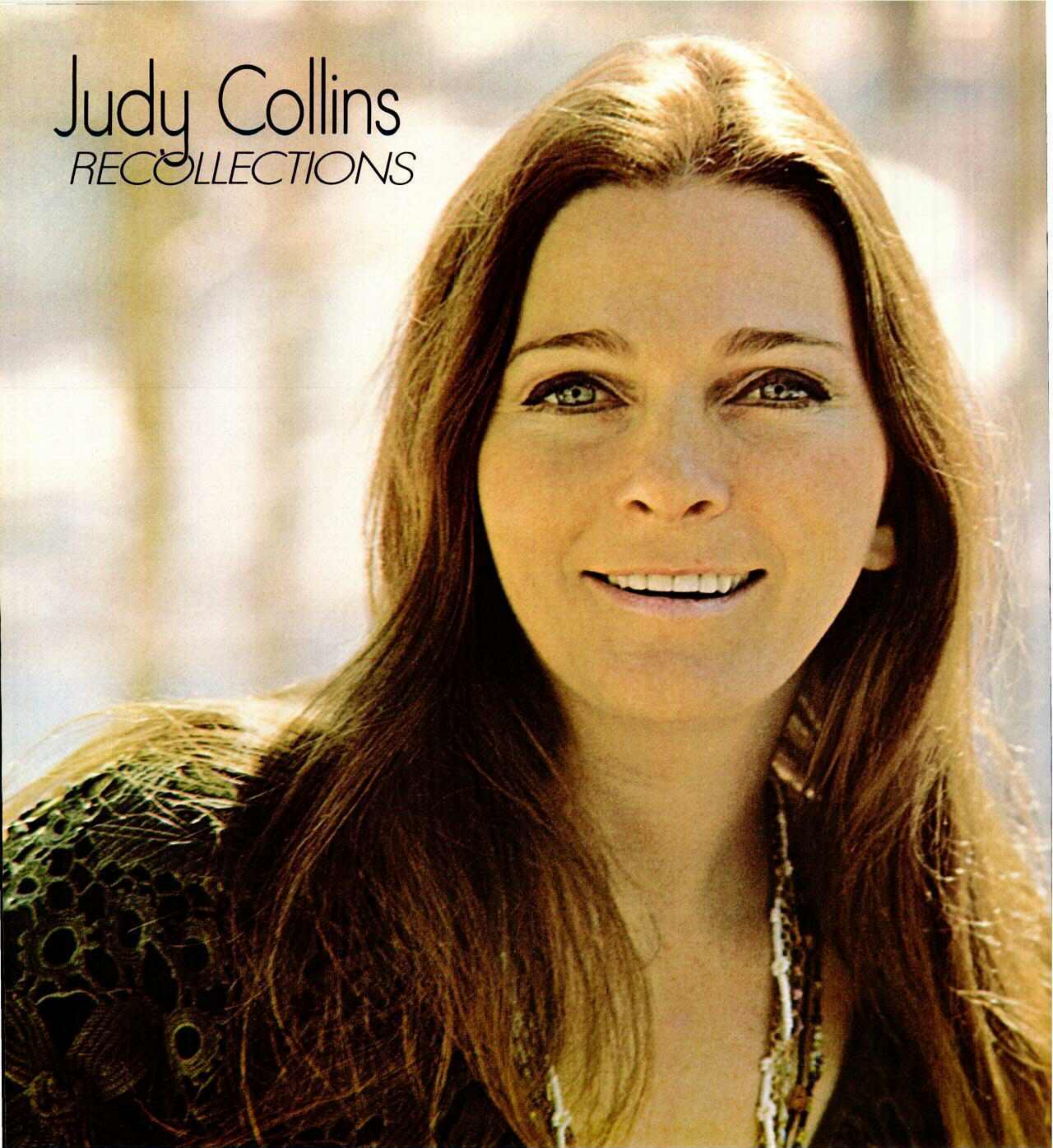
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# Canadian News Report

## Rock 'History' Battle on Toronto Radio Stations

TORONTO—The city's Top 40 radio battle between CKFH and CHUM entered yet another controversial phase this week when CKFH announced plans to suspend regular programming throughout the Labor Day weekend. During that period, CKFH

will present a 49-hour "History of Rock 'n' Roll." CHUM has already been airing the CHUM "History of Rock 'n' Roll" each evening this week.

The CKFH program was created in Los Angeles by Bill Drake. CHUM's 28-hour presentation is basically a collection of old hit records. It was produced by CHUM and has been offered free to other stations in Canada.

The CKFH program runs 48 hours, but the station is adding an extra hour on the growth and future of pop music made in Canada.

## Capitol Inks Edward Bear

TORONTO — Continuing its expansion into the Canadian talent scene, Capitol Records of Canada has signed rock group Edward Bear.

Capitol outbid several other companies to sign Edward Bear, a three-piece band comprising drummer - singer Larry Evoy, guitarist Danny Marks and organist Paul Weldon. The signing was made after Edward Bear had performed with Led Zeppelin at a Rock Pile concert.

Several tracks have been cut, reported Capitol's a&r director Paul White, and a single release is expected in two to three weeks. An album will follow

(Continued on page 101)

## EARLY THOMAS TAPES ISSUED

TORONTO—Decca Records has purchased old tapes by singer David Clayton Thomas from Roman Records, dubbed in brass accompaniment and created a new album set for national release in Canada, Monday (1). The tapes were recorded by the singer in the mid-sixties, before he joined Blood, Sweat & Tears as the group's lead singer last year.

Titles included in the album are "Boom-Boom," "I Got a Woman," "Who's Been Talking?" "Tobacco Road" and "Done Somebody Wrong."

## Canadian Disk Companies Face a Personnel Drought

TORONTO — Canadian record companies, especially in this city, are having a tough time finding suitable staff. At one point, two weeks ago, six companies were looking for people, mainly in a promotional capacity.

One record company executive said: "The situation has never been this bad before. It's simply impossible to find the right people at the moment."

The shortage has been caused by a number of factors — a flood of resignations and dismissals, and the entrance into the record business by tape companies.

Tape companies have been snapping up key people from record companies. Quality Records, Ltd., for example, has lost two important promotional executives within a few weeks. Ed Lawson went to GRT of Canada as national promotion and a&r manager, and John Dee Dris-

(Continued on page 102)



AT THE POLYDOR Convention, left to right, top row: Winfried Birkenfeld, label chief for European Products; Ken Graydon, sales rep Ontario Branch; David Garneau, label chief for U.S. Products; Don Ullman, sales rep Manitoba; Bob Lorrain, sales rep Tape Division. Second row: Gary Ross, sales rep Maritime Provinces; Peter Behnke, sales rep Vancouver Branch; Jean-Marie Janson, personal assistant to Exon. Third row: Dieter Radecki, branch manager, Ontario; Ralph Smith, sales rep Ontario; John Turner, Ontario Promotion Manager; Andre Gauthier, sales rep Quebec Branch. Fourth row: George Cooper, branch manager for Western Canada, Ben Healy, sales rep for Sask. & Alta. Fifth row: Rudy Assaly, head of Tape Division; Peter Horvath, sales rep Ontario Branch; Sixth row: Vas Pollakis, classical marketing manager, Gaston Careau, branch manager, Quebec & Maritimes, Michele Latour, sales rep Quebec branch. Seventh row: Gilles Marchand, classical marketing manager, Guy Bertrand, general marketing manager. Eighth row: Diane Whittaker, secretary to Frank Henry, John Mitchell, sales rep Quebec branch. Ninth row: Frank Henry, national sales manager. Tenth row: Lori Bruner, national promotion manager, Dieter Bliersbach, executive commercial director, Fred Exon, managing director of Polydor Records Canada; Werner Triepke, in charge of Hamburg Management for Canada.

## Billboard Canada's Top Singles

| This Week | Last Week | TITLE, Artist, Label & Number  | Weeks on Chart |
|-----------|-----------|--|----------------|
| 1         | 1         | HONKY TONK WOMEN<br>Rolling Stones, London 910   | 5              |
| 2         | 2         | A BOY NAMED SUE<br>Johnny Cash, Columbia 44944   | 4              |
| 3         | 3         | SUGAR SUGAR<br>Archies, RCA 1008   | 3              |
| 4         | 7         | GIVE PEACE A CHANCE<br>Plastic Ono Band, Apple 1809                                    | 4              |
| 5         | 9         | GREEN RIVER<br>Creedence Clearwater Revival, Fantasy 625                               | 3              |
| 6         | 4         | IN THE YEAR 2525<br>Zager & Evans, RCA 74-0174   | 9              |
| 7         | 6         | SWEET CAROLINE<br>Neil Diamond, UNI 55136  | 8              |
| 8         | 8         | LAUGHING<br>Guess Who, RCA 74-0195   | 7              |
| 9         | 19        | LAY LADY LAY<br>Bob Dylan, Columbia 44926  | 2              |
| 10        | 5         | PUT A LITTLE LOVE IN YOUR HEART<br>Jackie DeShannon, Imperial 66385                    | 6              |
| 11        | 10        | SOUL DEEP<br>Box Tops, Mala 12040  | 3              |
| 12        | 12        | POLK SALAD ANNIE<br>Tony Joe White, Monument 1104                                      | 7              |
| 13        | 15        | GET TOGETHER<br>Youngbloods, RCA 9752  | 4              |
| 14        | 14        | TRUE GRIT<br>Glen Campbell, Capitol 2573   | 2              |
| 15        | 13        | MARRAKESH EXPRESS<br>Crosby/Stills/Nash, Atlantic 2652                                 | 3              |
| 16        | 16        | WORKIN' ON A GROOVY THING<br>Fifth Dimension, Soul City 776                            | 3              |
| 17        | 18        | BARABAJAGAL<br>Donovan With the Jeff Beck Group, Epic 5-10510                          | 3              |
| 18        | 11        | RUBY, DON'T TAKE YOUR LOVE TO TOWN<br>Kenny Rogers and the First Edition, Reprise 0829 | 9              |
| 19        | —         | EASY TO BE HARD<br>Three Dog Night, RCA 4203   | 1              |
| 20        | 20        | I'D WAIT A MILLION YEARS<br>Grassroots, RCA 4198                                       | 2              |

Billboard SPECIAL SURVEY For Week Ending 9/6/69

## Canadian Executive Turntable

A number of disk jockeys and newscasters are on the move in Toronto. Steve O'Brien, formerly with WIBG, Philadelphia and WKNR, Detroit, has joined CKFH. . . . Bud Reilly of CHUM now with CKFH 20-20 News. . . . Brian Skinner left CHUM to write for Canadian and U.S. television, act with CBC and is also considering the possibility of doing a two or three-hour local radio show. Roger Ashby from CKOC, Hamilton, replaced Skinner. . . . Dan Chevette, formerly with CHNO, Sudbury, now with CKFM. . . . John Rody, once with WIBG, Philadelphia, and DWRC, Hartford, has taken over the 6:30-10 a.m. spot on CKFH held by Don Daynard. . . . Glen Walters of CKFH has joined WABC in New York. Marvyn Walsh Jr. left the CBC to do part-time work at CHFI before entering the teaching profession. . . . John Murray moved from CKWS, Kingston to CKOC in Hamilton. . . . Bill Ballentine recently appointed vice-president and station manager of CKFM.

## New Brand LP

TORONTO — The Compo Co. will bring folksinger Oscar Brand back to the recording scene after a seven-year absence with a new album, "Live on Campus," soon to be released.

Brand's LP was taped live during a concert at MacDonald College near Montreal. Compo will launch the album with a special nationwide promotion campaign.

## Billboard Canada's Top Albums

| This Week | Last Week | TITLE, Artist, Label & Number                                   | Weeks on Chart |
|-----------|-----------|---|----------------|
| 1         | 1         | JOHNNY CASH AT SAN QUENTIN<br>Columbia CS 9827 (S)              | 7              |
| 2         | 2         | BLOOD, SWEAT & TEARS<br>Columbia CS 9720 (S)                    | 16             |
| 3         | 4         | NASHVILLE SKYLINE<br>Bob Dylan, Columbia KCS 9825 (S)           | 16             |
| 4         | 3         | CROSBY/STILLS/NASH<br>Atlantic SD 8229 (S)                      | 5              |
| 5         | 5         | LED ZEPPELIN<br>Atlantic SD 3216 (S)                            | 16             |
| 6         | 7         | HAIR<br>Original Cast, RCA LOC 1150 (M); LSO 1150 (S)           | 16             |
| 7         | 11        | SOFT PARADE<br>Doors, Elektra EKS 75005 (S)                     | 3              |
| 8         | 8         | SMASH HITS<br>Jimi Hendrix Experience, Reprise MS 2025 (S)      | 3              |
| 9         | 6         | THIS IS TOM JONES<br>Parrot PAS 71028 (S)                       | 9              |
| 10        | 13        | IN-A-GADDA-DA-VIDA<br>Iron Butterfly, Atco SD 33-250 (S)        | 15             |
| 11        | 14        | BAYOU COUNTRY<br>Creedence Clearwater Revival, Fantasy 8387 (S) | 16             |
| 12        | 9         | GREATEST HITS<br>Donovan, Epic BNX 26439 (S)                    | 16             |
| 13        | 10        | TOMMY<br>Who, Decca DXSW 7205 (S)                               | 11             |
| 14        | 18        | CLOUDS<br>Joni Mitchell, Reprise RS 6341 (S)                    | 11             |
| 15        | 12        | 2525 (Exordium & Terminus)<br>Zager & Evans, RCA 4214 (S)       | 5              |
| 16        | 19        | FELICIANO/10 TO 23<br>Jose Feliciano, RCA Victor LSP 4185 (S)   | 4              |
| 17        | 17        | ROMEO & JULIET<br>Soundtrack, Capitol ST 2993 (S)               | 15             |
| 18        | 15        | AGE OF AQUARIUS<br>Fifth Dimension, Soul City SCS 92005 (S)     | 12             |
| 19        | —         | AT FOLSOM PRISON<br>Johnny Cash, Columbia CS 9639 (S)           | 3              |
| 20        | 20        | ARETHA'S GOLD<br>Aretha Franklin, Atlantic SD 8227 (S)          | 2              |

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# International News Reports

## Shake-Up Within U.K. Philips A & R

LONDON — The reorganization of British Philips' a&r structure which has abolished the traditional setup of separate production divisions for the Philips and Fontana labels, marks the first stage in a drive by the company to become a serious contender in the market for independently produced material.

The move has been engineered by newly appointed mar-

keting manager Olav Wyper, whose aim is to extend the company's dealings with outside production units.

In a clean sweep, Wyper has abolished an established and frequently competitive system which involved separate production and administration for each label.

Jack Baverstock is breaking an 11-year association with Fontana, while Philips a&r chief John Franz becomes the company's only staff producer. In future Franz will make records for release on all labels, including the Wing budget line.

What Wyper has created is a situation where in future there will be a clear delineation between the duties of producers and administrators.

Dick Leahy, formerly a member of the production staff and the company's specialist in contemporary music, will, in his new capacity as singles coordinator, not be a record-maker. Whoever lands the job as manager of the a&r division will not be called upon to produce disks either.

"It is basically true that Philips has relied very heavily on its own departments to produce the bulk of material and has not had the flexibility to select material from the marketplace," Wyper said.

"In recent years perhaps the most exciting and creative producers have been those who have liberated themselves from the clutches and control of large recording companies. It is those people with whom we must make contact and from whom we must get repertoire."

"We are in negotiation with individual producers as well as independent production offices. We will maintain a permanent relationship with a small number of independent producers as individuals on whom we will call to handle material, that we will originate, according to their specialist qualifications."

Wyper explained that the function of the staff production department will be to make records for release on all labels in the group. He added that Franz will continue to handle his existing artists together with any new talent that he signs, and that by freeing him from administrative duties his ability and experience will be utilized on a wider range of repertoire.

Label allocation of internally originated product will be decided by the a&r manager in conjunction with Franz and by either Leahy or album coordinator Mike Everitt if it is not a house recording.

Control of a&r, said Wyper, will be vested in people whose main function will be to exert commercial objectivity allied to high degree of creativity and market awareness.

The switch of folk and jazz specialist Terry Brown from Philips to Polydor does not mean that Philips will be pulling out of its investment in these two areas completely, stressed Wyper.

"It is a question of priorities," he said. "Our first priority is to compete more effectively in the pop business and only a very healthy and successful company can afford to specialize in limited market repertoire."

Wyper predicted that the first

## EMI Acquires Keith Prowse Via Stock Buy

LONDON — EMI has obtained a 100 percent interest in the Keith Prowse music publishing group by acquiring shares held by Rediffusion Holdings, a subsidiary company of Rediffusion, and by a director of the KPM group.

KPM and EMI's existing music publishing company, Ardmore and Beechwood, will continue to be run as separate companies.

EMI group director, Len Wood, who also heads Ardmore and Beechwood, said that KPM's non-executive directors, who include Paul Adorian, Leslie McDonnell and Martin Soames, would be replaced by EMI personnel. Wood added that it was probably that he would become chairman of KPM and that EMI Records managing director, Ken East, and the company's secretary, Humphery Tilling, would join the KPM board.

The KPM board includes managing director Jimmy Phillips, his son Peter, and Pat Howgill. Wood said Phillips would continue to act as managing director and that all KPM staff would retain their jobs.

The deal means that, in addition to KPM, EMI also acquires Nikmar Estates, whose wholly owned subsidiary, The House of Music, is a leading distributor in the musical instrument field. KPM also includes the Peter Maurice music publishing company, with which it merged in 1958.

## Eino Hietanen Is Dead at 59

HELSINKI—Eino Hietanen, former managing director of Sahkoliikkeiden, who retired from his post April 15, has died at the age of 59.

Hietanen began his career in the music industry in 1936 and in 1945 was appointed managing director of Sahkoliikkeiden, a post he occupied for 24 years. He was also managing director of his own companies, Sahkemies Oy, Akku Oy and Kaapeliteollisuus Oy. Under the leadership of Hietanen, Sahkoliikkeiden became the biggest wholesale enterprise in the electrical field.

## Rio Shows in Vacant Stores

RIO DE JANEIRO—Brazilian artists have hit on new and economic way of boosting their record sales—by giving shows in small makeshift theaters in residential neighborhoods.

The theaters are set up in vacant stores, seating between 300 and 400 people. Recently singers Elza Soares, Elis Regina and Maria Bethania and pop group, Los Mutantes all appeared in this type of format.

effects of the changes will be felt "certainly before the end of the year," but that they had been planned for a long-term improvement which would become more clearly evident next year and in 1971.

## RIO FEST STARTS SEPT. 25 WITH KENTON, MANCINI

RIO DE JANEIRO—Augusto Marzagao, director of Rio's annual Popular Song Festival, announced that guests at this year's affair will include George Harrison, musical director Frank Pourcel, Stan Kenton and Henry Mancini.

Marzagao returned from a European trip for final preparations on the festival which starts with the Brazilian contest Sept. 25. The International contest follows Oct. 2-5.

U.S. contestant will be singer Thelma Houston, who will sing material by writer Jim Webb.

Color TV transmission of the international event will be taken by Germany, U.K., France, Italy, Austria, Holland, Belgium, Sweden and Switzerland. European socialist countries will see the festival in black and white. ABC is reported to be considering showing a TV film of the festival in the U.S.

## U.K. Polydor Trims Prices of Cassettes

LONDON — Polydor will make a major entry into the cassette market next month with the release of 100 titles covering a full range of product.

In anticipation of an upward trend in tape sales, Polydor has taken an industry lead in slashing prices. The new recommended price for pop releases will be \$5.70, a reduction of 84 cents on the existing cost. Classical cassettes will be priced at \$5.94.

General marketing manager Alan Bates said, "Our target is a catalog of 150 titles this year and we aim as soon as possible—probably by the end of the year—to have simultaneous release of albums and cassettes."

"Next year we will consolidate on existing material and then go forward again with another big program. We really believe in the future of cassettes in a big way."

The 100 titles will be taken from the pop, jazz and classical material available on Polydor and its associated labels, Atlantic Buddah, Elektra, Riverside, Track, Marmalade and Storyville. They will include recordings by Led Zeppelin; Crosby, Stills and Nash; Aretha Franklin, the Edwin Hawkins Singers, Ohio Express, Julie Driscoll with the Brian Auger Trinity, Chris Barber, the Doors, the Incredible String Band, Love, the Who, Jimi Hendrix Experience, Bee Gees.

The release has been planned by a new cassette division headed by Sandor Kurucz.

The cassettes will be backed by a high-powered sales campaign, which will offer dealer incentive schemes. Details will be announced later.

Bates said that the price reduction had been made possible by streamlining of the duplicating process at the Phonodisc factory and by greater amortization of costs resulting from the anticipated sales upbeat. He added that he believed a move toward cheaper cassettes was essential to enable them to be marketed competitively.

So far, Polydor U.K. has stayed conspicuously out of the cassette market, and has released only a comparatively small amount of material.

"We are one of the last of the Polydor companies to undertake a major effort in this area," agreed Bates. "The reason we have stayed out so far is because of difficulties in getting the price down and making cassette a marketable commodity."

"Additionally, the company here has had such an enormous growth, it is only now that we feel able to cope with selling taped music properly."

Now that Polydor has gone for cassettes in a big way, will it follow the developing market pattern of complementing them with 8-track stereo releases? "We are fully aware of market trends and intend to keep abreast of developments," said Bates.

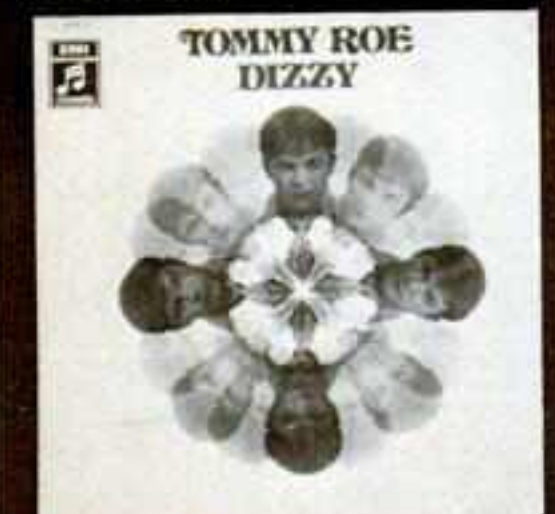
Philips is also reducing the prices of its cassettes to the same levels and is considering releasing twin-pack cassettes.



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ITALY



# European Tradesters Mounting Campaign on 8-Track Market

• Continued from page 1

turers has been the lack of any full-scale production activity in Europe for cartridge players.

Italy was the first major country to enter the cartridge market on a substantial basis, largely because of the massive promotion of Voxson which now claims to have 95 percent of the Stereo 8 player market in Italy.

Voxson, which expects to be producing 300,000 auto players a year by mid-1970, has increased its sales in Europe by 300 percent in the last year, principally in Common Market countries.

But until now, Britain and the other six countries of the European Free Trade Association (EFTA), have been largely dependent on imported players and, apart from the exception of Norway, where more than 150,000 cartridges are expected to be sold this year for the 35,000 player units in use, cartridge production has been minimal.

However, with the Motorola Automotive Products Ltd. factory at Stotfold, 80 miles from London, swinging into full production of cartridge players for Britain and the EFTA nations, the record companies are preparing large-scale programs of cartridge releases for the fall. (Billboard Aug. 16).

Motorola is launching its European campaign Sept. 24 with a \$300,000 promotion program which will embrace advertising in the national and motoring press, point-of-sale publicity, car stickers and trade incentive schemes.

### Demonstrations

In addition, a Motorola demonstration team will visit key areas in the U.K. prior to the October Motor Show, calling at London, Liverpool, Belfast, Glasgow, Manchester, Leeds, Newcastle, Nottingham, Coventry, Birmingham, Cardiff, Bristol and Southampton. The company is creating a distributive chain of 300 auto-electrical specialists to handle its players and is building up to an annual production of 50,000 units a year.

At a press conference here Aug. 21 to announce the campaign, Motorola's British marketing director, Robin Bonham Carter, said that the initial sales effort would be aimed exclusively at the motorist. He pointed out that the car radio market in Britain had remained static in recent years, with only 26 percent of cars having a radio installed.

Motorola's unit will retail at a recommended \$95.80 but this — and the recommended price of cartridges (currently about \$4.80)—is expected to drop significantly as production and sales augment. Motorola will market a series of models, and by the middle of next year expects to have available a miniaturized version of the combined radio and tape cartridge player already marketed in the states. Carter said that the Motorola operation had met with great enthusiasm and encouragement from the British record industry and, in testimony to this, John Collins, RCA's recorded tape manager, who was present at the conference, said that RCA would be increasing its program of 8-track cartridges from 48 titles to 78 this month.

By the end of the year there would be more than 100 available and RCA would be releasing new titles at the rate of four or five a month. He anticipated that sales per cartridge player in Britain would average out at seven.

### No Direct Tie

Collins emphasized that there was no direct tie-up between Motorola and RCA, but RCA welcomed the Motorola operation and planned to give it full support. At present RCA's 8-track tapes are imported from Indianapolis and Rome (where the plant has a production capacity of one million cartridges annually). Other cartridges are being custom-duplicated in Britain by Tempo Tapes. But Collins indicated that as the market expanded, it was probable that RCA would set up its own duplicating facilities in Britain.

Both speakers pointed out that the prerecorded tape situation in Europe was the reverse of that prevailing in America, where cartridges had preceded the introduction of the musicassette.

"But," said Collins, "we don't really feel that cartridges and cassettes are in competition," and Bonham Carter claimed that the cassette, using 1/8-inch tape at 1 7/8 i.p.s. lacked the sound quality of 1/4-inch cartridge tape at 3 3/4 i.p.s. He said it was significant that Philips was marketing Stereo 8 in the states and added, "I know they are thinking of it in Europe now."

Said Collins, "There is room for both configurations in Europe, and, in fact, cassettes could well act as a stimulus to cartridge sales. In any case, whichever way the market goes, you can be sure that RCA will be there."

At least the 8-track system in Europe will have no competition from the 4-track configuration which, most authori-

ties agree, is virtually dead this side of the Atlantic. At present there are estimated to be between 15,000-20,000 cartridge players in use in Britain, but Bonham Carter said he thought this figure would have grown to 50,000 by the end of 1970.

### No Exchange Plan

Asked whether RCA in Britain would be considering a cartridge-exchange scheme such as that operated in Italy by the state-controlled oil company, AGIP, in conjunction with RCA-Rome, Collins said this was not in his mind at the present time because of certain special problems associated with such a scheme in Britain. But marketing 8-track cartridges on a big scale would entail outlets other than the conventional ones and it was essential that, wherever players were sold, cartridges were available. Bonham Carter said he was anxious that an exchange scheme be introduced into Britain. "It would revolutionize the whole thing," he said.

One scheme under consideration by Motorola to promote the concept of in-car stereo music is a deal with a leading car-for-hire company in Britain to have Motorola units installed in its fleet.

Collins said apart from the lack of a major manufacturer in Britain, the cartridge market's expansion hitherto had been inhibited first by devaluation (which hit imported cartridges) and then by the savage imposition of 55 percent purchase tax on cartridges. "But the advent of Motorola's manufacturing facility in the U.K. has more than compensated for this," he added.

With Decca, EMI, RCA, CBS and Oye and their affiliates and licensees in continental Europe ready to roll with strong tape cartridge programs this fall, Stereo 8 is at last off the launching pad in Europe.

# Budapest's 11th Musical Weeks to Open Sept. 25

BUDAPEST—The 11th Budapest Musical Weeks will open Sept. 25, eve of the anniversary of the death of Bela Bartok, with a concert by the Hungarian State Symphony Orchestra under Janos Ferencsik and will feature "Music for Strings, Percussion and Celeste" by Bartok, Kodaly's Concerto, and Bartok's "Third Piano Concerto" played by young Hungarian virtuoso pianist Gyula Kiss.

The Vienna Philharmonic under Karl Boehm will give two concerts, one dedicated to the works of Mozart, and there will be two concerts by the Cracow Philharmonic Orchestra and Chorus conducted by Jerzy Katlewicz, with works by Pendernecki and Mozart.

Also featured will be the chamber ensemble I Musici from Rome and the Dresdner Statsskapelle under Herbert Kegel presenting Beethoven's Fifth and Ninth Symphonies.

American pianist Andre Watts will give a solo piano recital

and will also play with the Hungarian Radio and Television Symphony Orchestra under Gyorgy Lehel. Other piano recitals will be given by Scandinavian pianist Kjell Baekkelund and by Hungarians Annie Fischer, Erzsabet Tusa and Aniko Szegedi. Hungarian cellist Laszlo Mezo will also perform during the festival and other conductors featured will include Lovro von Maticic, Lamberto Gardelli, Miklos Erdelyi, Miklos Forrai, Gyula Nemeth and Erwin Lukacs.

# Wins Hungary Song Festival

BUDAPEST — The comedy song "I'm Not Quite Crazy" by Robert Lovas and Ivan Szenes, performed by Janos Koos, won the Fourth Hungarian Song Festival at the Erkel Theatre here Aug. 16.

Second was "I Would Like to Travel Around the World" by Julia Majlath and Tibor Kalmár Jr., sung by Terez Harangozo.

In addition the international jury, which included BBC executive Kenneth Baynes, Austrian singer Udo Jurgens and Billboard European Director Andre de Vekey, awarded the prizes for outstanding performances to Jana Koncz, Kati Kovacs and Gyorgy Korda.

More than 1,600 songs were originally submitted for the festival, sponsored by Hungarian radio and television. These were reduced to 60 for the semifinals; 18 of these reached the final.

The event was seen or heard by more than 150 million people through radio and TV links with Austria, Belgium, Bulgaria, Czechoslovakia, East Germany, Britain, Poland, the Soviet Union, Switzerland and Yugoslavia. Qualiton has released records of all 60 semifinal songs.

# English MCA, Astor in Deal

CLAYTON, Australia — Astor Records, a division of Electronic Industries, Ltd., has obtained manufacturing and distribution rights for certain material from the English MCA Record catalog and the Uni catalog. The deal was negotiated with Ron Brown, vice-president of MCA America.

Material from these catalogs will be released in Australia on the MCA label. Astor also will obtain Australian and New Zealand rights from Jan. 1, 1970 for the American Decca and Kapp group of labels, which are wholly owned subsidiaries of MCA, Inc., of the U.S.

# Czech Music Instrument Firm Prophesies Expansion

LONDON — Now that the Czechoslovakian Musical Instrument Co. is able to negotiate direct with potential importers throughout the world—its overseas trade was formerly handled exclusively by the Artia Foreign Trade Corporation—it expects to achieve a dramatic increase in overseas sales in the next few years.

The company's managing director, Vladislav Kopta, in London for the Musical Instrument Trade Fair (Aug. 17-21) made this clear in a special interview with Billboard.

CMI already exports 70 percent of its production—which ranges through the whole gamut of musical instruments from harmonicas to church organs, from recorders to concert grand pianos—and its total output over the last five years has increased by 100 percent.

Forty percent of the company's turnover comes from sales of Petrov upright and grand pianos, and exports of pianos have increased by 85 percent in the last five years, with Holland, Italy, Mexico, Sweden, Norway and the Soviet

Union as the principal customers.

Kopta said that the company's factory at Hradec Kralove—about 80 miles from Prague—is currently producing 25,000 pianos of all kinds a year and its expertise in piano manufacture dates back to 1864 when the Petrov company was founded.

At present the company's sale director is on a two-month tour of South America where Petrov pianos enjoyed considerable popularity before the war. And to stimulate U. S. sales, CMI plans to exhibit for the first time its woodwind and brass instruments at the Chicago Musical Instrument Fair next summer.

Said Kopta: "At present, exports of pianos to America are inhibited by the high rate of duty levied and we very much hope this will be reduced in due course."

CMI has always made a point of working closely with musicians and it has recently produced a complete new range of saxophones incorporating many modifications suggested by leading saxophone players. Modifica-

tions have also been made to Petrov pianos as a result of recommendations by a special committee of pianists.

### Sponsors Fest

CMI sponsors the annual Prague Jazz Festival and every musician appearing in the event is given the opportunity to try a CMI instrument and to give his opinion on its quality. The company also sponsors the enormously successful Amati Brass Band which won the International Brass Band Contest in Holland in 1966.

An important element of CMI's production is the range of children's instruments which are made with a view to stimulating young people's interest in making their own music. These are produced in three categories—those for pre-school age, those for schoolchildren in the 1st to 4th grades and those for older children which come with simple tutors.

To stimulate exports, CMI also stages piano competitions in foreign countries offering a Petrov piano as first prize. "We do this in the knowledge," says

(Continued on page 102)

# PHILHARMONIC ON ASIA TOUR

SINGAPORE—The London Philharmonic Orchestra begins a one-month Asian tour here with concerts Sept. 13-14.

Other dates are Hong Kong, Sept. 17-18; Manila, Sept. 20-21; Seoul, Sept. 23-24; and Japan, Sept. 25-Oct. 8.

Principal conductor on the tour will be Bernard Haitink, under whom the orchestra will play in Japan. Other conductors on the tour are John Pritchard and Jerzy Semkow.

# Capitol Inks Bear

• Continued from page 99

shortly. White said that the group is being produced by TUFT and engineered by Terry Brown. Brown worked the board on the Motherlode U.S. hit, "When I Die."

White also announced that Capitol had signed Anne Murray, a Halifax vocalist who was discovered on "Sing-a-long Jubilee."



## From The Music Capitals of the World

### BRUSSELS

RCA artist Clodagh Rodgers was in Brussels to promote her latest single "Goodnight Midnight" on radio and television. RCA, which has Elvis Presley and Zager and Evans at first and second places, respectively, in the Belgian chart, is giving strong promotion to "Goodnight Midnight" and will shortly release Miss Rodgers' album, "Together." . . . Barclay is negotiating to bring Wilson Pickett and Aretha Franklin to Belgium for the first time. . . . Next meeting of the committee of the International Federation of Festival Organizations (FIDOF) has been set for Antwerp Nov. 2 during the Radio and Television Exhibition. . . . Gramophon has acquired distribution in Belgium of the United Artists label. . . . To tie in with the Bilzen Festival, sponsored by HUMO, Belgian record companies made special releases of product by Marsha Hunt, Aynsley Dunbar, Retaliation, the Soft Machine, Ekseption, Blossom Toes, Taste, Bonzo Dog Band, Deep Purple, Brian Auger and the Trinity, the Moody Blues and others.

Belgium is still one of the main Elvis Presley strongholds, with 38 Presley LP's available. . . . Eurovox has acquired Belgian rights of the song "Nono moj Dobri nono" which, sung by Claudio Villa, won the Split Song Festival. A Dutch version is being recorded by Micha Mara. . . . Gramophon is promoting the first release for Columbia of the Mee-Op Singers, who scored a hit with "Dies Irae." The new title, first recorded by the Swinging Soul Machine, is called "Stop the Machine." . . . The five-month old hit "Limon Limonero" by Henry Stephan has been re-released by RCA following the demand from returning Belgian holidaymakers who heard the song heavily plugged in Spain. . . . Barclay planning release of Chess singles by Muddy Waters, John Lee Hooker and Chuck Berry. Belgian record companies will release over 100 albums this month. . . . The Philips EP "Man on the Moon," a documentary of the historic moon landing, with a Dutch commentary by Henk Terlingen, is being released by Polygram. . . . Polygram will release the new recording by Brazilian singer Elis Regina backed by Belgian multi-instrumentalist Toots Thielemans. . . . Philips has released an album of songs from "Hair" by Roger Whittaker. . . . One of the highlights of Belgium's biggest classical music event, the Festival of Flanders, which opened in Brussels Aug. 15, was Benjamin Britten conducting Purcell's "Fairy Queen" at the Palace of Arts. Most of the important concerts will be released on record by Deutsche Grammophon.

RENE VAN DER SPEETEN

### LONDON

Tamla Motown is planning to launch its new label, Bare Earth, in the U.K. later this year. EMI managing director, Ken East, returned here recently from the U.S. after renewing the licensing deal with the Detroit company. Tamla will open its own London office under EMI's former U.K. label manager John Marshall to seek new recording talent. . . . Independent producer Norrie Paramor will not be renewing his artist contract with EMI which expired at the end of August. Paramor will produce the Norrie Paramor Orchestra for Deutsche Grammophon Gesellschaft, the company which has a controlling interest in the Paramor Organization. Paramor is currently producing Italian singer Rita Pavone for English speaking countries and will also be recording French singer Sacha Distel through Distel's own Prosadis company. Distel is switch-

ing his U.K. outlet from MCA to Warner.

Campbell Connelly, one of the largest of the independent British music publishing companies, is launching its own record label, Concord, and the first single will be the theme from a recent TV commercial for Shell gasoline. First new act signed to Concord is the group String Driven Thing. . . . The independent Soul City label is launching a new subsidiary label, Forget Me Not. First release will be a single by James Carr sub-licensed from Bell. . . . Geoffrey Heath of Shapiro Bernstein is planning to produce an album with Cyril Ornadel called "Great Songs of Great Britain," which will be released through CBS subsidiary Aviva Music. Ornadel, who recently signed an artist contract with CBS, has just completed the film score for Paramount's "The Waiters" and is scoring the music for the Peter Walker film "Noon." . . . Next single from the Pentangle on Transatlantic will be "The Theme From Take Three Girls," which the group premiered at the Isle of Wight Festival Sunday (31). The song, commissioned by the BBC for BBC1's first drama series when the channel switches to color in November, will be the subject of a big promotion campaign by BBC and Transatlantic to coincide with the Pentangle's 14-city British tour opening at the Royal Albert Hall Oct. 4.

Mohamed Zackariya, managing director of Zel Records, has reactivated his Evolution label and aims at producing 30 singles and 10 albums a year for the label, half original British productions and half acquired from foreign sources. First three Evolution singles scheduled for release Sept. 19 are "She's Alright" by Otis Redding, "I.O.U." by the Fashions and "What Happened to Yesterday" by Jenny Maynard. . . . A charity show staged by Benny Green at the Ronnie Scott Club and featuring Johnny Dankworth, Cleo Laine, John Williams, Marian Montgomery, the Affinity, the Gordon Beck Trio, Barbara Jefford, Patrick Wymark and John Neville, raised \$3,624 to buy a lung machine for the Great Ormond Street children's hospital. . . . Major Minor plans to release a double album by the Dutch pop group Golden Earrings. . . . The Status Quo's new single for Pye, "The Price of Love," will be released in Britain and the States Sept. 19. The group's second LP, "Spare Parts," will be released a week later. . . . The agency division of the Orange Company, which handles Freedom, Valhalla, Mandrake and the Influence, has begun operations and the Orange country label, Lucky, has signed guitarist-singer Albert Lee.

PHILIP PALMER

### BUENOS AIRES

Dario Soria, vice-president of RCA's international department, during his Argentine visit announced that the LP "Los Preferidos a La Luna" (The Favorites to the Moon)—a selection of local artists including Conexion No. Five, Donald, Palito Ortega, La Joven Guardia, Italian artists, NADA, Morandi, Gabriella Ferri and Spanish artists Django and Marisol—had sold over 150,000 copies. . . . A new label, Sfinge Srl, has been formed with Carlos Rogellio Azcarate as general manager. The label will release six albums in December. . . . Sicomericana will now have their own publishing firm with Francisco Onorato heading it. . . . Relay will handle in Argentina, the repertoires of Ishmael Music in the U.S. and Onna Music (U.K.) . . . Surco will release the U.S. Evolution label, with stereo albums included in the first releases. . . . The Count Basie orchestra appeared at the Opera Theatre here.

RUBEN MACHADO

### JOHANNESBURG

Local singer Quentin E. Kloppjaeger has covered Shannon's hit single, "Abergavenny," for the South African market. . . . Tru-tone Records has issued an album "Jill Kirkland Sings" to coincide with the artist's appearance in the Emil Nofal film, "Katrina." Jill Kirkland's single, the theme from the film, is getting strong local sales. . . . South African group, the Staccatos are expected to get a local gold disk award for their 1968 hit, "Cry to Me." The title has started selling again because of the group's appearance in the film, "Katrina." Meanwhile, the Staccatos have released "Another Place, Another Town" as their delayed followup to "Cry to Me."

Tommy Roe will tour South Africa in December with local group, the Sounds of Brass booked to appear on the supporting program. The Sounds have just released their first single, "Big Spender" and are recording their first LP for Gallo (Africa). . . . Teal Records has released the theme tune from "Strangers at Sunrise"—a locally produced film—by the composer Colin Campbell.

CLIVE CALDER

### BARCELONA

Southern Music Espanola has Spanish rights of htesongs "Atlantis" and "To Susan on the West Coast Waiting." . . . Editorial Armonico has secured a number of cover versions of the Tommy Roe song, "Dizzy." . . . The new group Els Sapastres has recorded an album, "Las canciones del amor prohibido" (The Songs of Forbidden Love), for Als 4 Vents. . . . Belter has released a new LP by Belgian-based singer Digno Garcia called "Ronda de ensueno." . . . The Spanish group Los Mustang (Odeon) have recorded the first Spanish version of "Loretta, Loretta." . . . Odeon released the Lulu album "Boom Bang a Bang."

Manolo Escobar, the Belter folk singer, has recorded "Barco Veleiro." . . . Discophon has released "Mr. Sun, Mr. Moon" by Paul Revere and the Raiders. . . . Los de la Torre, the Spanish vocal group, have recorded updated versions of the old Spanish hits "Yo te dire" (I Will Tell You) and "Pepa Bandera." . . . The labor court of Barcelona has declared invalid the contract signed by singer Rafael Revert with Vergara and declared that his five-year contract with Discophon must run its full term.

RAFAEL REVERT

### TORONTO

Led Zeppelin broke all attendance records at the Rock Pile, Aug. 18. The group pulled in over 4,000 fans for both shows and almost 5,000 were turned away. . . . The biggest party in Capitol Records' history was held for Glen Campbell at the Four Seasons Hotel, Aug. 17. A six-foot cake, the exact replica of Campbell's guitar, was presented later to the Hospital for Sick Children. . . . George Hamilton IV stopped off in Toronto after completing a successful Ontario concert tour. The country singer was in town for a special promotion appearance for RCA at Sam the Record Man's new store at the Golden Mile Plaza. Heavily promoted on CFGM, Hamilton drew an estimated 8,000 fans and signed autographs for two hours. . . . Hedge & Donna, who received rave reviews while appearing with Harry Belafonte at the O'Keefe Centre earlier in the summer, have a new album out on Capitol, "All the Friendly Colours." Five songs are original compositions. . . . New edited version of McKenna Mendelson Mainland's "Better Watch Out" cut from over four minutes to 3:20, and getting more air play.

Dave Hubert, international representative for A&M Records, in Montreal to talk with Quality Records executives about the company's fall promotional campaign. . . . TCB, the eight men and one girl jazz rock group, featuring Ottawa singer Coleen Susan Peterson, launched its Canadian tour at the Laugh-In dis-

## Polydor to Issue 'Hands' In England

MONTREAL — The Canadian hit single of "Hands of the Clock," by Montreal group Life will be issued in England by Polydor.

Making the announcement, Polydor's national promotion director, Lori Bruner, said that "Hands of the Clock" had already met with strong response in the U.S. where it was released on Polydor earlier this month.

Miss Bruner also said that a follow-up single would be issued within two weeks. Life is produced by Mike Shepherd. "Hands of the Clock" was the band's first single, and it reached top five in many Canadian markets.

cotheque in Montreal, Aug. 18. The group's debut album, "Open for Business" on Traffic is being distributed by RCA. . . . A capacity crowd of 40,000 is expected to attend the free Sergio Mendes and Brasil '66 concert at Man and His World in Montreal. . . . Jim Ed Brown set for a Sept. 27 appearance at the Lion's Club in Barrie. . . . The Rolling Stones have a double-sided hit with "Honky Tonk Women" and "You Can't Always Get What You Want" in most cities across Canada. . . . McKenna Mendelson Mainland did four concerts at the Rock Pile, Aug. 21-24. . . . Jamaican group, Byron Lee and the Dragonaires, a crowd pleaser at the Seaway Beverly Hills Motor Hotel.

Capitol will handle the Crazy Horse label. First disk set for release is "Hummin'" by the Majic Ship. . . . "Since I Met You Baby," Sonny James' new Capitol single from his live LP, starting off with hefty sales action. . . . Al Hirt scheduled for London's Western Fair, Wednesday (10). . . . McMaster University in Hamilton has signed the Turtles and the Chicago Transit Authority Sept. 20 for their orientation week festivities. . . . New Liberty single "Which Way You Goin' Billy?" by Vancouver's Poppy Family a surprise national hit. . . . Elvis Presley's television special, written by Canadians Allan Blye and Chris Beard, scheduled on Thursday (11) on the CTV network. . . . Gordon Lightfoot compositions getting fresh attention from recording artists. Harry Belafonte has cut "Softly" and "The Last Time I Saw Her Face." Leon Bibb did "Black Day in July" and a new group called Fourgone Conclusion are using his "Does Your Mother Know?" . . . Folk singer Don Crawford signed by the Onion Coffee House. . . . Shirley Lent and Judy Lee duo drew excellent crowds to the Constellation Hotel recently. . . . David Brodeur of Quality Records in Montreal reports that Johnny Adams' new country single, "Reconsider Me," is getting tremendous amount of play on almost all French-Canadian radio stations. Both Bill Cosby and Glen Campbell performed to near capacity audiences at the CNE. However, Campbell's two shows were marred by weekend rains. Mormon Tabernacle Choir drew over 10,000 for two shows Aug. 18-19. Decca released "An Eye for An Ear" LP by Vancouver singer Terence. Songs in the album were written by Richard Gael and Pat Riccio II, both producing in association with Bill Gilliland. . . . "Did She Mention My Name?" by the Irish Rovers was rejected by the Maple Leaf Group but Compo is submitting the flip side, "Peter Knight" for review. . . . Diane Brooks cutting

## U.S. Firms 'Rediscover' Musicman

TORONTO — Ronnie Hawkins, former Arkansas rock artist who moved to Canada about 15 years ago, is considering recording offers by U.S. majors. Figures are said to have been as high as \$300,000. Labels involved include Atlantic, Columbia, RCA Victor, Dot and King. An early announcement is expected. Hawkins had several hits on Roulette in the late '50s.

## Sun Rights To Quality

TORONTO—Quality has acquired Canadian distribution rights to the Sun label of Memphis. Sun was recently sold to Shelby Singleton by its original owner, Sam Phillips. Some 2,700 masters were said to be involved.

Initial release will be two Jerry Lee Lewis "Greatest Hits" packages, and a "Greatest Hits" album of Johnny Cash. Other artists to be subsequently released include Carl Perkins and Roy Orbison.

## Canadian Disk

• Continued from page 99

coll has taken a key position with International Tape Cartridge of Canada.

Replacements are hard to find. Companies are reluctant to hire inexperienced people, yet there is no source of proven talent to turn to. Another executive summed it up: "We've run out of people here. The industry is growing so fast that we can't keep up with it. The only answer seems to be to entice some Americans out of the New York and Los Angeles rat races."

## Czech Instrument Firm

• Continued from page 101

Kopta, "that some prizewinners will eventually become virtuosos and may remember with affection that they obtained their first break by playing and winning a Petrov piano."

Such contests have already been held in Taormino, Sicily, and in Bologna, Italy, and additional competitions are planned for Holland and Switzerland.

The factory, which employs 6,300 people, is also producing Tatra guitars—represented in the U.S. by Ideal—but at present it does not manufacture amplification equipment.

## Kagen Eyes Scene

TORONTO — Shel Kagen, a former writer and editor who recently joined Atlantic in New York as an assistant to vice-president Jerry Wexler, spent five days here scouting the local talent scene and discussing the situation with industry figures.

No signings have yet been announced.

a new single with Mort Ross producing. . . . Motherlode's new album will be released shortly. . . . Gordon Lightfoot's new LP, "Sunday Concert," has an early release date this month.

RITCHIE YORKE



# HITS OF THE WORLD

Billboard

## ARGENTINA

(Courtesy Escalera a la Fama)  
\*Denotes local origin

| This Week | Last Week | Title                     | Artist   |
|-----------|-----------|---------------------------|--|
| 1         | 1         | TIRITANDO                 | *Donald (RCA)  |
| 2         | 2         | ROSA ROSA                 | *Sandre (CBS)  |
| 3         | 5         | VIVA LA VIDA!             | *Palito Ortega (RCA)—Clanort   |
| 4         | 6         | AVE MARIA                 | Raphael (Hispavox)   |
| 5         | 4         | THE BALLAD OF JOHN & YOKO | The Beatles (Apple)  |
| 6         | 3         | MI VIEJO                  | *Piero (CBS)   |
| 7         | —         | PROUD MARY                | Creedence Clearwater Revival (Liberty); LP, Tommy Roe (ABC); Jean Pool (Deram) |
| 8         | —         | COSQUILLAS                | *Donald (RCA)—Melograf   |
| 9         | 8         | OTRA VEZ EN LA VIA        | *Los Naufragos (CBS)—Melograf  |
| 10        | 7         | GIMME GIMME GOOD LOVIN'   | *Crazy Elephant (EMI); *Pintura Fresca (DiscJockey); *Conexion No. 5 (Wik)     |

## BELGIUM (WALLOON)

(Courtesy Moustique Mag.)

| This Week | Last Week | Title                       | Artist                 |
|-----------|-----------|-----------------------------|------------------------|
| 1         | 1         | THE BALLAD OF JOHN AND YOKO | The Beatles            |
| 2         | —         | OH HAPPY DAY                | Edwin Hawkins Singers  |
| 3         | —         | I WANT TO LIVE              | Aphrodite's Child      |
| 4         | —         | LE METEQUE                  | Georges Moustaki       |
| 5         | —         | IN THE GHETTO               | Elvis Presley          |
| 6         | —         | OH LADY MARY                | David Alexandre Winter |
| 7         | —         | TOUS LES BATEAUX            | Michel Polnareff       |
| 8         | —         | LOVE                        | The Wallace Collection |
| 9         | —         | EDDY PREND LE MAILLOT JAUNE | Pierre-Andre Gil       |
| 10        | —         | ISRAELITES                  | Desmond Dekker         |

## BRITAIN

(Courtesy Record Retailer)  
\*Denotes local origin

| This Week | Last Week | Title                               | Artist   |
|-----------|-----------|-------------------------------------|--|
| 1         | 3         | IN THE YEAR 2525                    | Zager and Evans (RCA Victor)—Zelad (Zager and Evans)   |
| 2         | 1         | HONKY TONK WOMEN                    | *Rolling Stones (Decca)—Mirage (Jimmy Miller)  |
| 3         | 2         | SAVED BY THE BELL                   | *Robin Gibb (Polydor)—Saha Ret (Robin Gibb)  |
| 4         | 4         | MY CHERIE AMOUR                     | Stevie Wonder (Tamla/Motown)   |
| 5         | 5         | MAKE ME AN ISLAND                   | *Joe Dolan (Pye)—Shaftesbury (Geoffrey Everrett)   |
| 6         | 14        | VIVA BOBBY JOE                      | Equals (President)—Grant (Ed Kassner)  |
| 7         | 8         | TOO BUSY THINKING ABOUT MY BABY     | Marvin Gaye (Tamla/Motown)—Jobete/Carlin (Norman Whitfield)                                      |
| 8         | 20        | BAD MOON RISING                     | Creedence Clearwater Revival (Liberty)—Burlington (John Fogerty)                                 |
| 9         | 18        | DON'T FORGET TO REMEMBER            | Bee Gees (Polydor)—Abigail (Stigwood/Bee Gees)   |
| 10        | 10        | EARLY IN THE MORNING                | Vanity Fare (Page One)—Lowery (Steve Barri)  |
| 11        | 23        | NATURAL BORN BUGIE                  | Humble Pie (Immediate IM 082)  |
| 12        | 11        | BRINGING ON BACK THE GOOD TIMES     | *Love Affair (CBS)—James (Mike Smith)  |
| 13        | 9         | CONVERSATIONS                       | *Cilla Black (Parlophone)—Cookaway (George Martin)   |
| 14        | 12        | CURLY                               | Move (Regal Zonophone)—Essex (Mike Hurst)  |
| 15        | 6         | GIVE PEACE A CHANCE                 | Plastic Ono Band (Apple)—Northern (John & Yoko)  |
| 16        | 7         | GOODNIGHT MIDNIGHT                  | *Clodagh Rogers (RCA)—April (Kennedy Young)  |
| 17        | 17        | JE T'AIME MOI NON PLUS              | *Jane Birkin & Serge Gainsbourg (Fontana)—Shapiro-Bernstein (Jack Baverstock)                    |
| 18        | 13        | WET DREAM                           | *Max Romeo (Unity)—Beverly (H. Robinson)   |
| 19        | 26        | GOOD MORNING STARSHINE              | Oliver (CBS)—United Artist (Bob Crewe)   |
| 20        | 16        | IN THE GHETTO                       | Elvis Presley (RCA)—Carlin   |
| 21        | 21        | SI TU DOIS PARTIR                   | Fairport Convention (Island)—Blossom (Joe Boyd)  |
| 22        | 19        | I'M A BETTER MAN                    | Engelbert Humperdinck (Decca)—Blue Seas, Jac Music (Peter Sullivan for Gordon Mills Productions) |
| 23        | 29        | WHEN TWO WORLDS COLLIDE             | Jim Reeves (RCA)—Tree (Chet Atkins)  |
| 24        | 42        | CLOUD NINE                          | Temptations (Tamla/Motown)—Jobete/Carlin—Norman Whitfield  |
| 25        | 15        | LOVE IS BLUE                        | Can Sing a Rainbow)—The Dells (Chess)—Mark VII/Croma   |
| 26        | 27        | TEARS WON'T WASH AWAY MY HEARTACHES | Ken Dodd (Columbia)—Southern (John Burgess)  |
| 27        | 35        | HEATHER HONEY                       | Tommy Roe (Stateside)—Lowery (Steve Barri)   |

| This Week | Last Week | Title                         | Artist   |
|-----------|-----------|-------------------------------|--|
| 22        | 22        | BABY MAKE IT SOON             | *Marmalade (CBS)—Welbeck/Schroeder (Mike Smith)                                |
| 29        | 40        | SOUL DEEP                     | Box Tops (Bell); Erl Barton, BMI (Goghill/Norman)                              |
| 30        | 45        | MARRAKESH EXPRESS             | Crosby, Stills and Nash (Atlantic)—Copyright Control (Crosby, Stills and Nash) |
| 31        | 24        | PEACEFUL                      | *George Fame (CBS)—Apple (Mike Smith)  |
| 32        | 25        | IT MEK                        | *Desmond Dekker (Pyramid) Beverley (L. Kong)                                   |
| 33        | 50        | MY WAY                        | Frank Sinatra (Reprise)—Shapiro-Bernstein (Don Costa)                          |
| 34        | 47        | IT'S GETTING BETTER           | Mamma Cass (Stateside)—Screen Gems (Steve Barri)                               |
| 35        | —         | SOUL CLAP '69                 | Booker T. and MG's (Stax)—Famous Chappell (Booker T. and MG's)                 |
| 36        | 31        | MY WAY OF LIFE                | Family Dogg (Bell)—Cookaway (Steve Rowland)                                    |
| 37        | —         | I'LL NEVER FALL IN LOVE AGAIN | Bobbie Gentry (Capitol)—Blue Seas/Jac (Kelo Hertson)                           |
| 38        | 43        | NO MATTER WHAT SIGN YOU ARE   | Dianna Ross & the Supremes (Tamla/Motown)—Jobete                               |
| 39        | 28        | SOMETHING IN THE AIR          | Thunderclap Newman (Track)—Fabulous (Peter Townsend)                           |
| 40        | 30        | HELLO SUZIE                   | *Amen Corner (Immediate)—Essex (Shel Talmy)                                    |
| 41        | 36        | TIME IS TIGHT                 | Booker T. and the MG's (Stax)—Chappell (B.T. Jones)                            |
| 42        | 41        | THUS SPAKE ZARATHUSTRA        | Maazel Philharmonia (Columbia)—Peters  |
| 43        | 33        | BARABAJAGAL                   | *Donovan & Jeff Beck (Pye)—Southern (Mickie Most)                              |
| 44        | 48        | BIRTH                         | Peddlars (CBS)—Lillian/Carlin—Cyril Smith                                      |
| 45        | 46        | I'VE PASSED THIS WAY BEFORE   | Jimmy Ruffin (Tamla)—Jobete, BMI (Jimmy Dean and W. Weatherspoon)              |
| 46        | 32        | NEED YOUR LOVE SO BAD         | Fleetwood Mac (Blue Horizon)—Peter Maurice (Mike Vernon)                       |
| 47        | 38        | BALLAD OF JOHN AND YOKO       | The Beatles (Apple)—Northern (Beatles)   |
| 48        | 37        | THAT'S THE WAY GOD PLANNED IT | Billy Preston (Apple)—Apple (George Harrison)                                  |
| 49        | —         | GENTLE ON MY MIND             | Dean Martin (Reprise)—Acuff-rose (Jimmy Bowen)                                 |
| 50        | —         | PUT YOURSELF IN MY PLACE      | Isley Brothers (Tamla/Motown)—Jobeta/Carlin                                    |

## FINLAND

(Courtesy of INTRO)  
\*Denotes local origin

| This Week | Last Week | Title                          | Artist                               |
|-----------|-----------|--------------------------------|--------------------------------------|
| 1         | 1         | SE EIKO TODISTA (If I Promise) | *Danny (Scandia)—Scandia Music       |
| 2         | 2         | LIMON LIMONERO                 | *Lasse Martensson (RCA)—Edition Coda |
| 3         | 5         | KOSKAAN ET MUUTTUA SAA         | *Pasi Kaunisto (Decca)—Fazer         |
| 4         | 3         | HEI VAIN (Goodbye)             | *Paivi Paunu (Columbia)—Fazer        |
| 5         | 6         | EI ITKETA LAUANTAINA           | *Tapani Kansa (Sonet)—Scandia Music  |
| 6         | 4         | GOODBYE                        | Mary Hopkin (Apple)—Fazer            |
| 7         | 7         | LOVE ME TONIGHT                | Tom Jones (Decca)—Edition Coda       |
| 8         | 9         | BALLAD OF JOHN AND YOKO        | The Beatles (Apple)                  |
| 9         | 8         | GET BACK                       | The Beatles (Apple)—Fazer            |
| 10        | 10        | KULJEN TAAS KOTIIN PAIN        | *Tapani Kansa (Sonet)—Scandia Music  |

## HOLLAND

(Courtesy Radio Veronica and Plateneuws)  
\*Denotes local origin

| This Week | Last Week | Title                             | Artist  |
|-----------|-----------|-----------------------------------|---|
| 1         | 1         | IN THE YEAR 2525                  | Zager & Evans (RCA)—Essex Holland/Basart      |
| 2         | 2         | SAVED BY THE BELL                 | Robin Gibb (Polydor)—Dayglow Music            |
| 3         | 3         | VENUS                             | *Shocking Blue (Pink Elephant)—Veronica Music |
| 4         | 6         | HONKY TONK WOMAN                  | Rolling Stones (Decca)—Essex Holland/Basart   |
| 5         | 9         | RUBY DON'T TAKE YOUR LOVE TO TOWN | Kenny Rogers & The First Edition (Reprise)    |
| 6         | 7         | MA BELLE AMIE                     | —Tee-Set (Delta) Veronica Music               |
| 7         | 5         | IN THE GHETTO                     | Elvis Presley (RCA)                           |
| 8         | 4         | GIVE PEACE A CHANCE               | Plastic Ono Band (Apple)—Leeds/Basart         |
| 9         | 10        | JA T'AIME . . . MOI NON PLUS      | Jane Birkin & Serge Gainsbourg (Philips)      |
| 10        | —         | MAKE ME AN ISLAND                 | Joe Dolan (Pye)—Basart                        |

## ITALY

(Courtesy Musica e Dischi, Milan)  
\*Denotes local origin

| This Week | Last Week | Title                        | Artist                                       |
|-----------|-----------|------------------------------|--|
| 1         | 1         | LISA DAGLI OCCHI BLU         | *Mario Tessuto (CGD)—Tiber                   |
| 2         | 3         | PENSIERO D'AMORE             | *Mal (RCA)—Senza Fine                        |
| 3         | 5         | ROSE ROSSE                   | *Massimo Ranieri (CGD)—Apollo                |
| 4         | 2         | STORIA D'AMORE               | *Adriano Celentano (Clan)—Clan               |
| 5         | 4         | NON CREDERE                  | *Mina (PDU)—Fono Film/PDU                    |
| 6         | 8         | TI VOGLIO TANTO BENE         | *Rossano (Variety)—Leonardi                  |
| 7         | 7         | SOLI SI MUORE                | *Patrick Samson (Carosello)—Curci            |
| 8         | 12        | JE T'AIME . . . MOI NON PLUS | Jane Birkin (Fontana)—SIF                    |
| 9         | 6         | PENSANDO A TE                | *Al Bano (VdP)—VdP                           |
| 10        | 14        | ACQUA DI MARE                | *Romina Power (Parlophone)—VdP               |
| 11        | 9         | L'ALTALENA                   | *Orietta Berti (Polydor)—Ariola/Alfiere      |
| 12        | 11        | PARLAMI D'AMORE              | *Gianni Morandi (RCA)—Add                    |
| 13        | 10        | DAVANTI AGLI OCCHI MIEI      | *New Trolls (Cetra)—Usignolo                 |
| 14        | 17        | BALLAD OF JOHN AND YOKO      | The Beatles (Apple)—Ritmi e Canzoni          |
| 15        | 13        | ACQUA AZZURRA ACQUA CHIARA   | *Lucio Battisti (Ricordi)—Fama/El and Chris  |
| 16        | 15        | EMANUEL                      | *Caterina Caselli (CGD)—Arion                |
| 17        | 16        | SOLE                         | *Franco IV e Franco I (Style)—Dior           |
| 18        | —         | RAGAZZINA RAGAZZINA          | *Giuliano e i Notturmi (Ri Fi)—Alfiere       |
| 19        | 19        | CELESTE                      | *Gian Pieretti (Ricordi)—Leonardi            |
| 20        | 18        | VISO D'ANGELO                | *Camaleonti (CBS)—April Music/Suvini Zerboni |
| 21        | —         | RAGAZZINA RAGAZZINA          | *Nuovi Angeli (Durium)—Alfiere               |
| 22        | 24        | FIRST OF MAY                 | Bee Gees (Polydor)—Senza Fine                |
| 23        | —         | VAI VIA COSA VUOI            | *Nomadi (Columbia)                           |
| 24        | —         | LETTERE D'AMORE              | *Guitar Men (Ariston)—Curci                  |
| 25        | —         | GIUGNO                       | *Rokes (RCA)—RCA/Add                         |

## JAPAN

(Courtesy Original Confidence Co., Ltd.)  
\*Denotes local origin

| This Week | Last Week | Title                        | Artist   |
|-----------|-----------|------------------------------|--|
| 1         | 1         | KINJIRARETA KOI              | *Moriyama Ryoko (Philips)—Shinko               |
| 2         | 2         | KOI NO DOREI                 | *Okumura Chiyo (Toshiba)—Watanabe              |
| 3         | 6         | SMILE FOR ME                 | Tigers (Polydor)—Aberback Tokyo                |
| 4         | 5         | FRANCINE NO BAAI             | *Shintani Noriko (Denon)—Aoyama                |
| 5         | 4         | NAGASAKI WA KYO MO AME DATTA | *Uchiyamada Hiroshi & Cool Five (RCA)—Watanabe |
| 6         | 3         | MINATOMACHI BLUES            | *Mori Shin-ichi (Victor)—Watanabe              |
| 7         | 13        | ONNA                         | *Mori Shin-ichi (Victor)—Watanabe              |
| 8         | 7         | ARU HI TOTSUZEN              | *Toi et Moi (Toshiba)—Watanabe                 |
| 9         | 14        | IKEBUKURO NO YORU            | *Aoe Mina (Victor)—Victor                      |
| 10        | 8         | KUMO NI NORITAI              | *Mayuzumi Jun (Toshiba)—Ishihara               |
| 11        | 9         | NAGEKI                       | *Tigers (Polydor)—Watanabe                     |
| 12        | 10        | AQUARIUS/LET THE SUNSHINE IN | Fifth Dimension (Liberty)—Taiyo                |
| 13        | 12        | JOHN TO YOHKO NO BALLADE     | The Beatles (Apple)—Toshiba                    |
| 14        | 16        | JINGI                        | *Kitajima Saburo (Crown)—Crown                 |
| 15        | 11        | LA PIOGGIA                   | Gigliola Cinquetti (CGD)—Suiseisha             |
| 16        | 19        | SHOWA BLUES                  | *Bluebell Singers (Polydor)—Shogakukan         |
| 17        | 15        | TIME OF THE SEASON           | Zombies (CBS/Sony)—April                       |
| 18        | 17        | MIYO-CHAN/NOTTERU ONDO       | *Drifters (Toshiba)—Watanabe                   |
| 19        | —         | YAGI NI HIKARETE             | *Carmen Naki (CBS/Sony)—April                  |
| 20        | 18        | OH CHIN CHIN                 | *Honey Knights (Denon)—Astro Music             |

## MALAYSIA

(Courtesy of Radio Malaysia)

| This Week | Last Week | Title                   | Artist                       |
|-----------|-----------|-------------------------|------------------------------|
| 1         | 1         | HONKY TONK WOMEN        | Rolling Stones (Decca)       |
| 2         | 5         | SUGAR, SUGAR            | Archies (RCA)                |
| 3         | 6         | IT'S NEVER TOO LATE     | Steppenwolf (Stateside)      |
| 4         | 2         | I'D RATHER GO BLIND     | Chicken Shack (Blue Horizon) |
| 5         | 11        | WAY OF LIFE             | The Family Dogs (Stateside)  |
| 6         | 4         | IN THE GHETTO           | Elvis Presley (RCA)          |
| 7         | 14        | LAY LADY LAY            | Bob Dylan (CBS)              |
| 8         | 3         | THESE ARE NOT MY PEOPLE | Joe South (CAP)              |

| This Week | Last Week | Title                           | Artist            |
|-----------|-----------|---------------------------------|-------------------|
| 9         | 13        | BRINGING ON BACK THE GOOD TIMES | Love Affair (CBS) |
| 10        | 8         | BABY MAKE IT SOON               | Marmalade (CBS)   |

## MEXICO

(Courtesy Radio Mil)

| This Week | Last Week | Title                   | Artist                           |
|-----------|-----------|-------------------------|----------------------------------|
| 1         | 1         | REGRESA (Get Back)      | Beatles (Apple)                  |
| 2         | 3         | CASATSCHOCK             | Dimitri Durakine (Philips)       |
| 3         | 2         | LA BALADA DE YOKO Y ONO | The Beatles (Apple)              |
| 4         | 7         | ME QUIERO CASAR         | CONTIGO—Robert Carlos (CBS)      |
| 5         | 5         | AMOR DE ESTUDIANTE      | Roberto Jordan (RCA)             |
| 6         | 9         | TE VI LLORANDO          | Marco Antonio Vazquez (Peerless) |
| 7         | 4         | ESTOY LOCA POR TI       | Elizabeth (Raff)                 |
| 8         | 6         | MARIA ISABEL            | Los Payos (Gamma)                |
| 9         | 8         | AZUCARADO               | Rita Pavone (CBS)                |
| 10        | —         | TU CAMINO Y EL MIO      | Vincente Fernandez               |

## NEW ZEALAND

(Courtesy New Zealand Broadcasting Co.)  
\*Denotes local origin

| This Week | Last Week | Title                       | Artist                                 |
|-----------|-----------|-----------------------------|--|
| 1         | 4         | HEATHER HONEY               | Tommy Roe (ABC)                        |
| 2         | 1         | BAD MOON RISING             | Creedence Clearwater Revival (Liberty) |
| 3         | 2         | IN THE GHETTO               | Elvis Presley (RCA)                    |
| 4         | 3         | THE BALLAD OF JOHN AND YOKO | The Beatles (Apple)                    |
| 5         | 8         | RAGAMUFFIN MAN              | Manfred Mann (Fontana)                 |
| 6         | 6         | OLD TURKEY BUZZARD          | Jose Feliciano (RCA)                   |
| 7         | 7         | LADY SCORPIO                | *The Fourmyla (Columbia)               |
| 8         | 10        | TOMORROW TOMORROW           | The Bee Gees (Spin)                    |
| 9         | —         | SPINNING WHEEL              | Blood, Sweat and Tears (CBS)           |
| 10        | —         | GIVE PEACE A CHANCE         | Plastic Ono Band (Apple)               |

## PHILIPPINES

| This Week | Last Week | Title                            | Artist   |
|-----------|-----------|----------------------------------|--|
| 1         | 1         | EVERYDAY PEOPLE                  | Sly and the Family Stone (Epic)—Mareco                 |
| 2         | 2         | SUGAR, SUGAR                     | Archies (RCA Victor)—Filipinas                         |
| 3         | 4         | BABY LET'S WAIT                  | Rascals (Atlantic)—Mareco                              |
| 4         | 3         | SPECIAL DELIVERY                 | 1910 Fruitgum Co. (Buddah)—Mareco                      |
| 5         | 6         | CRYSTAL BLUE PERSUASION          | Tommy James and the Shondells (Roulette)—Mareco        |
| 6         | 7         | SPINNING WHEEL                   | Blood, Sweat and Tears (CBS)—Mareco                    |
| 7         | 8         | LOVE THEME FROM ROMEO AND JULIET | Henry Mancini and His Orchestra (RCA Victor)—Filipinas |
| 8         | 5         | PROUD MARY                       | Tommy Roe (ABC)—Mareco                                 |
| 9         | 9         | THE CHOKIN' KIND                 | Joe Simon (Monument)—Mareco                            |
| 10        | —         | IT'S NOT UNUSUAL                 | Vic Damone (Warner Bros.)—Mareco                       |

## SINGAPORE

| This Week | Last Week | Title                                  | Artist                        |
|-----------|-----------|--|-------------------------------|
| 1         | 1         | TOMORROW, TOMORROW                     | Bee Gees (Polydor)            |
| 2         | 3         | GROOVY BABY                            | Microbe (CBS)                 |
| 3         | 6         | BABY MAKE IT SOON                      | Marmalade (CBS)               |
| 4         | 2         | BIG SHIP                               | Cliff Richard (Columbia)      |
| 5         | 5         | IN THE GHETTO                          | Elvis Presley (RCA)           |
| 6         | 8         | I AM A BETTER MAN FOR HAVING LOVED YOU | Engelbert Humperdinck (Decca) |
| 7         | —         | GIVE PEACE A CHANCE                    | The Plastic Ono Band (Apple)  |
| 8         | —         | SOMETHING IN THE AIR                   | Thunderclap Newman (Track)    |
| 9         | 4         | SNAKE IN THE GRASS                     | Dave Dee & Co. (Fontana)      |
| 10        | 7         | THE BOXER                              | Simon & Garfunkel (Columbia)  |

## SOUTH AFRICA

(Courtesy Southern African Record Manufacturers' and Distributors' Association)

| This Week | Last Week | Title               | Artist   |
|-----------|-----------|---------------------|--|
| 1         | 2         | SUGAR, SUGAR        | The Archies (RCA)—Laetrec Music (Teal)                               |
| 2         | 3         | BAD MOON RISING     | Creedence Clearwater Revival (Liberty)—John Fogarty—Jon Dora (Teal)  |
| 3         | 1         | TIME IS TIGHT       | Booker T & The MG's (Stax)—B. T. Jones—Famous Chappell (Gallo)       |
| 4         | 7         | FROZEN ORANGE JUICE | Peter Sarstedta (United Artists)—Ray Singer—Mortimer Music (Trutone) |
| 5         | 6         | SPECIAL DELIVERY    | 1910 Fruitgum Co. (Buddah)—Copyright Control (Gallo)                 |

| This Week | Last Week | Title                          | Artist   |
|-----------|-----------|--------------------------------|--|
| 6         | 4         | LOVE THEME FROM ROMEO & JULIET | Henry Mancini (RCA)—Famous Chappell (Teal)                 |
| 7         | 8         | TURN AROUND                    | Ken J. Larken (Polydor)—Donna Music—Billy Forest (Trutone) |
| 8         | 5         | LITTLE YELLOW AEROPLANE        | Leapy Lee (Stateside)—Gordon Mills—Belinda (EMI)           |
| 9         | —         | LIGHTS OF CINCINNATI           | Scott Walker (Philips)—Schroeder Music (Trutone)           |
| 10        | —         | THESE EYES                     | The Guess Who (RCA)—Jack Richardson—Dunbar Music (Teal)    |

## SPAIN

(Courtesy of El Gran Musical)

| This Week | Last Week | Title                            | Artist  |
|-----------|-----------|----------------------------------|---|
| 1         | 2         | THE BALLAD OF JOHN AND YOKO      | The Beatles (Odeon)—Ediciones Gramofono Odeon                 |
| 2         | 3         | AQUARIUS/LET THE SUNSHINE IN     | The 5th Dimension (Hispavox)—Ediciones Musicales Hispavox     |
| 3         | 4         | OH, HAPPY DAY                    | Edwin Hawkins Singers (Fonogram)—Ediciones Musicales Hispavox |
| 4         | 1         | MARIA ISABEL                     | Los Payos (Hispanavox)—Ediciones Musicales Hispavox           |
| 5         | 9         | BUSCA UN AMOR                    | Formula V (Fonogram)—Ediciones Universal y Zafiro             |
| 6         | —         | LA CHARANGA                      | Juan Pardo (Zafiro)—Ediciones Universal y Zafiro              |
| 7         | 5         | LA CHEVECHA                      | Palito Ortega (RCA)—Ediciones Musicales RCA                   |
| 8         | —         | IN THE GHETTO                    | Elvis Presley (RCA)   |
| 9         | —         | LA ROMERIA                       | Victor Manuel (Belter)—Ediciones Musicales Belter             |
| 10        | —         | DEDICADO A ANTONIO MACHADO POETA | (LP)—Juan Manuel Serrat (Zafiro)                              |

## SWITZERLAND

(Courtesy Studio Basel)

| This Week | Last Week | Title                        | Artist                                    |
|-----------|-----------|------------------------------|---|
| 1         | 1         | HONKY TONK WOMAN             | Rolling Stones (Decca)                    |
| 2         | 5         | IN THE GHETTO                | Elvis Presley (RCA Victor)                |
| 3         | 2         | OH HAPPY DAY                 | Edwin Hawkins Singers (Buddah)—Kama Sutra |
| 4         | 3         | MENDOCINO                    | Sir Douglas Quintet (Mercury)             |
| 5         | 8         | JE T'AIME . . . MOI NON PLUS | Jane Birkin (Fontana)                     |
| 6         | —         | IN THE YEAR 2525             | Zager and Evans (RCA Victor)              |
| 7         | 4         | GIVE PEACE A CHANCE          | Plastic Ono Band (Apple)—Northern Songs   |
| 8         | 10        | HELLO SUSIE                  | Amen Corner (Immediate)                   |
| 9         | 9         | I WANT TO LIVE               | Aphrodite's Child (Mercury                |



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# TOP LP'S

FOR WEEK ENDING  
SEPTEMBER 6,  
1969

| Weeks on Chart | Last Week | THIS WEEK | ARTIST - Title - Label & Number  | TAPE PACKAGES AVAILABLE |         |          |              | RIAA Million Dollar LP |
|----------------|-----------|-----------|--|-------------------------|---------|----------|--------------|------------------------|
|                |           |           |  | 8-TRACK                 | 4-TRACK | CASSETTE | REEL TO REEL |                        |
| 10             | 1         | 1         | <b>JOHNNY CASH</b><br>At San Quentin<br>Columbia CS 9825 (S)                             |                         |         | NA       |              |                        |
| 4              | 3         | 2         | <b>BLIND FAITH</b><br>Atlantic SD 33-304 A/B (S)   |                         |         |          |              |                        |
| 32             | 2         | 3         | <b>BLOOD, SWEAT &amp; TEARS</b><br>Columbia CS 9720 (S)                                  |                         |         |          |              |                        |
| 8              | 4         | 4         | <b>CREAM</b><br>Best of<br>Atco SD 291 (S)   |                         |         |          |              |                        |
| 58             | 5         | 5         | <b>ORIGINAL CAST</b><br>Hair<br>RCA Victor LOC 1150 (M); LSD 1150 (S)                    |                         | NA      |          |              |                        |
| 6              | 11        | ★         | <b>JIMI HENDRIX EXPERIENCE</b><br>Smash Hits<br>Reprise MS 2025 (S)                      | NA                      |         | NA       |              |                        |
| 5              | 6         | 7         | <b>DOORS</b><br>Soft Parade<br>Elektra EKS 75005 (S)                                     |                         |         |          |              |                        |
| 60             | 9         | 8         | <b>IRON BUTTERFLY</b><br>In-A-Gadda-Da-Vida<br>Atco SD 33-250 (S)                        |                         |         |          |              |                        |
| 7              | 10        | 9         | <b>BEE GEES</b><br>The Best of<br>Atco SD 33-292 (S)                                     |                         |         |          |              |                        |
| 31             | 7         | 10        | <b>SOUNDTRACK</b><br>Romeo & Juliet<br>Capitol ST 2993 (S)                               |                         |         |          |              |                        |
| 19             | 15        | 11        | <b>BOB DYLAN</b><br>Nashville Skyline<br>Columbia KCS 9825 (S)                           |                         |         |          |              |                        |
| 13             | 8         | 12        | <b>TOM JONES</b><br>This Is<br>Parrot PAS 71028 (S)                                      |                         |         |          |              |                        |
| 11             | 12        | 13        | <b>CROSBY/STILLS/NASH</b><br>Atlantic SD 8229 (S)  |                         |         |          |              |                        |
| 30             | 14        | 14        | <b>LED ZEPPELIN</b><br>Atlantic SD 8216 (S)  |                         |         |          |              |                        |
| 31             | 13        | 15        | <b>CREEDENCE CLEARWATER REVIVAL</b><br>Bayou Country<br>Fantasy 8387 (S)                 |                         |         |          |              |                        |
| 9              | 16        | 16        | <b>THREE DOG NIGHT</b><br>Suitable for Framing<br>Dunhill DS 50058 (S)                   |                         |         |          |              |                        |
| 15             | 17        | 17        | <b>FIFTH DIMENSION</b><br>Age of Aquarius<br>Soul City SCS 92005 (S)                     |                         |         |          |              |                        |
| 9              | 24        | ★         | <b>ISAAC HAYES</b><br>Hot Buttered Soul<br>Enterprise ENS 1001 (S)                       |                         |         |          |              |                        |
| 8              | 19        | 19        | <b>ARETHA FRANKLIN</b><br>Aretha's Gold<br>Atlantic SD 8227 (S)                          |                         |         |          |              |                        |
| 14             | 20        | 20        | <b>WHO</b><br>Tommy<br>Decca DXSW 7205 (S)   |                         | NA      | NA       |              |                        |
| 17             | 25        | 21        | <b>CHICAGO TRANSIT AUTHORITY</b><br>Columbia GP 8 (S)                                    |                         | NA      | NA       |              |                        |
| 6              | 22        | 22        | <b>TV SOUNDTRACK</b><br>Dark Shadows<br>Philips PHS 600-314 (S)                          | NA                      |         | NA       | NA           |                        |
| 7              | 23        | 23        | <b>CHARLES RANDOLPH GREANE SOUND</b><br>Quentin's Theme<br>Ranwood R 80055 (S)           |                         |         |          |              |                        |
| 19             | 18        | 24        | <b>HENRY MANCINI &amp; HIS ORCH.</b><br>A Warm Shade of Ivory<br>RCA Victor LSP 4140 (S) |                         |         |          |              |                        |
| 5              | 33        | ★         | <b>TEMPTATIONS</b><br>Show<br>Gordy GS 933 (S)   |                         |         |          |              |                        |
| 9              | 21        | 26        | <b>JEFF BECK</b><br>Beck-Ola<br>Epic BN 26478 (S)  |                         |         |          | NA           |                        |
| 33             | 26        | 27        | <b>THREE DOG NIGHT</b><br>Dunhill DS 50048 (S)   |                         |         |          |              |                        |
| 10             | 36        | ★         | <b>JOSE FELICIANO</b><br>Feliciano/10 to 23<br>RCA Victor LSP 4185 (S)                   |                         |         | NA       | NA           |                        |
| 26             | 31        | 29        | <b>TOM JONES</b><br>Live<br>Parrot PAS 71014 (S)   |                         |         |          |              |                        |
| 6              | 30        | 30        | <b>ZAGER &amp; EVANS</b><br>2525 (Exordium & Terminus)<br>RCA Victor 4214 (S)            |                         | NA      | NA       |              |                        |
| 29             | 28        | 31        | <b>DONOVAN</b><br>Greatest Hits<br>Epic BXM 26439 (S)                                    |                         |         |          |              |                        |
| 5              | 34        | 32        | <b>SMOKEY ROBINSON &amp; THE MIRACLES</b><br>Time Out for<br>Tamla TS 295                |                         |         |          |              |                        |
| 16             | 27        | 33        | <b>HERBIE MANN</b><br>Memphis Underground<br>Atlantic SD 1522 (S)                        |                         |         |          |              |                        |
| 10             | 29        | 34        | <b>STEPPENWOLF</b><br>Early Steppenwolf<br>Dunhill DS 50060 (S)                          |                         |         |          |              |                        |
| 26             | 39        | 35        | <b>TEMPTATIONS</b><br>Cloud Nine<br>Gordy GLP5 939 (S)                                   |                         |         |          |              |                        |
| 6              | 72        | ★         | <b>OLIVER</b><br>Good Morning Starshine<br>Crewe CR 1333 (S)                             |                         | NA      |          |              |                        |

| Weeks on Chart | Last Week | THIS WEEK | ARTIST - Title - Label & Number  | TAPE PACKAGES AVAILABLE |         |          |              | RIAA Million Dollar LP |
|----------------|-----------|-----------|--|-------------------------|---------|----------|--------------|------------------------|
|                |           |           |  | 8-TRACK                 | 4-TRACK | CASSETTE | REEL TO REEL |                        |
| 5              | 37        | 37        | <b>CANNED HEAT</b><br>Hallelujah<br>Liberty LST 7618 (S)   |                         |         |          |              |                        |
| 13             | 32        | 38        | <b>ELVIS PRESLEY</b><br>From Elvis in Memphis<br>RCA Victor LSP 4155 (S)                           |                         | NA      | NA       |              |                        |
| 12             | 40        | 39        | <b>JOHNNY RIVERS</b><br>Touch of Gold<br>Imperial LP 12427 (S)                                     |                         |         |          |              |                        |
| 15             | 38        | 40        | <b>MOODY BLUES</b><br>On the Threshold of a Dream<br>Deram DES 18025 (S)                           |                         |         |          |              |                        |
| 10             | 35        | 41        | <b>HERB ALPERT &amp; THE TIJUANA BRASS</b><br>Warm<br>A&M SP 4190 (S)                              |                         |         |          |              |                        |
| 20             | 48        | 42        | <b>SLY &amp; THE FAMILY STONE</b><br>Stand<br>Epic BN 26456 (S)                                    |                         |         |          |              |                        |
| 18             | 44        | 43        | <b>VENTURES</b><br>Hawaii Five-O<br>Liberty LST 8061 (S)   |                         |         |          |              |                        |
| 13             | 43        | 44        | <b>PETER, PAUL &amp; MARY</b><br>Peter, Paul & Mommy<br>Warner Bros.-Seven Arts WS 1785 (S)        |                         |         |          |              |                        |
| 4              | 45        | 45        | <b>SERGIO MENDES &amp; BRASIL '66</b><br>Crystal Illusions<br>A&M SP 4197 (S)                      |                         |         |          |              |                        |
| 8              | 49        | 46        | <b>OTIS REDDING</b><br>Love Man<br>Atco SD 289 (S)   |                         |         |          |              |                        |
| 56             | 42        | 47        | <b>TOM JONES</b><br>Fever Zone<br>Parrot PAS 71019 (S)   |                         |         |          |              |                        |
| 65             | 50        | 48        | <b>JOHNNY CASH</b><br>At Folsom Prison<br>Columbia CS 9639 (S)                                     |                         |         |          |              |                        |
| 13             | 54        | ★         | <b>IT'S A BEAUTIFUL DAY</b><br>Columbia CS 9753 (S)  |                         | NA      | NA       |              |                        |
| 37             | 53        | 50        | <b>SOUNDTRACK</b><br>Oliver<br>Colgems COSD 5501 (S)   |                         |         |          |              |                        |
| 4              | 58        | ★         | <b>DIONNE WARWICK</b><br>Greatest Motion Picture Hits<br>Scepter SPS 575 (S)                       |                         |         |          |              |                        |
| 11             | 41        | 52        | <b>STEVE MILLER BAND</b><br>Brave New World<br>Capitol SKAO 184 (S)                                |                         |         |          |              |                        |
| 50             | 61        | 53        | <b>SOUNDTRACK</b><br>Funny Girl<br>Columbia BOS 3220 (S)   |                         |         |          |              |                        |
| 10             | 60        | ★         | <b>ROY CLARK</b><br>Yesterday When I Was Young<br>Dot DLP 25953 (S)                                |                         |         |          |              |                        |
| 32             | 57        | 55        | <b>TOM JONES</b><br>Help Yourself<br>Parrot PAS 71025 (S)  |                         |         |          |              |                        |
| 13             | 59        | 56        | <b>B. B. KING</b><br>Live and Well<br>BluesWay BLS 6031 (S)  |                         |         |          |              |                        |
| 15             | 46        | 57        | <b>JOE COCKER</b><br>With a Little Help From My Friends<br>A&M SP 4182 (S)                         |                         |         |          |              |                        |
| 22             | 47        | 58        | <b>GLEN CAMPBELL</b><br>Galveston<br>Capitol ST 210 (S)  |                         |         |          |              |                        |
| 11             | 65        | ★         | <b>THE SENSATIONAL CHARLEY PRIDE</b><br>RCA Victor LSP 4153 (S)                                    |                         |         |          |              |                        |
| 3              | 110       | ★         | <b>PAUL REVERE &amp; THE RAIDERS</b><br>FEATURING MARK LINDSAY<br>Pink Puz<br>Columbia CS 9905 (S) |                         | NA      | NA       |              |                        |
| 19             | 56        | 61        | <b>FRIENDS OF DISTINCTION</b><br>Grazin'<br>RCA Victor LSP 4149 (S)                                |                         |         |          |              |                        |
| 9              | 62        | 62        | <b>BILL COSBY</b><br>8:15-12:15<br>Tetragrammaton T 5100 (S)                                       |                         |         |          |              |                        |
| 7              | 51        | 63        | <b>TONY JOE WHITE</b><br>Black & White<br>Monument SLP 18114 (S)                                   |                         |         |          |              |                        |
| 36             | 66        | 64        | <b>ASSOCIATION</b><br>Greatest Hits<br>Warner Bros.-Seven Arts WS 1767 (S)                         |                         |         |          |              |                        |
| 13             | 64        | 65        | <b>MARVIN GAYE</b><br>M. P. G.<br>Tamla TS 292 (S)   |                         |         |          |              |                        |
| 24             | 68        | 66        | <b>VIKKI CARR</b><br>For Once in My Life<br>Liberty LST 7604 (S)                                   |                         |         |          |              |                        |
| 38             | 67        | 67        | <b>BEATLES</b><br>Apple SWB0 101 (S)   |                         |         |          |              |                        |
| 16             | 70        | 68        | <b>ANDY WILLIAMS</b><br>Happy Heart<br>Columbia CS 9844 (S)  |                         |         |          |              |                        |
| 21             | 52        | 69        | <b>DICK HYMAN</b><br>Moog: The Electric Eclectics of<br>Command 938 (S)                            |                         |         |          |              |                        |
| 10             | 63        | 70        | <b>COWSILLS</b><br>In Concert<br>MGM SE 4619 (S)   |                         |         |          |              |                        |
| 13             | 74        | 71        | <b>LOU RAWLS</b><br>The Way It Is/The Way It Was<br>Capitol ST 215 (S)                             | NA                      |         | NA       | NA           |                        |

| Weeks on Chart | Last Week | THIS WEEK | ARTIST - Title - Label & Number   | TAPE PACKAGES AVAILABLE |         |          |              | RIAA Million Dollar LP |
|----------------|-----------|-----------|---|-------------------------|---------|----------|--------------|------------------------|
|                |           |           |   | 8-TRACK                 | 4-TRACK | CASSETTE | REEL TO REEL |                        |
| 11             | 55        | 72        | <b>JR. WALKER &amp; THE ALL STARS</b><br>Greatest Hits<br>Soul SS 718 (S)   |                         |         |          |              |                        |
| 3              | 98        | ★         | <b>SPOOKY TOOTH</b><br>Spooky Two<br>A&M SP 4194 (S)  | NA                      | NA      | NA       | NA           |                        |
| 3              | 84        | ★         | <b>SPIRIT</b><br>Clear Spirit<br>Ode Z12-44016 (S)  |                         |         |          | NA           |                        |
| 61             | 89        | 75        | <b>SOUNDTRACK</b><br>2001: A Space Odyssey<br>MGM S1E 13 (S)  |                         |         |          |              |                        |
| 3              | 88        | ★         | <b>JAMES BROWN</b><br>Popcorn<br>King KSD 1055 (S)  | NA                      | NA      | NA       | NA           |                        |
| 18             | 85        | 77        | <b>ILLUSION</b><br>Steed ST 37003 (S)   |                         |         |          |              |                        |
| 6              | 78        | 78        | <b>WINSTONS</b><br>Color Him Father<br>Metromedia MS 1010 (S)   |                         | NA      |          |              |                        |
| 6              | 94        | ★         | <b>SOUNDTRACK</b><br>True Grit<br>Capitol ST 263 (S)  |                         |         |          |              | NA                     |
| 1              | —         | ★         | <b>JAMES BROWN</b><br>It's a Mother<br>King 1063 (S)  |                         | NA      |          |              |                        |
| 18             | 81        | 81        | <b>JOHNNY WINTER</b><br>Columbia CS 9826 (S)  |                         |         |          |              | NA                     |
| 6              | 82        | 82        | <b>ANDY KIM</b><br>Baby, I Love You<br>Steed ST 37004 (S)   |                         |         |          |              | NA                     |
| 11             | 83        | 83        | <b>POCO</b><br>Pickin' Up the Pieces<br>Epic BN 26460 (S)   |                         |         |          |              |                        |
| 17             | 86        | 84        | <b>TRAFFIC</b><br>Last Exit<br>United Artists UAS 6702 (S)  |                         |         |          |              |                        |
| 13             | 79        | 85        | <b>MERLE HAGGARD</b><br>Same Train, Different Time<br>Capitol SWBB 223 (S)  |                         |         |          |              | NA                     |
| 11             | 76        | 86        | <b>BURT BACHARACH</b><br>Make It Easy on Yourself<br>A&M SP 4188 (S)  | NA                      | NA      | NA       | NA           |                        |
| 10             | 71        | 87        | <b>CAT MOTHER &amp; THE ALL NIGHT NEWS BOYS</b><br>The Street Giveth<br>Polydor 4001 (S)  |                         |         |          |              | NA                     |
| 36             | 75        | 88        | <b>JERRY BUTLER</b><br>Ice Man Cometh<br>Mercury ST 61198 (S)   |                         |         |          |              |                        |
| 3              | 90        | 89        | <b>DELLS</b><br>Love Is Blue<br>Cadet LPS 829 (S)   |                         |         |          |              | NA                     |
| 34             | 92        | 90        | <b>WALTER CARLOS/BENJAMIN FOLKMAN</b><br>Trans Electronic Music Productions Inc., Presents Switched on Bach<br>Columbia MS 7194 (S) |                         |         |          |              | NA                     |
| 12             | 69        | 91        | <b>DIANA ROSS &amp; THE SUPREMES</b><br>Let the Sunshine In<br>Motown MS 689 (S)  |                         |         |          |              |                        |
| 13             | 96        | 92        | <b>JONI MITCHELL</b><br>Clouds<br>Reprise RS 6341 (S)   |                         |         |          |              |                        |
| 24             | 93        | 93        | <b>BROOKLYN BRIDGE</b><br>Buddah BOS 5034 (S)   |                         |         |          |              |                        |
| 2              | 177       | ★         | <b>TEN YEARS AFTER</b><br>Sssh<br>Deram DES 17029 (S)   |                         |         |          |              |                        |
| 3              | 95        | 95        | <b>MOTHER EARTH</b><br>Make a Joyful Noise<br>Mercury SR 61226 (S)  |                         |         |          |              | NA                     |
| 30             | 80        | 96        | <b>IRON BUTTERFLY</b><br>Ball<br>Atco SD 33-280 (S)   |                         |         |          |              |                        |
| 1              | —         | ★         | <b>FRANK SINATRA</b><br>A Man Alone<br>Reprise FS 1030 (S)  |                         |         |          |              |                        |
| 19             | 99        | 98        | <b>EDWIN HAWKINS SINGERS</b><br>Let Us Go Into the House of the Lord<br>Pavilion BPS 1001 (S)                                       |                         |         |          |              |                        |
| 12             | 109       | ★         | <b>SOUNDTRACK</b><br>Goodbye Columbus<br>Warner Bros.-Seven Arts WS 1786 (S)  |                         | NA      | NA       | NA           |                        |
| 12             | 97        | 100       | <b>JOE SIMON</b><br>Chokin' Kind<br>Sound Stage 7 SSS 15006 (S)   |                         |         |          |              | NA                     |
| 10             | 91        | 101       | <b>MAMA CASS</b><br>Bubble Gum, Lemonade & . . .<br>Something for Mama<br>Dunhill DS 50055 (S)                                      |                         |         |          |              |                        |
| 13             | 102       | 102       | <b>SPIRAL STARECASE</b><br>More Today Than Yesterday<br>Columbia CS 9852 (S)  |                         |         |          |              | NA                     |
| 3              | 103       | 103       | <b>LETTERMEN</b><br>Close Up<br>Capitol SWBB 251 (S)  |                         |         |          |              | NA                     |
| 16             | 106       | 104       | <b>IMPRESSIONS</b><br>Young Mod's Forgotten Story<br>Curton CR5 8003 (S)  |                         | NA      | NA       | NA           | NA                     |
| 17             | 105       | 105       | <b>NEIL DIAMOND</b><br>Brother Love's Traveling Salvation Show<br>Uni 73047 (S)   |                         |         |          |              |                        |
| 6              | 107       | 106       | <b>PEPPERMINT RAINBOW</b><br>Will You Be Staying After Sunday?<br>Decca DL 75129 (S)  |                         | NA      | NA       | NA           | NA                     |



# TOP LP's

CONTINUED FROM PAGE 105

| Weeks on Chart | Last Week | THIS WEEK | ARTIST — Title — Label & Number  | TAPE PACKAGES AVAILABLE |         |          |              | RIAA Million Dollar LP |
|----------------|-----------|-----------|--|-------------------------|---------|----------|--------------|------------------------|
|                |           |           |  | 8-TRACK                 | 4-TRACK | CASSETTE | REEL TO REEL |                        |
| 12             | 77        | 107       | DAVID RUFFIN<br>My Whole World Ended<br>Motown MS 685 (S)                      |                         |         |          |              |                        |
| 12             | 111       | 108       | METERS<br>Josie J05 4010 (S)   |                         |         |          |              |                        |
| 5              | 121       | 109       | SOUNDTRACK<br>Midnight Cowboy<br>United Artists UAS 5198 (S)                   |                         |         | NA       |              |                        |
| 13             | 113       | 110       | DELLS<br>Greatest Hits<br>Cadet LPS 824 (S)                                    |                         |         |          |              |                        |
| 24             | 115       | 111       | QUICKSILVER MESSENGER<br>SERVICE<br>Capitol ST 1201 (S)                        |                         |         |          |              |                        |
| 1              | —         | ★         | BILL COSBY<br>Best of<br>Warner Bros.-Seven Arts 1798 (S)                      |                         |         |          |              |                        |
| 3              | 130       | ★         | STOOGES<br>Elektra EKS 74051 (S)   |                         |         | NA       | NA           |                        |
| 18             | 87        | 114       | FRANK SINATRA<br>My Way<br>Reprise FS 1029 (S)                                 |                         |         |          |              |                        |
| 1              | —         | ★         | BARBRA STREISAND<br>What About Today<br>Columbia CS 9816 (S)                   |                         |         | NA       | NA           |                        |
| 1              | —         | ★         | TAMMY WYNETTE<br>Tammy's Greatest Hits<br>Epic BN 26486 (S)                    |                         |         |          | NA           |                        |
| 26             | 117       | 117       | STEPPENWOLF<br>Birthday Party<br>Dunhill DSX 50053 (S)                         |                         |         |          |              |                        |
| 12             | 116       | 118       | MERCY<br>Love (Can Make You Happy)<br>Warner Bros.-Seven Arts WS 1799 (S)      |                         |         |          |              |                        |
| 12             | 73        | 119       | RAY STEVENS<br>Gitarzan<br>Monument SLP 18115 (S)                              |                         |         |          |              | NA                     |
| 4              | 120       | 120       | BLUES IMAGE<br>Atco SD 33-300 (S)  |                         |         | NA       |              |                        |
| 12             | 100       | 121       | JULIE DRISCOLL/BRIAN AUGER/<br>TRINITY<br>Street Noise<br>Atco SD 2-701 (S)    |                         |         |          | NA           |                        |
| 1              | —         | ★         | BOX TOPS<br>Dimensions<br>Mala 6032 (S)  |                         |         |          |              |                        |
| 1              | —         | ★         | ARETHA FRANKLIN<br>Soul '69<br>Atlantic SD 8212 (S)                            |                         |         |          |              |                        |
| 18             | 101       | 124       | PROCOL HARUM<br>A Salty Dog<br>A&M SP 4179 (S)                                 |                         |         |          |              |                        |
| 23             | 125       | 125       | DIONNE WARWICK<br>Soulful<br>Scepter SPS 573 (S)                               |                         |         |          |              |                        |
| 13             | 114       | 126       | BOOKER T. & THE MG'S<br>Booker T. Set<br>Stax STS 2009 (S)                     |                         |         |          |              |                        |
| 20             | 132       | 127       | CLASSICS IV<br>Traces<br>Imperial LP 12429 (S)                                 |                         |         |          |              |                        |
| 36             | 128       | 128       | TOM JONES<br>It's Not Unusual<br>Parrot PAS 71004 (S)                          |                         |         |          |              |                        |
| 54             | 119       | 129       | BIG BROTHER & THE<br>HOLDING COMPANY<br>Cheap Thrills<br>Columbia KCS 9700 (S) |                         |         |          |              |                        |
| 10             | 104       | 130       | FOUR TOPS<br>Now<br>Motown MS 675 (S)  |                         |         |          |              |                        |
| 32             | 133       | 131       | TOMMY JAMES & THE<br>SHONDELLS<br>Crimson & Clover<br>Roulette SR 42023 (S)    |                         |         |          |              |                        |
| 1              | —         | ★         | ARLO GUTHRIE<br>Alice's Restaurant<br>Reprise RS 6067 (S)                      |                         |         |          |              |                        |
| 1              | —         | ★         | CHARLIE BYRD QUARTET<br>Let Go<br>Columbia CS 9869 (S)                         |                         |         |          | NA           | NA                     |
| 1              | —         | ★         | MILES DAVIS<br>In a Silent Way<br>Columbia CS 9875 (S)                         |                         |         | NA       | NA           | NA                     |
| 1              | —         | ★         | RUBBER BAND<br>Jimi Hendrix Songbook<br>GRT 10007 (S)                          |                         |         | NA       | NA           | NA                     |

| Weeks on Chart | Last Week | THIS WEEK | ARTIST — Title — Label & Number  | TAPE PACKAGES AVAILABLE |         |          |              | RIAA Million Dollar LP |
|----------------|-----------|-----------|--|-------------------------|---------|----------|--------------|------------------------|
|                |           |           |  | 8-TRACK                 | 4-TRACK | CASSETTE | REEL TO REEL |                        |
| 10             | 137       | 136       | NANCY WILSON<br>Son of a Preacher Man<br>Capitol ST 234 (S)  |                         |         |          |              |                        |
| 14             | 122       | 137       | JOAN BAEZ<br>David's Album<br>Vanguard VSD 79308 (S)   |                         |         |          |              |                        |
| 4              | 138       | 138       | TASTE<br>Atco SD 33-296 (S)  |                         |         | NA       |              |                        |
| 43             | 139       | 139       | GLEN CAMPBELL<br>Wichita Lineman<br>Capitol ST 103 (S)   |                         |         |          |              |                        |
| 3              | 141       | 140       | MERLE HAGGARD<br>Close Up<br>Capitol SWBB 259 (S)  |                         |         |          |              |                        |
| 30             | 150       | 141       | CHARLEY PRIDE<br>In Person<br>RCA LSP 4094 (S)   |                         |         |          |              |                        |
| 33             | 127       | 142       | STEPPENWOLF<br>Dunhill DS 50029 (S)  |                         |         |          |              |                        |
| 4              | 136       | 143       | BEACH BOYS<br>Close Up<br>Capitol ST 8 253 (S)   |                         |         |          |              |                        |
| 1              | —         | ★         | TONY BENNETT<br>I've Gotta Be Me<br>Columbia CS 9882 (S)   |                         |         | NA       | NA           |                        |
| 1              | —         | ★         | BYRDS<br>Preflyte<br>Together ST-1-1001  |                         |         | NA       | NA           | NA                     |
| 1              | —         | ★         | SOUNDTRACK<br>Easy Rider<br>Dunhill DSX 50063  |                         |         | NA       | NA           | NA                     |
| 7              | 147       | 147       | VARIOUS ARTISTS<br>A Treasury of Great Contemporary<br>Hits<br>Dunhill DS 50057 (S)                |                         |         |          |              |                        |
| 4              | 149       | 148       | FREDDY WELER<br>Games People Play<br>Columbia CS 9904 (S)  |                         |         | NA       | NA           |                        |
| 22             | 134       | 149       | JAMES BROWN<br>Say It Loud—I'm Black & I'm<br>Proud<br>King 5-1047 (S)                             |                         |         |          |              |                        |
| 4              | 151       | 150       | GABOR SZABO<br>1969<br>Skye SK 9 (S)   |                         |         | NA       | NA           |                        |
| 4              | 148       | 151       | EDDIE HARRIS<br>High Voltage<br>Atlantic SD 1529   |                         |         |          |              |                        |
| 43             | 152       | 152       | BLOOD, SWEAT & TEARS<br>Child Is Father to the Man<br>Columbia CS 9619 (S)                         |                         |         |          | NA           |                        |
| 5              | 153       | 153       | ROGER WILLIAMS<br>Love Theme From Romeo & Juliet<br>& Other Great Movie Themes<br>Kapp KS 3610 (S) |                         |         |          |              |                        |
| 1              | —         | ★         | DESMOND DEKKER & THE ACES<br>The Israelites<br>Uni 73059 (S)                                       |                         |         |          |              |                        |
| 11             | 155       | 155       | MONKEES<br>Greatest Hits<br>Colgems COS 115 (S)  |                         |         |          |              |                        |
| 37             | 146       | 156       | TOM JONES<br>Green, Green Grass of Home<br>Parrot PAS 71009 (S)                                    |                         |         |          |              |                        |
| 8              | 142       | 157       | IKE & TINA TURNER<br>In Person<br>Minit LP 24018 (S)   |                         |         | NA       | NA           | NA                     |
| 1              | —         | ★         | RAMSEY LEWIS TRIO<br>Another Voyage<br>Cadet LPS 827 (S)   |                         |         |          |              |                        |
| 1              | —         | ★         | SOUL CHILDREN<br>Stax STS 2018 (S)   |                         |         |          |              |                        |
| 3              | 145       | 160       | GEORGE BENSON<br>Tell It Like It Is<br>A&M SD 3020 (S)   |                         |         | NA       | NA           | NA                     |
| 4              | 160       | 161       | TOM PAXTON<br>The Things I Notice Now<br>Elektra EKS 74043 (S)                                     |                         |         |          |              |                        |
| 4              | 168       | 162       | PORTER WAGONER &<br>DOLLY PARTON<br>Always Always<br>RCA LSP 4186 (S)                              |                         |         | NA       | NA           | NA                     |
| 3              | 164       | 163       | NILSSON<br>Harry<br>RCA LSP 4197 (S)   |                         |         | NA       | NA           | NA                     |
| 4              | 163       | 164       | JOHNNY MATHIS<br>The Impossible Dream<br>Columbia CS 9872 (S)                                      |                         |         | NA       | NA           | NA                     |
| 49             | 167       | 165       | STEPPENWOLF<br>The Second<br>Dunhill DS 50037 (S)  |                         |         |          |              |                        |
| 8              | 166       | 166       | VARIOUS ARTISTS<br>Super Hits, Vol. 4<br>Atlantic SD 8224 (S)                                      |                         |         |          |              |                        |
| 6              | 135       | 167       | RUBBER BAND<br>Cream Song Book<br>GRT 1000 (S)   |                         |         |          |              |                        |

| Weeks on Chart | Last Week | THIS WEEK | ARTIST — Title — Label & Number  | TAPE PACKAGES AVAILABLE |         |          |              | RIAA Million Dollar LP |
|----------------|-----------|-----------|--|-------------------------|---------|----------|--------------|------------------------|
|                |           |           |  | 8-TRACK                 | 4-TRACK | CASSETTE | REEL TO REEL |                        |
| 6              | 159       | 168       | GOLDDIGGERS<br>Metromedia MS 1009 (S)                                      |                         |         | NA       | NA           |                        |
| 39             | 169       | 169       | DIONNE WARWICK<br>Promises, Promises<br>Scepter SPS 571 (S)                |                         |         |          |              |                        |
| 1              | —         | ★         | CAL SMITH SINGS<br>Kapp KS 3608 (S)  |                         |         |          |              |                        |
| 1              | —         | ★         | KAREN BETH<br>Joys of Life<br>Decca DL 75148 (S)                           |                         |         |          |              |                        |
| 1              | —         | ★         | LOVE<br>Four Sail<br>Elektra EKS 74049 (S)                                 |                         |         |          |              |                        |
| 1              | —         | ★         | JOHNNY DARRELL<br>Why You Been Gone So Long<br>United Artists UAS 6707 (S) |                         |         |          |              |                        |
| 1              | —         | ★         | ROBERT GOULET<br>Souvenir D'Italie<br>Columbia CS 9874 (S)                 |                         |         | NA       | NA           |                        |
| 1              | —         | ★         | LESLIE WEST<br>Mountain<br>Windfall 4500 (S)                               |                         |         |          |              |                        |
| 1              | —         | ★         | MOMS MABLEY<br>The Youngest Teenager<br>Mercury SRS 61229 (S)              |                         |         | NA       | NA           |                        |
| 1              | —         | ★         | LETTERMEN<br>Hurt So Bad<br>Capitol ST 2690 (S)                            |                         |         |          |              |                        |
| 2              | 178       | 178       | ROGER MILLER<br>Smash SRS 67123 (S)  |                         |         | NA       | NA           | NA                     |
| 20             | 189       | 179       | JOHNNY CASH<br>Greatest Hits Vol. 1<br>Columbia CL 2678 (M); CS 9478 (S)   |                         |         |          |              | NA                     |
| 3              | 162       | 180       | DON HO<br>Greatest Hits<br>Reprise RS 6357 (S)                             |                         |         |          |              | NA                     |
| 1              | —         | 181       | HAPPENINGS<br>Piece of Mind<br>Jubilee JGS 8028 (S)                        |                         |         | NA       | NA           | NA                     |
| 2              | 192       | 182       | LEE MICHAELS<br>A&M SP 4199 (S)  |                         |         |          |              |                        |
| 2              | 191       | 183       | JIMMIE RODGERS<br>Windmills of Your Mind<br>A&M SP 4187 (S)                |                         |         |          |              |                        |
| 4              | 190       | 184       | APPOLOOSA<br>Columbia CS 9819 (S)  |                         |         | NA       | NA           | NA                     |
| 4              | 187       | 185       | YOUNG-HOLT UNLIMITED<br>Just a Melody<br>Brunswick BL 54150 (S)            |                         |         | NA       | NA           | NA                     |
| 3              | 184       | 186       | SONNY JAMES<br>Close Up<br>Capitol SWBB 258 (S)                            |                         |         |          |              |                        |
| 3              | 186       | 187       | FRANK SINATRA<br>Close Up<br>Capitol SWBB 254                              |                         |         |          |              |                        |
| 4              | 185       | 188       | BUCK OWENS<br>Close Up<br>Capitol SWBB 257 (S)                             |                         |         |          |              |                        |
| 39             | 181       | 189       | DOORS<br>Waiting for the Sun<br>Elektra EKS 74024 (S)                      |                         |         |          |              |                        |
| 4              | 183       | 190       | JACK JONES<br>A Time for Us<br>RCA LSP 4209 (S)                            |                         |         | NA       | NA           | NA                     |
| 3              | 195       | 191       | LOU RAWLS<br>Close Up<br>Capitol SWBB 261 (S)                              |                         |         |          |              |                        |
| 1              | —         | 192       | ARCHIES<br>Everything's Archies<br>Calendar KES 103 (S)                    |                         |         |          |              |                        |
| 1              | —         | 193       | WALTER M. SCHIRRA, JR.<br>Apollo 11: Flight to the Moon<br>Bell 1100 (S)   |                         |         |          |              | NA                     |
| 53             | —         | 194       | RASCALS<br>Time Peace/Greatest Hits<br>Atlantic SD 8190                    |                         |         |          |              |                        |
| 3              | 196       | 195       | VARIOUS ARTISTS<br>Motortown Revue Live<br>Motown MS 688 (S)               |                         |         |          |              |                        |
| 3              | —         | 196       | DICK GREGORY<br>The Light Side: The Dark Side<br>Poppy PYS 60-001          |                         |         | NA       | NA           | NA                     |
| 3              | 200       | 197       | NAT KING COLE<br>Close Up<br>Capitol SWBB 252 (S)                          |                         |         |          |              |                        |
| 2              | 198       | 198       | BIG MAMA THORNTON<br>Stronger Than Dirt<br>Mercury SRS 61225 (S)           |                         |         | NA       | NA           | NA                     |
| 2              | 199       | 199       | HUGO MONTENEGRO<br>Moog Power<br>RCA LSP 4170 (S)                          |                         |         | NA       | NA           |                        |
| 9              | —         | 200       | SRC<br>Milestones<br>Capitol ST 134 (S)                                    |                         |         |          |              |                        |

## TOP LP's A-Z (LISTED BY ARTIST)

|   |   |  |   |   |   |   |
|---|---|--|---|---|---|---|
| Herb Alpert & the Tijuana Brass . . . . . 41          | Byrds . . . . . 145                                   | Desmond Dekker & Aces 154                        | Dick Hyman . . . . . 69                     | Moms Mabley . . . . . 176                                     | Rubber Band . . . . . 135, 167          | Temptations . . . . . 25, 35                  |
| Appaloosa . . . . . 184                               | Jerry Butler . . . . . 88                             | Niel Diamond . . . . . 105                       | Illusion . . . . . 77                       | Monkees . . . . . 155   | David Ruffin . . . . . 107              | Ten Years After . . . . . 94                  |
| Archies . . . . . 192                                 | Charlie Byrd Quartet . 133                            | Donovan . . . . . 31                             | Impressions . . . . . 104                   | Moody Blues . . . . . 40                                      | Walter M. Shirra, Jr. . 193             | Three Dog Night . . . . . 16, 27              |
| Association . . . . . 64                              | Glen Campbell . . . . . 58, 139                       | Doors . . . . . 7, 189                           | Iron Butterfly . . . . . 8, 96              | Hugo Montenegro . . . 199                                     | Joe Simon . . . . . 100                 | Big Mama Thornton . . . 198                   |
| Burt Bacharach . . . . . 86                           | Canned Heat . . . . . 37                              | Julie Driscoll/Brian Auger/Trinity . . . . . 121 | It's a Beautiful Day . . . 49               | Mother Earth . . . . . 95                                     | Frank Sinatra 97, 114, 187              | Traffic . . . . . 84                          |
| Joan Baez . . . . . 137                               | Carlos/Folkman . . . . . 90                           | Bob Dylan . . . . . 11                           | It's a Beautiful Day . . . 49               | Neilson . . . . . 163   | Sly & the Family Stone 42               | Ike & Tina Turner . . . . . 157               |
| Beach Boys . . . . . 143                              | Jose Feliciano . . . . . 28                           | Jose Feliciano . . . . . 28                      | Sonny James . . . . . 186                   | Oliver . . . . . 36   | Cal Smith Sings . . . . . 170           | Various Artists                               |
| Beatles . . . . . 67                                  | Vikki Carr . . . . . 66                               | Fifth Dimension . . . . 17                       | Tommy James & the Shondells . . . . . 131   | Peppermint Rainbow . . 106                                    | Soul Children . . . . . 159             | Motown Revue Live . . . 195                   |
| Jeff Beck . . . . . 26                                | Cat Mother & the All Night Newsboys . . . 87          | Four Tops . . . . . 130                          | Jack Jones . . . . . 190                    | Peter, Paul & Mary . . . 44                                   | Soundtracks                             | Super Hits, Vol. 4 . . . 166                  |
| Bee Gees . . . . . 9                                  | Chicago Transit Authority . . . . . 21                | Aretha Franklin . . . . . 19, 123                | Tom Paxton . . . . . 161                    | Poco . . . . . 83   | Easy Rider . . . . . 146                | A Treasury of Great Contemporary Hits . . 147 |
| Tony Bennett . . . . . 144                            | Rey Clark . . . . . 54                                | Friends of Distinction . 61                      | Peppermint Rainbow . . 106                  | Elvis Presley . . . . . 38                                    | Funny Girl . . . . . 53                 | Ventures . . . . . 43                         |
| George Benson . . . . . 160                           | Joe Cocker . . . . . 57                               | Marvin Gaye . . . . . 65                         | Pepper, Paul & Mary . . . 44                | Charley Pride . . . . . 59, 141                               | Midnight Cowboy . . . 109               | Porter Wagoner & Dolly Parton . . . . . 162   |
| Karen Beth . . . . . 171                              | Classics IV . . . . . 127                             | Goldiggers . . . . . 168                         | Poco . . . . . 83                           | RCA LSP 4209 (S)  | Oliver . . . . . 50                     | Jr. Walker & the All Stars . . . . . 72       |
| Big Brother & the Holding Company . . 129             | Joe Cocker . . . . . 57                               | Robert Goulet . . . . . 174                      | Elvis Presley . . . . . 38                  | Soul Children . . . . . 159                                   | Romeo & Juliet . . . . 10               | Dionne Warwick                                |
| Blind Faith . . . . . 2                               | Nat King Cole . . . . . 197                           | Charles Randolph Greene Sound . . . 23           | Charley Pride . . . . . 59, 141             | Service . . . . . 111   | T.V. Dark Shadows . . . 22              | Various Artists                               |
| Blood, Sweat & Tears 3, 152                           | Bill Cosby . . . . . 62, 112                          | Dick Gregory . . . . . 196                       | Quicksilver Messenger Service . . . . . 111 | Rascals . . . . . 194   | 2001: A Space Odyssey . . . . . 75      | Motown Revue Live . . . 195                   |
| Blues Image . . . . . 128                             | Booker T. & the MG's 126                              | Arlo Guthrie . . . . . 132                       | Rascals . . . . . 194                       | Lou Rawls . . . . . 71, 191                                   | True Grit . . . . . 79                  | Super Hits, Vol. 4 . . . 166                  |
| Booker T. & the MG's 126                              | Box Tops . . . . . 122                                | Merle Haggard . . . . . 85, 140                  | Supremes . . . . . 91                       | Otis Redding . . . . . 46                                     | Spiral Staircase . . . . . 102          | A Treasury of Great Contemporary Hits . . 147 |
| Brooklyn Bridge . . . . . 93                          | Brooklyn Bridge . . . . . 93                          | Happenings . . . . . 181                         | Supremes . . . . . 91                       | Paul Revere & the Raiders featuring Mark Lindsay . . . . . 60 | Spirit . . . . . 74                     | Ventures . . . . . 43                         |
| James Brown & His Famous Flames . . . . . 76, 80, 149 | Brooklyn Bridge . . . . . 93                          | Eddie Harris . . . . . 151                       | Supremes . . . . . 91                       | Mark Lindsay . . . . . 60                                     | SRC . . . . . 200                       | Porter Wagoner & Dolly Parton . . . . . 162   |
|   | James Brown & His Famous Flames . . . . . 76, 80, 149 | Edwin Hawkins Singers . . 78                     |   | Johnny Rivers . . . . . 39                                    | Spooky Tooth . . . . . 73               | Jr. Walker & the All Stars . . . . . 72       |
|   |   | Isaac Hayes . . . . . 18                         |   | Smokey Robinson & the Miracles . . . . . 32                   | Steppenwolf . . . . . 34, 117, 142, 165 | Dionne Warwick                                |
|   |   | Jimi Hendrix Experience 6                        |   | Smoky Robinson & the Miracles . . . . . 32                    | Ray Stevens . . . . . 119               | Various Artists                               |
|   |   | Don Ho . . . . . 180                             |   | Jimmie Rodgers . . . . . 182                                  | Stooges . . . . . 113                   | Motown Revue Live . . . 195                   |
|   |   |  |   | Diana Ross & the Supremes . . . . . 91                        | Barbra Streisand . . . . 115            | Super Hits, Vol. 4 . . . 166                  |
|   |   |  |   |   | Gabor Szabo . . . . . 150               | A Treasury of Great Contemporary Hits . . 147 |
|   |   |  |   |   | Taste . . . . . 138                     | Ventures . . . . . 43                         |
|   |   |  |   |   |   | Porter Wagoner & Dolly Parton . . . . . 162   |
|   |   |  |   |   |   | Jr. Walker & the All Stars . . . . . 72       |
|   |   |  |   |   |   | Dionne Warwick                                |
|   |   |  |   |   |   | Various Artists                               |
|   |   |  |   |   |   |   |





# ITCC salutes Buddah's new fall release



## BUDDAH



BDS 5038



BDS 5041



BDS 5042



BDS 5043



BDS 5045



BDS 5046



BDS 5047



BDS 5048



BDS 5049



BDS 5050



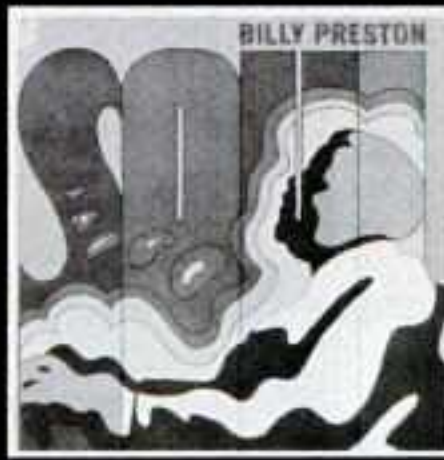
BDS 5051



BDS 5053



BDS 7501



BDS 7502



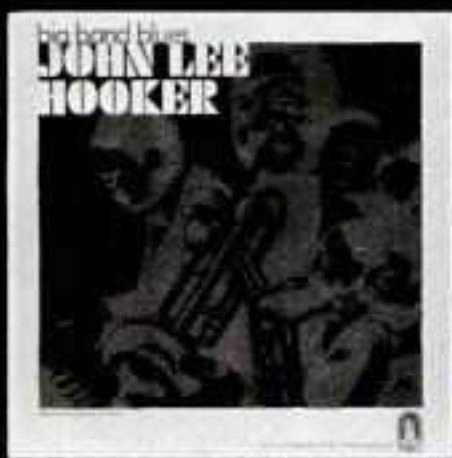
BDS 7503



BDS 7504



BDS 7505



BDS 7506



BDS 7507



BDS 7508



BDS 7509



BDS 7510

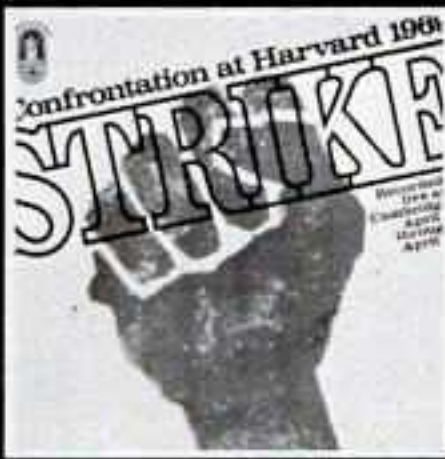


BDS 7511

## T-NECK



BDS 7512



BDSP 5044



TNS 3002



TNS 3003



TNS 3004-2



TNS 3005

## ROYAL AMERICA



RA 2800



RA 2801

## UNITED TALENT



UT 4501

## CURTOM



CRS 8003

## PAVILION



PBS 10002

## SMOBRO



SB 9001

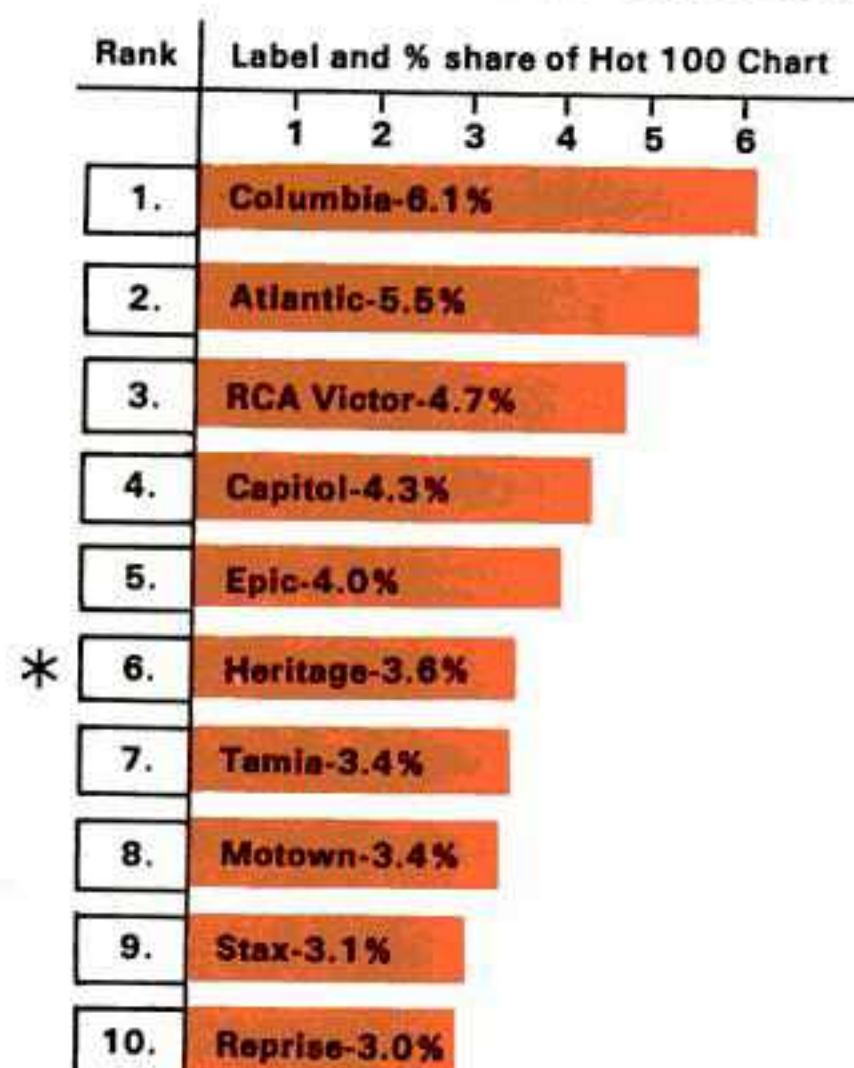
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AND HOW THEY SHARED THE ACTION



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**Cherry People—“Light Of Love”** HE-815

**Gene Bua—“Goodbye My Old Gal”** HE-816  
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★ STAR PERFORMER—Sides registering greatest proportionate sales progress this week.

Record Industry Association of America seal of certification as million selling single.

Table with columns: Rank, Weeks on Chart, Title, Artist (Producer), Label & Number. Includes songs like 'Honky Tonk Women', 'A Boy Named Sue', 'Sugar, Sugar', 'Green River', 'Get Together', 'Put a Little Love in Your Heart', 'Lay Lady Lay', 'Easy to Be Hard', 'Sweet Caroline (Good Times Never Seemed So Good)', 'I'll Never Fall in Love Again', 'I Can't Get Next to You', 'Laughing', 'Polk Salad Annie', 'Give Peace a Chance', 'Hurt So Bad', 'I'd Wait a Million Years', 'Crystal Blue Persuasion', 'Soul Deep', 'In the Year 2525 (Exordium & Terminus)', 'Share Your Love with Me', 'Jean', 'Keem-O-Sabe', 'Nitty Gritty', 'Workin' on a Groovy Thing', 'Baby, I Love You', 'Birthday', 'Oh What a Night', 'Everybody's Talkin'', 'Hot Fun in the Summertime', 'Your Good Thing (Is About to End)', 'Choice of Colors', 'Did You See Her Eyes'.

Table with columns: Rank, Weeks on Chart, Title, Artist (Producer), Label & Number. Includes songs like 'Marrakesh Express', 'Little Woman', 'Commotion', 'Barabajagal (Love Is Hot)', 'Move Over', 'This Girl is a Woman Now', 'What's the Use of Breaking Up', 'It's Getting Better', 'That's the Way Love is', 'When I Die', 'Odds and Ends', 'What Kind of Fool Do You Think I Am', 'Nobody but You Babe', 'Sugar on Sunday', 'I'm Gonna Make You Mine', 'I Could Never Be President', 'Change of Heart', 'Simple Song of Freedom', 'True Grit', 'I'm Free', 'Out of Sight, Out of Mind', 'Daddy's Little Man', 'I'm a Better Man', 'In a Moment', 'Lowdown Popcorn', 'Your Husband—My Wife', 'Muddy River', 'You, I', 'You Got Yours and I'll Get Mine', 'I Do', 'Maybe the Rain Will Fall', 'Muddy Mississippi Line', 'That's the Way God Planned It', 'Going in Circles'.

Table with columns: Rank, Weeks on Chart, Title, Artist (Producer), Label & Number. Includes songs like 'Here I Go Again', 'One Night Affair', 'By the Time I Get to Phoenix', 'Carry Me Back', 'No One for Me to Turn To', 'Train', 'Sad Girl', 'Lodi', 'Armstrong', 'Rain', 'Let Me Be the One', 'Hook and Sling (Part 1)', 'Don't It Make You Want to Go Home', 'We Gotta All Get Together', 'Mah-na-mah-na', 'Something in the Air', 'I Want You to Know', 'Any Way that You Want Me', 'Can't Find the Time', 'Sausalito (Is the Place to Go)', 'Black Berries', 'Goodbye Columbus', 'Runnin' Blue', 'Make Believe', 'Moonlight Sonata', 'Green Fields', 'MacArthur Park', 'Baby It's You', 'Luna Trip', 'The Ways to Love a Man', 'All I Have to Offer You (Is Me)', 'Slum Baby', 'Life and Death in G & A', 'Get Off My Back Woman'.

HOT 100—A TO Z—(Publisher-Licensee)

Table listing songs A-Z from the Hot 100 chart, including 'All I Have to Offer You (Is Me)', 'Any Way that You Want Me', 'Armstrong', 'Baby, I Love You', 'Baby It's You', 'Barabajagal (Love Is Hot)', 'Birthday', 'Black Berries', 'Boy Named Sue', 'By the Time I Get to Phoenix', 'Can't Find the Time', 'Carry Me Back', 'Change of Heart', 'Choice of Colors', 'Commotion', 'Crystal Blue Persuasion', 'Daddy's Little Man', 'Did You See Her Eyes', 'Don't It Make You Want to Go Home', 'Easy to Be Hard', 'Everybody's Talkin'', 'Get Off My Back Woman', 'Get Together', 'Give Peace a Chance', 'Going in Circles', 'Goodbye Columbus', 'Green Fields', 'Green River', 'Here I Go Again', 'Honky Tonk Women', 'Hook and Sling (Part 1)', 'Hot Fun in the Summertime', 'Hurt So Bad', 'In the Year 2525'.

Table listing songs A-Z from the Hot 100 chart, including 'I Can't Get Next to You', 'I Could Never Be President', 'I Do', 'I Want You to Know', 'I'd Wait a Million Years', 'I'll Never Fall in Love Again', 'I'm a Better Man', 'I'm Free', 'I'm Gonna Make You Mine', 'In a Moment', 'It's Getting Better', 'Jean', 'Keem-O-Sabe', 'Laughing', 'Lay Lady Lay', 'Let Me Be the One', 'Life and Death in G & A', 'Little Woman', 'Lodi', 'Lowdown Popcorn', 'Luna Trip', 'MacArthur Park', 'Mah-na-mah-na', 'Make Believe', 'Marrakesh Express', 'Maybe the Rain Will Fall', 'Moonlight Sonata', 'Move Over', 'Muddy Mississippi Line', 'Nitty Gritty', 'Nobody but You Babe', 'No One for Me to Turn To', 'Odds and Ends', 'Oh What a Night'.

Table listing songs A-Z from the Hot 100 chart, including 'One Night Affair', 'Out of Sight, Out of Mind', 'Polk Salad Annie', 'Put a Little Love in Your Heart', 'Rain', 'Rummin' Blue', 'Sad Girl', 'Sausalito (Is the Place to Go)', 'Share Your Love with Me', 'Simple Song of Freedom', 'Slum Baby', 'Something in the Air', 'Soul Deep', 'Sugar on Sunday', 'Sugar, Sugar', 'Sweet Caroline (Good Times Never Seemed So Good)', 'That's the Way God Planned It', 'That's the Way Love is', 'This Girl is a Woman Now', 'Train', 'True Grit', 'You, I', 'You Got Yours and I'll Get Mine', 'You're a Mean One (If You Do)', 'Your Good Thing (Is About to End)', 'Your Husband—My Wife', 'You're So Vain'.

BUBBLING UNDER THE HOT 100

Table listing songs bubbling under the Hot 100, including '101. ONE WOMAN', '102. TRACEY', '103. NOAH', '104. COLOR OF MY LOVE', '105. DON'T FORGET TO REMEMBER', '106. WALK ON BY', '107. MY BALLOON'S GOING UP', '108. A TIME FOR US', '109. BY THE TIME I GET TO PHOENIX', '110. THINGS GOT TO GET BETTER', '111. JIVE', '112. KOOL AND THE GANG', '113. MY WOMAN'S GOOD TO ME', '114. HEIGHTY HI', '115. WORLD', '116. GREEN ONIONS', '117. BILLY, I'VE GOT TO GO TO TOWN', '118. IT'S TOO LATE', '119. POOR MOON', '120. IT'S TRUE I'M GONNA MISS YOU'.

Compiled from national retail sales and radio station airplay by the Music Popularity Dept. of Record Market Research, Billboard.



# Spotlight Singles

NUMBER OF  
SINGLES REVIEWED

THIS WEEK  
105

LAST WEEK  
185

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

## TOP 20 POP SPOTLIGHT

Spotlights Predicted to reach the top 20 of the HOT 100 Chart

### ELVIS PRESLEY—SUSPICIOUS MINDS

(Writer: James) (Press, BMI)—Elvis should have no trouble getting back into his "In the Ghetto" selling bag with this easy rocker that gets an outstanding performance. A sure winner. Flip: "You'll Think of Me" (Big Top, BMI). RCA 47-9764

### WINSTONS—LOVE OF THE COMMON PEOPLE

(Prod. Don Carroll) (Writers: Hurley-Wilkins) (Tree, BMI)—The Winstons rode to the top of the "Hot 100" and Soul charts with their "Color Him Father" smash, and this powerful entry is sure to equal that success. First-rate production and material. Flip: "Wheel of Fortune" (Valando, ASCAP). Metromedia 142

### VANITY FARE—EARLY IN THE MORNING

(Prod. Roger Easterby & Des Champ) (Writers: Leander-Seago) (Duchess, BMI)—By far one of the most exciting and infectious disks of the week is this current Top Ten winner in England. Rhythm never lets up and the vocal work is exceptional. Headed straight for No. 1 on the "Hot 100." Flip: "You Made Me Love You" (Leeds, ASCAP). Page One 21-027

## TOP 60 POP SPOTLIGHT

Spotlights Predicted to reach the top 60 of the HOT 100 Chart

### DIANA ROSS & THE SUPREMES & THE TEMPTATIONS—THE WEIGHT

(Prod. Frank Wilson) (Writer: Robertson) (Dwarf, ASCAP)—From their "Together" LP comes this potent revival of the recent Jackie DeShannon, the Band and Aretha Franklin hit, and this version should fare as well on the charts. Strong followup to their "I'll Find Something New" winner. Flip: "For Better or Worse" (Jobete, BMI). Motown 1153

### MONKEES—MOMMY AND DADDY

(Prod. Mickey Dolenz) (Writer: Dolenz) (Screen Gems-Columbia, BMI)—The Monkees turn in one of their bounciest performances in some time with this item, penned and produced by Mickey Dolenz. Should bring them back to a high spot on the charts in short order. Flip: "Good Clean Fun" (Screen Gems-Columbia, BMI). Colgems 66-5005

### DYKE & THE BLAZERS—LET A WOMAN BE A WOMAN—LET A MAN BE A MAN

(Prod. Laboe & Barrett) (Writer: Christian) (Drive-In/Westward, BMI)—Group rode high on the "Hot 100" and Soul charts with their "We Got More Soul" hit, and this raucous rocker should carry them even higher. Top production. Flip: "Uhh" (Drive-In/Westward, BMI). Original Sound 89

### LESLEY GORE—WEDDING BELL BLUES

(Prod. Paul Leka) (Writer: Nyro) (Tuna Fish, BMI)—The Laura Nyro classic gets a powerful vocal workout from Miss Gore, and should prove the entry to bring her back to a high spot on the charts. Top programming fare. Flip: (No Information Available). Mercury 72969

### \*ROY CLARK—SEPTEMBER SONG

(Prod. Joe Allison) (Writers: Weill-Anderson) (Chappell, ASCAP)—The Walter Houston classic from "Knickerbocker Holiday" proves a potent followup to Clark's pop-country smash "Yesterday When I Was Young," and his sensitive treatment should keep him riding high on the charts. Flip: "For the Life of Me" (Central Songs, BMI). Dot 17299

### MAXINE BROWN—WE'LL CRY TOGETHER

(Prod. Charles Koppelman, Don Rubin & Bob Finiz) (Writers: Miller-McCoy) (McCoy/Chevis, BMI)—Miss Brown makes her debut on the new New York-based label, and should have a winner the first time out. Strong soulful performance on an equally soulful ballad material. Flip: "Darling Be Home Soon" (Faithful Virtue, BMI). Commonwealth United 3001

### RAHDA KRISHNA TEMPLE—HARE KRISHNA MANTRA

(Prod. George Harrison) (Writer: Trad.; Arr: Adhikary) (Apple, ASCAP)—The ancient Indian chant, cleverly being revived in Broadway's "Hair" is given an original and infectious interpretation by the Indian artist, and could easily prove a left field smash, a la "Give Peace a Chance." Top production work by Beatle George Harrison. Flip: "Prayer to the Spiritual Masters" (Apple, ASCAP). Apple 1810

### RAINBOW SHIP—ANOTHER DAY, ANOTHER MILE, ANOTHER HIGHWAY

(Prod. Motola Prod.) (Writer: Tipton) (Motola Prod., ASCAP)—First-rate rhythm material, covered in the country field by Clay Hart, and now given an exceptional pop treatment by the good new group. Destined to be a "Hot 100" rider and loaded with jukebox and programming appeal. Flip: "Warm, Warm Sun" (Motola Prod., ASCAP). Dunhill 4207

### EDWARDS HAND—IF I THOUGHT YOU'D EVER CHANGE YOUR MIND

(Prod. George Martin) (Writer: Cameron) (Gallico, BMI)—Producer George Martin has a winner with this strong entry by a group with a good solid sound, and they're sure to make a dent on the "Hot 100" with their first outing. Top material and performance. Flip: "Days of Our Life" (James, BMI). GRT 13

## SPECIAL MERIT SPOTLIGHT

Spotlighting new singles deserving special attention of programmers and dealers.

**CAT MOTHER & THE ALL NIGHT NEWSBOYS—Can You Dance to It?** (Prod. Cat Mother & Jimi Hendrix) (Writer: Smith) (Cat Mother/Emm-Jay/Sea Lark, BMI)—Group went high on the "Hot 100" with their "Good Old Rock and Roll" hit, and this easy-beat rocker should keep them active in programming and sales. Polydor 2-14007

**JOE COCKER—Delta Lady** (Prod. Denny Cordell) (Writer: Russell) (Skyhill, BMI)—The successful British star makes another bid for chart honors here with a rousing rocker that has much play and sales potential. A&M 1112

**MERRILEE RUSH—Sing On for the Good Times** (Prod. Tommy Cogbill) (Writers: Rabbitt-Matheny) (Noma/SPR, BMI)—That "Angel in the Morning" gal is back in the swing with a smooth rhythm entry that has all the earmarks of a hot chart contender. AGP 121

**\*BACHELORS—Punky's Dilemma** (Prod. Rowe & Raymonde) (Writer: Simon) (Charing Cross, BMI)—Missing from the record scene for quite some time, the Bachelors return with an infectious treatment of Paul Simon's rhythm ballad, and should soon be back on the charts. London 20051

**\*DON CHERRY—I'll Catch the Sun** (Prod. Steve Poncio) (Writer: McKuen) (Twentieth Century, ASCAP)—Cherry turns in a beautiful performance of the Rod McKuen ballad beauty that is sure to garner much in airplay and sales. Monument 1156

**PROCOL HARUM—Boredom** (Prod. Matthew Fisher) (Writers: Fisher-Brooker-Reid) (Belle Chat/TRO-Andover, ASCAP)—Solid rhythm item from the "Whiter Shade of Pale" group is sure to prove a discotheque winner, with airplay and sales to follow. A&M 1111

**CHET ATKINS/BOSTON "POPS"—Ode to Billy Joe** (Prod. Peter Delheim) (Writer: Gentry) (Shayne, ASCAP)—Atkins and his guitar team up with Arthur Fiedler and the Boston Pops for a beautiful interpretation of the Bobbie Gentry classic. RCA 74-0236

**MOMS MABLEY—Yes Indeed** (Prod. Barry Oslander) (Writer: Oliver) (Embassy, BMI)—The Sy Oliver gem of the big band era gets a potent reading from the inimitable Moms Mabley, and is sure to prove a hot item in airplay and jukebox play. Mercury 72958

**GENE CHANDLER—In My Body's House** (Prod. Gene Chandler) (Writer: Mayfield) (Curton/Cachand, BMI)—Chandler is at his best with this solid rock item that's sure to garner much airplay and sales in both pop and soul markets. Checker 1220

**EDDIE HARRIS—Movin' On Out** (Prod. Joel Dorn) (Writer: Harris) (Hargrove, BMI)—Funky jazz beat and first-rate Harris performance should bring this to the charts in a hurry. Atlantic 2667

**\*GRADY TATE—Slaves** (Writers: Scott-Kessler) (Reade, ASCAP)—The film theme gets a warm, sensitive vocal interpretation by Tate, and should prove an important sales item. Skye 4516

**CLIFF RICHARD—The Day I Met Marie** (Prod. Norrie Paramor) (Writer: Marvin) (Shadows, BMI)—Richard offers a solid rhythm entry that has all the earmarks of bringing him to the charts in short order. Uni 55145

**MARMALADE—Baby, Make It Soon** (Prod. Mike Smith) (Writer: Macaulay) (January, BMI)—Group hit the charts with their "Ob-La-Di, Ob-La-Da" and this rhythm ballad should garner even more attention than their earlier release. Epic 5-10493

**\*JACK JONES—Mathilda** (Prod. David Kapp) (Writers: Shulman-Brel-Jouanest) (Hill & Range, BMI)—The Jacques Brel rhythm ballad is given a first-rate performance by Jones, and could easily prove a jukebox and airplay smash. Kapp 2022

**CAPTAIN MILK—Hey Jude** (Prod. Captain Milk Prod.) (Writers: Lennon-McCartney) (MacLen, BMI)—The Beatles gem gets an infectious and creative treatment by Captain Milk, and is sure to attract much attention. Tetragrammaton 1542

**\*DES O'CONNOR—Dick-a-Dum-Dum** (Prod. Norman Newell) (Writer: Dale) (Morris, ASCAP)—Easy-beat rhythm and infectious vocal treatment make this one of O'Connor's best efforts to date here in the States. Capitol 2610

**JACK DOWNING—Greenback Dollar** (Writers: Ramsey-Axton) (Irving, BMI)—The Kingston Trio hit of the past gets a potent revival by newcomer Downing, and is sure to garner much in airplay and sales. RCA 74-0230

**WES HENDERSON—In Bed** (Prod. Tom Baird) (Writers: Henderson-Henderson-Baird) (Stein & Van Stock, ASCAP)—Former member of Bobby Taylor's Vancouverians, Henderson turns in a powerful performance of solid rock material that serves as a good introduction to Motown's newest label. Rare Earth 5007

**MOTHERS OF INVENTION—My Guitar** (Prod. Frank Zappa) (Writer: Zappa) (Zappa, BMI)—Strong material and an equally strong performance make this an underground must. Top discotheque fare also. Reprise 0840

**KOOL & THE GANG—Kool & The Gang** (Prod. Redd Coach Prod.) (Writers: Kool & the Gang) (Stephayne, BMI)—Groovy Latin-flavored instrumental that could easily prove an out and out smash, and blast into the charts in short order. De-Lite 519

**THOMAS & RICHARD FROST—The Word Is Love** (Prod. Ted Glasser) (Writer: Frost) (Tons of Fun, ASCAP)—Smooth, easy rhythm performance and ballad material make the duo's debut an event. A sure bet for middle of the road and Top 40 airplay and sales. Imperial 66405

**GROOP—The Jet Song (When the Weekend's Over)** (Prod. Toxey French) (Writer: Dukey) (Sufi Pipkin, BMI)—Good new group sound with an easy rhythm entry, much in the "Up, Up and Away" vein is sure to garner much airplay and sales. Bell 822

**BEAU SYBIN—Been a Long Time Comin'** (Prod. Stan Kessler) (Writer: Paul Jr.) (Goldust, BMI)—First-rate performance and powerful material, much like Neil Diamond's "Brother Love's Traveling Salvation Show" should prove a chart rider in short order. Klondike 2218

## TOP 20 COUNTRY

### COUNTRY

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

### WARNER MACK—I'LL STILL BE MISSING YOU

(Prod. Owen Bradley) (Writer: McPherson) (Pageboy, SESAC)—Plaintive and beautiful ballad material penned by the performer is sure to prove a worthy successor to his recent "Leave My Dreams Alone" smash. Top production work by Owen Bradley. Flip: "Sunshine, Bring Back My Sunshine" (Pageboy, SESAC). Decca 32547

### DEL REEVES—THERE WOULDN'T BE A LONELY HEART IN TOWN

(Prod. Bob Montgomery) (Writers: Fishbein-Reid-Kosloff) (Rural Hill, ASCAP)—Reeves follows up his Top Ten country winner "Be Glad" with a rousing rhythm item that is destined to bring him right back to the top. Fine performance and Bob Montgomery production work. Flip: "Little Bit of Somethin' Else" (Passkey, BMI). United Artists 50564

### JAN HOWARD—WE HAD ALL THE GOOD THINGS GOING

(Prod. Owen Bradley) (Writers: Shiner-Monday) (Jack, BMI)—Miss Howard makes another bid for top-of-the-chart honors with this infectious rhythm outing and she's sure to surpass her recent "When We Tried" hit. Fine performance and first-rate material. Flip: "I'll Go Where You Go" (Wilderness, BMI). Decca 32543

### JIM GLASER—MOLLY

(Prod. Danny Davis) (Writer: Harvey) (United Artists, ASCAP)—Glaser turns in one of his finest performances to date with this poignant and beautiful piece of ballad material, much in the "Honey" vein. Headed straight for the top of the charts. Flip: "Permanent Kind of Lovin' (From a Temporary Man)" (Glaser, BMI). RCA 74-0231

## CHART

Spotlights Predicted to reach the HOT COUNTRY SINGLES Chart

**STONEWALL JACKSON—Ship in the Bottle** (Al Gallico, BMI). COLUMBIA 4-44976

**HENSON CARGILL—Then the Baby Came** (Moss-Rose, BMI). MONUMENT 1158

**WANDA JACKSON—My Big Iron Skillet** (Party Time, BMI). CAPITOL 2614

**JIMMY NEWMAN—Three** (Newkeys, BMI). DECCA 32549

**CURLY PUTMAN—Wild Streak** (Green Grass, BMI). ABC 11238

**RUSTY DRAPER—Sunshine Man** (Tree, BMI). MONUMENT 1157

**REDD STEWART—The Big, Big Show** (Acuff-Rose, BMI). HICKORY 1543

**BARBARA MANDRELL—I've Been Loving You Too Long (To Stop Now)** (East/Memphis/Time/Curtom, BMI). COLUMBIA 4-44955

## TOP 20 SOUL

### SOUL

Spotlights Predicted to reach the TOP 20 of the TOP SELLING SOUL SINGLES Chart

### EDDIE LOVETTE—LITTLE BLUE BIRD

(Prod. A. Ludix) (Writers: Dixon-Lovette) (Jamerica/Vee-Vee, BMI)—Lovette rode high on the soul chart with his "Too Experienced" hit, and also hit the "Hot 100." This solid rock followup is sure to carry him even higher in both areas. Flip: (No Information Available). Steady 002

## CHART

Spotlights Predicted to reach the SOUL SINGLES Chart

**ROSCOE ROBINSON—I'm Burning and Yearning (For You)** (Cape Ann, BMI). SOUND STAGE 7 2639

**Z. Z. HILL—It's a Hang-Up Baby** (Unart, BMI). ATLANTIC 2659

**BABY WASHINGTON—I Don't Know** (East-Sandia, BMI). COTILLION 44047

**NANCY BUTTS—Let Me Be Free** (Cotillion-Flaming Arrow, BMI). FLAMING ARROW 39

All records submitted for review should be addressed to Record Review Department, Billboard, 165 W. 46th Street, New York, N. Y. 10036.



**...THEY ALL HAVE ONE WORD  
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# MAH-NA MAH-NA

**NEW YORK**  
WMCA—39  
WNBC  
WNEW

**HARTFORD**  
WPOP

**PHILADELPHIA**  
WIBG  
WIOO  
WFE  
WRWA  
WLAN  
WIP  
WPEN

**BOSTON**  
WBZ  
WLLH  
WHDH  
WEIM

**WASHINGTON/  
BALTIMORE**  
WINY  
WCAO  
WEAM  
WPGC

**RICHMOND**  
WLEE

**BUFFALO**  
WKBW  
WBEN  
WYSL

**ALBANY**  
WPTR

**CHICAGO**  
WLS—40  
WIND

**PEORIA**  
WIRL

**MILWAUKEE**  
WRIT  
WOKY

**GRAND RAPIDS**  
WLAV

**CLEVELAND**  
WIXY—35  
WERE

**AKRON**  
WHLO  
WAKR

**COLUMBUS**  
WCOL

**CINCINNATI**  
WSAI

**PITTSBURGH**  
KQV

**LOUISVILLE**  
WKLO

**ST. LOUIS**  
KIRL  
KSD  
KXOK—28  
KMOX

**MINNEAPOLIS**  
WCCO  
KDWB

**LINCOLN**  
KLMS

**DULUTH**  
WEBC

**SIOUX FALLS**  
KISD—40

**OMAHA**  
KOIL—33

**DES MOINES**  
KIOA—20

**ATLANTA**  
WQXI  
WSB

**MACON**  
WMAS  
WGGG

**COLUMBUS (GA.)**  
WDAK—27  
WSGN

**MEMPHIS**  
WMC-FM  
WMPS

**NASHVILLE**  
WKDA

**CHARLOTTE**  
WAYS—23

**MIAMI**  
WQAM  
WINZ  
WFUN  
WNCM

**JACKSONVILLE**  
WAPE—20

**DALLAS**  
KLIF—33

**HOUSTON**  
KILT

**NEW ORLEANS**  
WTIX  
WRNO

**BATON ROUGE**  
WAIL—35

**SHREVEPORT**  
KEEL

**LOS ANGELES**  
KMPC  
KGIL

**SAN DIEGO**  
KGB

**SAN FRANCISCO**  
KYA

**SACRAMENTO**  
KROY

**PHOENIX**  
KRIZ—35

**DENVER**  
KIMN—32  
KLZ-FM

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# RCA's Dual Distribution Draws Uptight Responses

• Continued from page 1

will have a 100 percent return on singles and albums and they can buy only what they want. As a distributor, we cannot do as much for the RCA line as we used to. We cannot afford, under these circumstances, to do as much promotion or push the entire catalog. . . . We will start to cherry pick. . . . We cannot afford to spend a penny that the rack jobbers doesn't spend. . . . The rack has no obligation to buy the entire line, whereas we have . . . and now we are sitting with all that inventory and investment."

## Other Queries

This source stated that he had had queries from other labels that were interested in going the RCA route. His answer to such queries is: "If you want to go that route, find another distributor and we will be your rack jobber." He added: "The only one who comes out well on such a distribution pattern is the rack jobber. The combination distributor - rack jobber loses out as a distributor and gets it back as a racker. Pity the pure distributor."

Another Victor distributor in the East said: "This action by RCA will not help us; they are going to other types of distribution; it is the most disquieting situation I can remember." He added that he was unable to see what edge RCA expected to get out of the move "because other manufacturers will do the same and it will be equalized." He concluded: "We have an enormous plant . . . we are a distributor in every sense, and we

can see only negatives in this move."

Old-line distributors in the East were fearful lest a new pattern develop in wholesaling. An Apex - Martin (Newark, N.J.) spokesman said: "It must develop into a free for all. Giants like Handleman and Transcontinental will battle it out. . . . Everybody thinks about volume."

Al Hirsch of Malverne, N.Y., termed dual distribution "a strange move and a serious mistake." He added, "It takes away a distributor's customers and gives him additional competition." Hirsch expressed the view that the traditional manufacturer - distributor relationship should be sacred.

## Halonka Comment

Johnny Halonka, Beta, N.Y., stated: "It all boils down to outlets, and who can get them and control them. The regular distributor stands to lose his volume accounts and retain his mom and pop business." Halonka, however, prophesied that the distributor will still do his best, "because it is a matter of dollars and cents, but he will cut corners. . . . He won't carry certain merchandise."

## New Expansion

SEATTLE — RCA has assigned its record line here to ABC Record and Tape Sales in a continued move to expand into independent distribution.

The major local company covers the Pacific Northwest plus Alaska and parts of Northern California.

The move gives RCA two record distributors here, ABC (owned by the broadcasting

company) plus Fidelity Electric.

The acquisition by the ABC company here raises several questions. Who is responsible for promoting an artist or record? ABC or Fidelity? R. A. Harlen, an ABC record and tape sales executive, said he met with RCA officials over this matter but nothing was determined.

RCA, which has given its record line to Music West in Los Angeles and San Francisco, is also reported planning to give its product to additional independent distributors in Los Angeles.

## W-7 EXECS SMITH & OSTIN DO THEIR TALENT THING

LOS ANGELES—Joe Smith and Mo Ostin are thinking more musically than mathematically these days as a result of being given executive assistants.

Smith, general manager of Warner Bros.-Seven Arts Records, and Ostin, general manager of Reprise, have been freed of a host of administrative chores and are concentrating on the talent aspects of running a company.

Clyde Bakkemo, Smith's executive assistant, and Don Schmitzerle, Ostin's executive assistant, have been in their newly created positions since mid-May.

Schmitzerle and Bakkemo have become the contact men for artists, managers, and publishers, filtering masters and acts before showing them to their bosses.

Bakkemo estimates he's seen 75 persons since taking on the new job. As a result of his position, W-7 and free-lance producer Dan Moore have established a working relationship, with Moore producing a new singer, Dennis Brooks.

Bakkemo and Schmitzerle are now coordinating many of the administrative functions which Smith and Ostin formerly saw through to their conclusions like release scheduling, LP cover completion, the expediting of contracts, getting material to artists.

As a result of his newfound time, Smith has been conducting talks with two name pop artists, one British, one American, spending more time on the project than had been previously possible.

## Mrs. Westcott Sets Up Consolidated Production

NASHVILLE — Consolidated Record Enterprises, a "full-service" production company, has been set up here by Mrs. Carlene Westcott, president.

Mrs. Westcott, formerly with World Wide Records where she was sales and production manager, said her production services would include plating, label design, pressing, custom design or stock jackets, shipping and warehousing, and inventory control. She also plans to act as a consultant to a customer on any phase of recording.

A native of Atlanta, Mrs. Westcott has been here for five years. She now handles production for five of the Singcord la-

bels (Banner, Top, Charm, Superior and Teen), and for Worship (Message and Worship) and for "Forward in Faith," a radio series sent to 900 stations. A Dallas client is Anthem Records, and she has Sound Productions in Arkansas; Catanzaro, Ent., in South Carolina; Memphis Union Mission in Memphis, and Sumar here. She also works with independent firms such as Nashboro and Roulette.

Her credits include production of President Nixon's inaugural address for the Republican Heritage Foundation; wind-up toys that play recorded music for Kenner Production, Cincinnati; advertising and sales promotions for Bruce Terminus; records of consultation for Christian Publishing Co., "The Story Hour," produced in Ohio, and spot ads for Marlboro cigarettes.

Mrs. Westcott, utilizing the Promotions by Emily firm, plans now to expand into all fields of music. She will be located in the Music Row area, at 1811 A Building, Division St.

## Goody Sales Rise In 6-Mo. Period

MASPETH, N.Y. — Sam Goody, Inc., reported sales of \$6,930,992 for the six months ended June 30, an increase of \$585,670 over the \$6,345,322 for the same period last year.

Net income after taxes was \$74,489 for the period, compared with \$27,429 for the first six months of 1968 with earnings of 23 cents a share based on 325,000 shares of common stock outstanding compared with last year's 11 cents a share for 259,701 shares outstanding.

## Cart-O-Sel Displays Help Solve Self-Service, Pilferage Problems

CHICAGO — A "day of reckoning" may be in store for wholesalers and packagers of tape cartridges and cassettes now championing self-service merchandising and understanding the pilferage problem, according to Ed Stewart, Cart-O-Sel Corp. here, who has developed a series of security tape display merchandisers. Through various wholesalers and rack jobbers, Stewart has sold units to 40 Tempo accounts, 25 Goodyear stores, 14 Montgomery Ward outlets, all of Wiebolt's Chicago record departments and two Marshall Field stores.

Stewart, who walked away from a meat packing plant he had headed for 27 years to become involved in the tape industry, has one display that accommodates 288 8-track cartridges, another that holds 360 cassettes and a counter model that handles 180 cassettes. He is also combining 8-track and cassette in some, and in isolated incidences, customizes the displays to suit individual store specifications. In single purchases the units sell for \$135 (288 8-track), \$158 (360 cassette) and \$78 (180 cassette). Quantity orders drop the price to \$98, for example, on the 288 package unit.

The units consist of vertical panels, each of which are anchored to an axle, so that, for example, a series of six panels or wings revolve in carousel fashion. Tape packages are displayed in their natural form but flanges on either side of the

package prevent customers from removing them. The panels are opened with a key.

"Our concept does require that clerks have keys to open the units," Stewart said, "and this is the main objection of people who think in terms of self-service. But self-service approaches involve repackaging, either putting the tape inside a box or blister-sealing it onto an LP-size board. Our concept incorporates the security of a glass case but allows customers to browse through the merchandise and actually feel the package."

## Upside Down

When it was pointed out that both sides of the tape package were not displayed (the back sides with printed selections are back to back) in the Cart-O-Sel unit, Stewart pulled out one package and demonstrated that the selection list was "upside down" in comparison with the package's front graphics. On another tape package, the selection list was printed horizontally. "How important is it that you show both sides simultaneously? Some of the self-service box-enclosed packages only have one window through which to examine the tape package. And some tape packagers are now listing selections on the front," Stewart said, "which is ideal for our display."

"Our approach is best suited for the outlets worried about pilferage with limited space. We only require a 34½-inch-square area for the 288-capacity 8-track unit. Our cassette unit only

requires 24 square inches of floor space. As for pilferage, I think this is a problem that will begin to haunt people who believe self-service is the best merchandising route.

"The manufacturer and wholesaler may be happy with self-service because it means product is being moved. But when retailers or buyers discover a lot of shrinkage the self-service concept will have to be re-appraised." Moreover, Stewart said, "A lot of buyers and retailers are still afraid of pilferage. If we're going to expand in this industry we're going to have to satisfy the management that worries about shrinkage."

Stewart, who has turned the operation of his meat packing business over to a manager, has been a manufacturer representative involved with television tables and other display items. He formed Cart-O-Sel only recently and has begun setting up representatives around the country.

He credits John O'Brien, Ward buyer here, with helping him get established. "All Tapes allowed me to share their booth at the Consumers Electronic Show," he said. "A lot of rack jobbers have been very helpful. I know there is legitimate concern about which way is best to merchandise tape." He said he will be very interested to see what develops at the National Association of Record Merchandisers tape convention in Dallas next month.

## Wing Bows 17 LP's; Up \$

CHICAGO—Wing, Mercury Record Corp.'s economy label, has introduced its new "500" line with 17 LP's that will sell at a suggested list price of \$2.98 instead of the regular \$1.98 price. The label has also introduced six other LP's as part of its regular release.

The "500" series features music from top Broadway shows, including "The King and I," "Carousel," "Rose Marie," "The New Moon," "South Pacific," "Naughty Marietta," "The Student Prince," "Annie Get Your Gun," "Oklahoma," "Kiss Me Kate," "Brigadoon," and "West Side Story." All the albums feature the Michael Sammes Singers.

Other "500" albums are a "best of" series using material of Irving Berlin, Cole Porter, George Gershwin, Jerome Kern, Lerner & Lowe and Gilbert & Sullivan. These LP's feature the

Riviera Strings, except for the Gilbert & Sullivan album which is done by the Michael Sammes Singers.

The regular Wing release includes Jerry Lee Lewis, Roger Miller, Buddy Rich and a two-LP Christmas package featuring Patti Page, and carols. Both Lewis and Rich have two albums, including a two-set package.

## Atl Sessions In Alabama

MUSCLE SHOALS, Ala. — The new Muscle Shoals Sound Studios at 3614 Jackson Highway, opened by five Alabama musicians early this year, has recorded several major Atlantic Atco acts, including Aretha Franklin, Sam and Dave, Dusty Springfield, Lulu, King Curtis and the Sweet Inspirations.

The five musicians who operate the studio, Jimmy Johnson, David Hood, Eddie Hinton, Roger Hawkins and Barry Beckett, also are part of Atlantic's new group, Boz Scaggs. The five also form a rhythm section for dates. Diamond's Ruby Winter also has recorded at the studio.

## Munao U.K. Visit

LONDON — Fred Munao of Big 7 Music visited England recently searching for material for the U.S. firm, as well as placing copyrights through Planetary Nom Music.

## Frid & Selby to Cut Merc LP's

NEW YORK — Jonathan Frid, who plays Barnabas, and David Selby, who plays Quentin on the TV show "Dark Shadows," will record individual albums for Philips/Mercury. Philips has the show's successful soundtrack.

London Lee's "Rich Kid" album on Mercury will be plugged in the comedian's 23 TV appearances this month, including the "Joey Bishop Show," "Steve Allen Show," "Merv Griffin Show," and "Della Reese Show." Austin Roberts, a new Philips artist, also has TV work on tap.



# Vault Kicks Off Drive to Beef Up Soul Penetration

LOS ANGELES — Eight-year-old Vault Records has launched a drive for stronger representation in the soul market.

The company, which has just released a single by the Chambers Brothers, "Just a Closer Walk With Thee" from their new LP, "Feelin' the Blues,"

## Promo Staff Jobs Open

LOS ANGELES — In dividing responsibilities for its promotion men, Capitol has several positions still to be filled, it was learned during the label's national promotion conference. There are four positions open on the label's independently distributed label staff. These regions are the West Coast, Chicago, Atlanta and New York. The company has men assigned to exploit product from the eight labels it distributes in St. Louis, Dallas, Boston and Detroit.

These labels include Harvest, a new EMI label whose first artist is Pink Floyd, plus Apple, 1-2-3, KEF, Colossas, Invictus and Fame.

There are six promotion jobs unfilled on the mainline staff.

The positions open are in Boston, Baltimore, Charlotte, Memphis, Pittsburgh and Cincinnati.

A Southwest division manager and a four-man staff are needed.

## New Kapp Releases

• Continued from page 3

version of "Fiddler on the Roof." Kapp also will have a second volume of Jack Jones' "Greatest Hits" and a repackaging of Louis Armstrong's "Hello, Dolly!"

The Do-Re-Mi Chorus have a set featuring numbers from the MGM film musical "Goodbye Mr. Chips." The Waikikis have Hawaiian instrumental LP. The Constantine Callinicos Orchestra debuts with a Greek pressing on Kapp's 4 Corners of the World subsidiary.

In the country field, Leroy Van Dyke has a "Greatest Hits" album and Sonny Wright has his first Kapp LP. A Bob Wills country set completes the release.

## London ABKCO Push on 'Darkly'

NEW YORK—London Records and ABKCO Industries, the management firm representing the Rolling Stones, plans a heavy advertising campaign on "Through the Past Darkly (Big Hits Volume II)," the new Stones' album, which will be distributed this week. The deluxe package is octagonally shaped.

## Cap Gives Club 1st Crack at 'Moon'

LOS ANGELES—The Capitol Record Club will offer members first crack at Capitol's "Man on the Moon" album produced in cooperation with NASA. An eight-page booklet will accompany the package, selling at \$5.98. Voices include Presidents Nixon and Kennedy plus reportage of the Apollo 11 voyage from liftoff to step-down on the moon.

has been discovering blues acts in California.

New to the company under this drive to sign more artists in several of the repertoire areas are Glen Bassman Green, Goldie Johnson, and Chuck Bridges and the L. A. Happening.

Of these acts, Green is the first to have a single issued, the title of which is his name. Independent producer Jackie Mills handled this date and is working with Miss Johnson. Lucky Young is producing the L.A. Happening, which comes from San Francisco.

Again in the soul vein, Vault has just taken on a project to record Elaine Brown, a deputy minister of information for the Black Panther Party.

This increased activity in signing new acts relates to the company's recent acquisition by publicly held National Tape Distributors.

# Cap Meet 4-Point Plan To Advance Promotion Power

• Continued from page 3

needs. "We want to be able to know their programming trends thoroughly," he said.

## Talking About TV

Al Coury, the artist relations manager, said that the company has begun talking to TV producers about a music special for next season and a weekly music replacement show for the 1970 summer season.

"We are definitely going to get into TV production. By 1970 we hope to have a TV special featuring Capitol artists," he added. The idea for the entry into TV production belongs to Capitol's new president, Sal Ianucci, a former business affairs vice-president at CBS, Coury noted.

The special being planned would be one hour; the summer replacement series has not been

firmed at either 30 or 60 minutes.

Both programs are designed for network, not syndication showing.

• Wade Pepper, head of country promotion, will be responsible for building an elite country specialty staff of three men, initially. "This will be an effort to scratch the surface beneath the big metro markets," Pepper said. The three countrymen—in the Midwest, Southeast and West Coast—would concentrate on secondary market stations.

• Reggie Lavong, recently hired director of rhythm and blues, will hire two trainees for his staff. Lavong said he is re-evaluating the markets his men are servicing, and plans developing a new concentration concept.

There are 34 cities in the U.S.

with a black concentration, according to the Department of Commerce. Lavong plans having his five experienced promotion men handle 24 of these cities where the black population exceeds 100,000. The remaining 11 cities will be covered by the two trainees. He is looking to colleges for his manpower, with two years of study a requirement.

## Miller of Atlanta

Of the soul promotion men attending the convention, the longest in service with the company was Sidney Miller of Atlanta with two and one-half years.

"A major company is doing a disservice if it is not prepared to handle soul on a specialized basis," the new executive said.

Lavong acknowledges what he calls several "futile attempts in the past" by Capitol to get into the black market. "The historical problem of the major label not being concerned has resulted in stations and stores being suspicious of our actions."

Lavong, formerly a program executive at WWRL in New York, says the answer to changing people's attitudes about Capitol's goals in the black community is through "performance."

Why the continued desire for a piece of the soul music pie? "Black power is colored green," Lavong answered, citing the \$40 billion buying power of American blacks.

"We are fighting relationships established by other companies like Chess, Checker, going back 16 years," Lavong continued.

## Ianucci Talk

Sal Ianucci, Capitol's president, pointed out in his opening remarks that this was the first time in Capitol's history that a national promotion director carried a vice-presidential status.

Charlie Nuccio, the vice-president to whom Ianucci alluded, spoke on the promotion force's "15 in 6" campaign.

This is a program whereby the label hopes to land 15 singles on the national chart within any one week of the present six-month fiscal period, and 30 of its albums on the chart in a similar one-week period.

"This program corresponds to the sales department's own campaign to obtain \$60 million in sales during the six-month period," said Nuccio, who has been in his new post two months.

Publicity chief Jackson Sellers, another new member of the organization, told the promotion men he would be servicing them with biographies and photos.

In other discussions, Mauri Lathower and Mickey Kapp spoke on a&r; John Jossey and Don Doughty spoke on sales; Rocky Catena spoke on pop product merchandising; Len Abrams and Ted Fertig on personnel, and Don Ovens, Billboard's charts director, explained research procedures.

## Actor Ryan Moon Album Narrator

NEW YORK—Actor Robert Ryan serves as narrator in a documentary album of the U.S. moon landing, which will be on the American Radio News label, a division of ARN Broadcasting Corp. Donald Fass is supervising the disk's production. ARN, which has been producing dramatized recordings of manned space flights for 10 years, is setting up worldwide distribution for the LP.

# Buddah Meet Chalks Up \$1.5 Mil. In Sales; 33 New LP's Spotlited

• Continued from page 3

During a seminar Aug. 26, George Burns, national programming director of Pacific and Southern Broadcasting, said that the record promotion man was going to gain more in stature because of the handicap the music director at a radio station faces by having more and more product coming out each week. The fact that a record is

No. 15 in Spartanburg or other cities is becoming more and more "irrelevant," he said. He spoke of playing several new records without previous sales data to go on and said much of his current playlist featured records like this. Joe Fields of Buddah told of the broad range of promotion necessary on albums today because no one cut was being played like a single.

Jerry Boulding, new national program director for the Sonderling Broadcasting chain, told the distributors there were a lot of mistakes made by promotion men who "think soul music is black music." Tom Donahue, former program director and disk jockey now in the record business, spoke of progressive rock radio being increasingly important for exposing records.



IN A SERIES OF distributor meetings, Buddah Records executives map out sales plans and book orders. Facing, from left, Joe Fields, head of LP sales and promotion; Neil Bogart, vice-president of Buddah; and label attorney Joe Zynczek. They converse with T.D.C. executives. At left, Marty Thau, national promotion director, chats with David Lieberman, center, of Lieberman Distributors, Minneapolis, and Kama Sutra Records executive Artie Ripp, right.



## Cap Group Studies Scene

LOS ANGELES — Capitol's financial people are providing a bottom line appraisal of the company's cartridge business to the newly formed pop and classical committees.

These two committees meet regularly to discuss product and programs for new cartridge releases. Members of the pop committee include Dan Davis,

newly named a&r tape coordinator, plus Roger Brown, Paul Kimes and Hal Rothberg. The classical committee consists of Davis, Bob Myers, Brad Engel, Fred Dumont and Paul Kimes.

In addition to these members, the committees often hear opinions from other members of the Capitol organization relevant to releasing product in cartridge form.

The two committees were developed as an internal means of allowing the company to meet its projected goal of releasing its cartridge product simultaneously by September.

## Smash to Release 'Sadists' Track

LOS ANGELES — Smash Records will release the soundtrack from "Satan's Sadists," written by Harley Hatcher, president of newly formed Pendulum Productions. The LP will introduce two new acts, Paul Wibier and the Nightriders. Smash will have an option on all future Nightrider product. Wibier usually records for Pendulum label which is distributed by Forward Records.

## PROGRAM FOR ACT EXPOSURE

LOS ANGELES—Al Coury, West Coast director of artist relations for Capitol Records, outlined a program for greater artist exposure during the Capitol's convention. Roy Battocchio, Coury's East Coast assistant, will aid in obtaining national TV spots for artists and disbursing moneys to field promotion men.

Coury stressed the importance of acts that could perform "live." He explained that Capitol was working on getting into TV production.

## ITCC Has Rights To Poison Ring

WALLINGFORD, Conn.—International Tape Cartridge Corp. has acquired tape rights to Poison Ring Records, headed by Doc Cavalier, reports Jim Tyrrell, ITCC executive. The contract calls for release of cassette and 8-track cartridges

in the U.S., and possibly reel-to-reel product. Gary Salter, head of ITCC in Canada, said that the firm would distribute both tape and record product there. Poison Ring is a subdivision of Synchron Studios here.



## UA's LP Set Honors Team

NEW YORK—United Artists is issuing a two-LP commemorative album marking the 10th anniversary of Ferrante & Teicher's association with the label.

A major promotion campaign also is under way, including a die-cut 10th anniversary display piece, adaptable as a window unit, wall display or free-standing in-store display; a special order pad listing the 20-some sets available by Ferrante & Teicher; header cards for

browser bin; 50-second radio spots with 10-second dealer tag for local identification; ad mats; press kits; selected media ads; and special listings within corporate order forms and presentation books.

The new multiple set contains 21 selections. Shortly after its release and accompanying promotion, Ferrante & Teicher begin their annual concert tour, which includes more than 100 cities.

## THE FINEST ETHNIC CATALOG OF TAPE

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"WRITER OF A MILLION SELLER"

## BLUE THUMB AIDS ELEKTRA

LOS ANGELES — Blue Thumb has begun mailing out promotion copies of an Elektra album by Love. Don Graham, Blue Thumb's general manager, includes a note with each LP telling the recipient that if he hasn't as yet heard the new Elektra LP, "We are happy to get it to you."

Blue Thumb is helping Elektra promote the new LP, "Four Sail," because Bob Krasnow, Blue Thumb's president, gave Elektra the tapes with which to prepare the album. This peculiar situation came about because Love owed Elektra one final album before beginning to record for Blue Thumb.

## NARM Meeting to Cover All Tape Cartridge Fronts

• Continued from page 1

convention coverage in Tape Section.)

More than 500 representatives of NARM and the record-tape industries have registered for the three-day tape meeting.

Alan J. Bayley, GRT president, will give the keynote speech at the opening luncheon-meeting Friday (5), discussing "Tape—A New Communications Medium."

Following Bayley's speech, the player equipment market will be surveyed by two representatives of the hardware field: John Doyle, Craig marketing director, and John H. Trux, vice-president and general manager of Bell & Howell's video and audio products division.

Doyle will speak on the automobile aftermarket; Trux will discuss the home player market. James Shipley, president of Main Line Record Service, will moderate a panel session on the equipment market, with Bayley, Doyle and Trux.

"Tape Packaging and Its Future" will be discussed by Earl Horwitz, general manager of Liberty Stereo Tapes, at a dinner-meeting Friday.

A panel discussion will follow

## Williams Estate Sues MGM

• Continued from page 1

tate. It relates back to the date of Williams' death in January 1953.

Recalling that the late singer first entered into a contract with MGM in 1947, the suit reveals the history of the arrangements between the recording company and the artist. It claims MGM long has been in violation of the contract and has "failed to account for and pay with respect to the total number of records sold."

It claims that MGM, in 1963, asked the estate to waive royalties on free or bonus records of record clubs, and the request was refused. Nonetheless, it states, the defendant entered into contracts with record clubs in willful violation of the contract.

Moving into the area of dubbing, the estate charges that MGM has violated its agreement again, creating entirely new recordings from old cuts despite agreement not to record in such a manner. It cites the recent albums, "Hank Williams With Strings" and "More Hank Williams With Strings," upon whose original masters the voice of Hank Williams Jr. had been

## DeMann Forms Disk, Music Complex; Eyes Other Areas

NEW YORK — Fred DeMann has formed an entertainment complex consisting of Eureka Records and Albert Sandler Music. DeMann also plans for the acquisition or building of a recording studio, as well as the formation or acquisition of a television, film production and personal management company. Temporary offices for DeMann's new operation are at 331 Reeves Drive, Beverly Hills, Calif.

DeMann's program for the Eureka label are the projection of a limited release schedule and the concentration on building the company by building artists—rather than just putting out a lot of records.

Eureka is being launched with two singles. The Chocolate Company has recorded "One Small Motion," and Willie Gauff has recorded "Communicate Not Hate" c.w. "It Takes a Whole Lotta Woman." Both are West Coast groups.

DeMann is on a three-week tour to introduce Eureka to disk jockeys, distributors and the trades. He is also negotiating with several tape and foreign distributors.

Before forming Eureka, DeMann affiliated with such labels as Jubilee, MGM, Bell, Dot and most recently was vice-president and general manager of Kent-Modern Records.

## Elektra Merges P.R. & Ad Depts.

NEW YORK — Elektra Records has merged its advertising and publicity departments. The William S. Agency will handle "in-house" advertising under the direction of William Harvey, executive vice-president.

Hastings Baker is Elektra's new national director of advertising. He will be assisted by Lynn Goldsmith, formerly of Bob Stuart Television Productions. Miss Goldsmith also will serve as national director of publicity, assisted by Josie Mori. Baker previously worked with Lord, Geller, Fredrico and Partners, and the Carl Ally Agency.

## STONES' DISK GRABS GOLD

NEW YORK—The Rolling Stones have earned a gold record for one million sales of their No. 1 single "Honky Tonk Woman" on London, their third single certified by RIAA. They also have received 10 gold records for London albums.

## D.C. Symphony

• Continued from page 74

should get better than the customary hands-off treatment of Congress toward the arts in general.

No contract agreement between the musicians and the symphony management was in sight for the Oct. 1 deadline, when the present contract expires, and the orchestra rehearsals are due to start. The union will not accept the management offer to extend present contract rates of a \$200 basic wage scale for a 45-week season.

The union wants a pay scale of \$225 to \$235, based on seniority, and a 49-week season in 1969-1970. In 1971, pay would go up to \$250 basic, for a 52-week season, with vacation time. The number of players contracted would go from the present 88 minimum to 96 for the coming season and up to 100 for the 1970-1971 season.

and from withholding royalties due under the contracts and from making direct payments of royalties to anyone other than the estate. It asks the court to determine that the record firm has breached all of its contracts with the late Hank Williams that all masters, re-masters and dubbed masters be turned over to the estate. It also would enjoin MGM from any further manufacture, sale or distribution of Hank Williams Records.



# English History



## The Rolling Stones

### THROUGH THE PAST, DARKLY (Big Hits Vol. 2)

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