

Billboard

NEWSPAPER

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SEVENTY-FIFTH YEAR

The International
Music-Record-Tape
Newsweekly

COIN MACHINE
PAGES 60 TO 65

Campus Goes Rock; Radio Drops Gigs

By CLAUDE HALL

NEW YORK — The booming popularity of rock groups on college campuses is pushing Top 40 radio stations out of the concert business. And most of the radio stations are glad about it. In fact, some radio stations are reaping greater rewards than ever in both publicity and money, without taking any risk whatsoever.

A week ago, WTRY in the Albany-Schenectady-Troy area was broadcasting spots of per-

formances by the Who on Monday at RPI, the Jefferson Airplane on Wednesday at Union College, and Sly & the Family Stone on Friday at Siena College.

"And this sort of thing goes on all school year," Art Simmers, general manager of the station, said.

Before rock became the hip thing on campus, many Top 40 stations were in the position of having to promote shows in order to establish not only a rapport with its listening audience, but to gain other benefits—exposure of deejays to the audience, an image of being an "in" music station, and the image of being identified with certain hit rock groups.

But, promoting live concerts
(Continued on page 10)

Canada Net On Hot Seat

By RITCHIE YORKE

TORONTO—As criticism of Canada's Maple Leaf System for exposure of local disk product steadily mounts, there has been speculation from Ottawa that the Government will impose long-anticipated Canadian content laws on radio stations before the end of the year.

A survey of Canadian record
(Continued on page 83)

Nat'l Tapes Growing; Eyes Apex-Martin

By PAUL ACKERMAN

NEW YORK—Jim Tiedjens' National Tape Distributors is rapidly expanding its operations across the country and is understood to be on the verge of several more acquisitions. National is close to wrapping up a deal for the acquisition of Apex-Martin, key independent distributor in Newark, N.J. National is also reported as negotiating for the acquisition of
(Continued on page 6)

Battle Of Giants Seen In Video Tape

By BRUCE WEBER

LOS ANGELES — If you think the 8-track vs. cassette configuration squabble is something, wait until RCA, CBS, N. V. Philips and the Japanese Two, Sony and Matsushita (Panasonic), square off in the video tape cartridge war.

Companies are feverishly working on economical audio-visual systems for the consumer, The CBS (EVR) system—miniaturized film and the EVR player convert a standard television set into a "phonograph for the eyes"—is openly competing for the same dollars as RCA's Se-

lectaVision and Sony and Panasonic's color videotape cassette recorders.

Why?

Because video tape systems will become the "most important"
(Continued on page 12)

Pirate Radio In Revival

By RODNEY COLLINS

LONDON—A group of five European businessmen is planning the return of pirate radio for Britain. A station, modeled on the lines of Radio Caroline and Radio London, is being readied to begin test broadcasts shortly before Christmas.

Tentatively named Radio 266, the station will transmit on the old Radio London medium wave frequency, broadcasting what it terms as "commercial and progressive pop" 24 hours a day from a ship anchored four miles off the Frinton, Essex coast.

Meanwhile, two former "Radio Caroline" ships have been moved to a new harbor in Amsterdam and are cur-

(Continued on page 6)

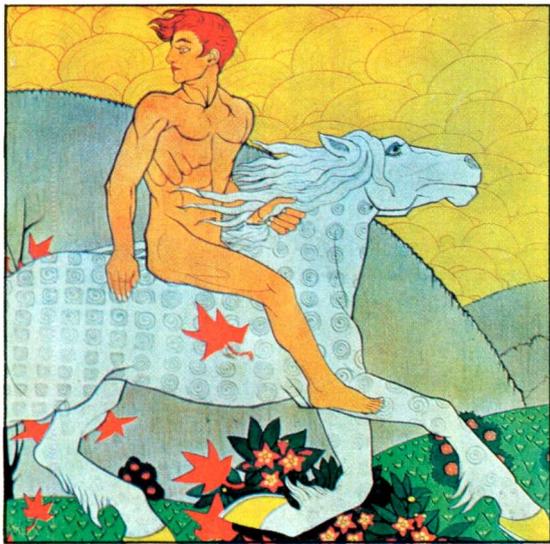
Pocketdisc in New Sales Pattern Via Mass Outlets

NEW YORK — Pocketdisc, shortly after the first of the year, will enter a new packaging and merchandising phase. It will be available in variety stores and neighborhood locations, on a non-vending basis. Stores will purchase the disks outright; they will be displayed on racks and available to the

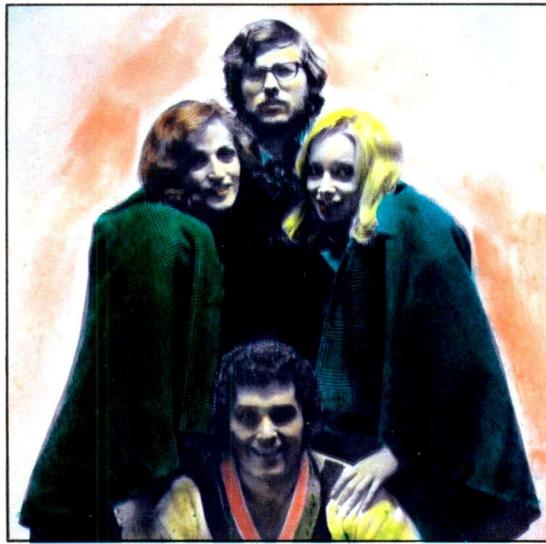
youth market for 49 cents. Negotiations are currently going forward between Fred Hyman, Pocketdisc chief, and leading distributors who supply variety and neighborhood outlets.

There are an estimated 600,000 such outlets across the nation. Pocketdisc aims initially to achieve distribution in 10 percent of these outlets. Meanwhile, the company will main-
(Continued on page 4)

San Francisco Today
A Billboard Survey
See Page 49



To many, this may not look a lot like Fleetwood Mac. It is. It's the cover of their debut album on Reprise, a company with damn good foresight. Reprise's foresight: England's #2 blues group (that's Fleetwood Mac) are going to be a smash here. Current single: "Oh, Well." *(Advertisement)*



"Jennifer Tomkins," by The Street People, hot act on Musicor, showing up chartwise in all areas, now finally breaking out for big national hit after 3 months' action. Musicor 1365. *(Advertisement)*

UA-Lib Goes Retail in U.K.

By BRIAN MULLIGAN

LONDON — The trend by record companies to acquire grassroots experience of retailing methods is to be given a further boost next year with the formation of a chain of largely self-service stores by UA-Liberty.

The move into retailing is part of a comprehensive development blueprint now being mapped by the U.S. independent to include the establishment of a tape division, a further expansion of distribution activities, and installation of a mini-computer to streamline accounting and stock control methods. Also under consideration is the acquisition of pressing facilities.

Immediate objective for the retailing operation will be to acquire three shops in London,
(Continued on page 84)

Roulette in Film Field

NEW YORK—Roulette Records is teaming up with the movie production firm of Interdirections Ltd. in a major venture into the movie field. Morris Levy, president of the record label and the Big Seven music publishing firms, signed an agreement last week with Na-
(Continued on page 98)

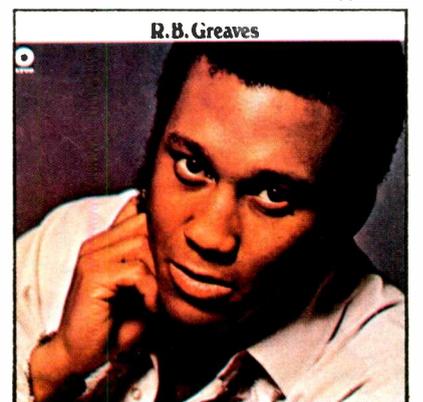
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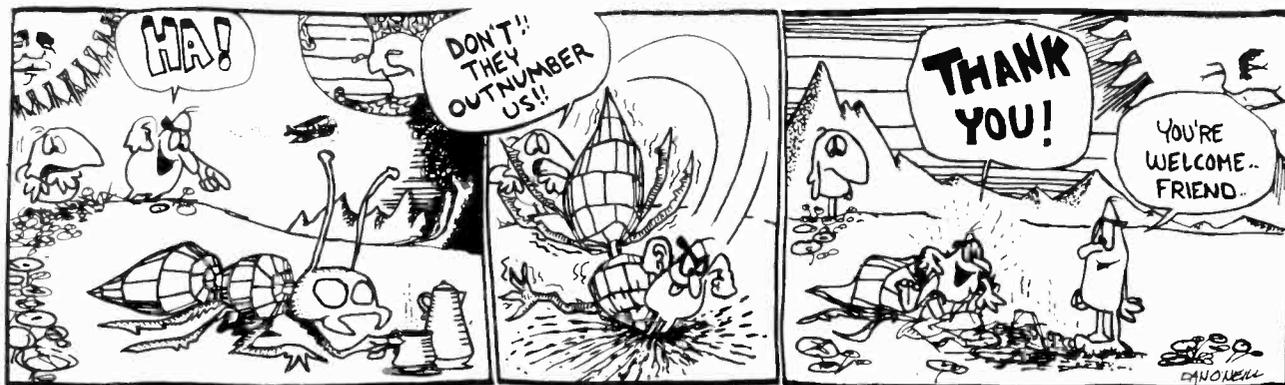
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RCA

Epic's Nine-Month Sales Exceed '68

NEW YORK — Epic Records gross sales for the first nine months of 1969 has topped its take for all of 1968. Mort Hoffman, vice president, Sales and Distribution, Epic and Custom Labels, said, "by concentrating on the development of new talent while retaining a consistent merchandising and promotional emphasis on existing talent, we are building a bigger and better label and strengthening our currently strong artist roster. The Epic staff and field organization, while currently successful, is by no means complacent and is looking for-

ward to a year with even more phenomenal growth."

Artists contributing to Epic's strong business picture are Donovan, Sly & the Family Stone, Bobby Vinton, the Jeff Beck Group, Terry Reid, Jo-Ann Kelly, Keith Barbour, Poco and Kaleidoscope. Scoring in the country field are Tammy Wynette and David Houston. Also racking up steady chart action in the country field are Stan Hitchcock, Charlie Walker, Mac Curtis, Bob Luman and Tommy Cash.

Hoffman is anticipating lots of action during the upcoming year from Catfish, Argent, and McGrath & Potter.

Curb Revamps MGM; Transcon Takes Over Mfg., Distribution

By ELIOT TIEGEL

LOS ANGELES — MGM Records and its Robbins-Feist-Miller publishing company will be "contemporized," reports Mike Curb, who has officially taken over as president of both companies.

This, coupled with the fact that Transcontinental will manufacture and distribute MGM's recordings was exclusively revealed by Billboard in its Nov. 15 issue.

Curb, at 24, the youngest president in MGM's history, has also been elected a vice president of the parent Metro-Goldwyn-Mayer Pictures. He has resigned his presidency of Trans-

continental Entertainment Corp. to make the move into the record industry's "hot seat" position. He is in negotiations to bring to MGM a new a&r director, head of the publishing company and business affairs director. Curb will trim MGM's artist roster of nearly 100 acts to around 30-35. He plans to sign a number of established as well as new names within the next several weeks. To administer distribution and marketing of its product through distributors handling TRC lines like Forward and Together, MGM will continue to press product at its company-owned

factory in Bloomfield, N.J., with Transcon also playing a major role in filtering new and old MGM product to its mass merchandising chain accounts through its rack/distributor companies.

Replace Kass

Curb, a film music composer and producer while president of Sidewalk Productions, which was sold two years ago to Transcontinental Investing Corp. for over \$3 million, will function more on an administrative level than in the recording studio. He replaces Ron Kass, hired several months ago by the previous management. Curb plans to work on a golden collection of hits LP series for release next February, featuring material by such names as Judy Garland, Herman's Hermits, John Sebastian, Laura Nyro, Tim Hardin, Mothers of Invention, Ella Fitzgerald, The Cowsills and the Animals.

MGM will move its record company headquarters to the West Coast, but the location site has yet to be determined, indicating there is a chance it might not be on MGM's Culver City studio lot.

Curb is presently in New York working on realigning company policies relating to distribution, manufacturing, free goods, cutouts, the reactivation of the Lion budget line, trimming the artist roster, trimming down the New York office, determining the fate of the Nashville office, determining which employees will be kept by new management. There are 500 employees in the record and publishing divisions.

Curb plans bringing in his own management team. (Bud Fraser has been named president of Transcontinental Records Corp. Curb had hired him as executive vice president for TEC.)

(Continued on page 98)

Janus Racks Up \$500,000

NEW YORK — Janus Records racked up distributor orders totalling \$500,000 in its first sales meetings in Los Angeles and New York, reports label president Marvin Schlachter. The first six albums released by the new label include product by the Flying Machine, Blonde on Blonde, Mike Cooper, Johnny Winter, Jefferson, and Canned Heat. In addition, the label is distributing a promotion film of the Flying Machine singing "Smile a Little Smile for Me," their hit which is featured in one of the albums, to television stations.

FTC to Ask Supreme Court To Uphold Col Club Order

WASHINGTON—The Federal Trade Commission will ask the Supreme Court to uphold its Columbia Records Club order, reversing an Appeals Court remand of the case back to the commission. The FTC's 1967 order, outgrowth of a 1962 complaint, would have permitted distribution of outside labels by the Columbia Records Club, but would have banned exclusive licensing that could deter the formation of other clubs.

The U.S. Appeals court in Chicago, in a two out of three vote, would have set aside the FTC's cease and desist order, based on 1960 data. The court

decision was to send the case back to the commission to be reviewed on the basis of current market conditions in club distribution.

The Appeals Court upheld the commission's finding that record club distribution is a market in itself, distinct from other record retailing and mail order selling. It agreed in principle that in the 1960 market, the exclusive licensing of 9 labels by Columbia could have foreclosed a share of the market, because the contracts gave Columbia Club a price of about 87.5 cents per record, and to outsiders a price between \$1.60 and \$2.47. Also the court agreed that exclusive licensing was anti-competitive in barring the licensed labels from forming their own clubs or selling at manufacturers' rate to others.

Nevertheless, the Appeals Court upheld only that part of the FTC order banning any fixing of artist's royalties by Columbia Club on the labels it distributed.

In a plea for a writ of certiorari, reversing the lower court decision, the Solicitor General's brief for the commission agrees with the dissenting judge on the appeals court, Judge Roger J. Kiley. Kiley said the order should have been upheld, and

if the statistics were "stale," the proper approach was for Columbia to challenge the commission to revise its order on the basis of current market conditions. The Solicitor General's brief for the FTC (entered Nov. 14, 1969), cites instances where such challenges to courts were entered for "delaying" and "stalling" purposes, preventing enforcement of an agency order.

In its challenge of the FTC order, Columbia had cited the rise of new record clubs in spite of the FTC claim that the club's anticompetitive practices in club sales could bar new entries. Columbia argued—and the appeals court majority agreed—that the industry had changed radically since 1960. The hit tunes allegedly monopolized in club licensing by the Big Three (Columbia, Victor and Capitol), were now made by many small, independent labels.

The FTC brief argues against including the Record Club of America in the Appeals Court decision. This club, which claimed in 1966 to have over 700,000 members and \$8 million in sales, was rejected as an intervenor in the FTC-Columbia proceedings by the commission, and by Columbia itself, only 5 months before the July 1967 order was issued. Also, the brief says, Columbia did not at any time during the commission's complaint proceedings ask for the hearing record to be reopened to enter newer statistics. (Record Club of America claimed the price differential enjoyed by the Columbia Club's exclusive contracting, unfairly forced it to pay high distributor prices for the same records.)

Finally, the Solicitor General argues that markets are always in flux, and lengthy proceedings involved in complicated cases make it impossible for statistics to be strictly current. Most importantly, he adds, the FTC feels its job is to insure future fair competition, and on the basis of its findings in this case—regardless of whether the statistics apply to the current market or not—"the commission properly concluded that such fencing out of competitors constitutes an unfair method of competition."

The Columbia Club's parent firm, CBS, will undoubtedly challenge these assertions in a filing of its own on the lower court decision.

TEC Sets Distrib Deal for American International

LOS ANGELES—Transcontinental Entertainment Corp. will handle distribution for newly formed American International Records. The parent picture company formed the label several weeks ago.

In the past, AI soundtracks were distributed by Tower Records, the former Capitol subsidiary which has now been absorbed by the parent company.

American International expects to release around 15

soundtracks during the next year. AI had 10 soundtrack LP's produced by Sidewalk Productions which were major hits.

Sidewalk is the production company formed by Mike Curb and later sold to Transcontinental Investing Corp. last year. Curb had worked on over 70 soundtracks for AI during his tenure with Sidewalk.

Transcon will also be responsible for setting up manufacturing of all recorded product.

RCA Unwraps LP, Stereo 8 Yule

NEW YORK — RCA Records has launched a year-end advertising and sales promotion campaign which covers a multimedia Christmas drive saturating 104 major markets, and the largest Stereo 8 push ever.

The Christmas program, which will highlight best selling RCA albums and Stereo 8 cartridge tapes, will have the theme, "This Christmas Let Your Gifts Be Heard."

The newspaper campaign will include full-page ads placed in newspapers in 104 of the nation's most important recorded entertainment markets. This ad will illustrate over 70 best selling RCA albums and Stereo 8 cartridge tapes. In addition, distributors have been provided with ad mats for additional exposure at the local level in these and other markets throughout the nation.

Also, RCA has scheduled an extensive radio advertising campaign to run up to Christmas.

"Since radio advertising has shown a marked influence on record tape sales, we are placing heavy emphasis in this medium also," said Bill Lucas, RCA manager of advertising and sales promotion. He added that radio spots of varying lengths have been supplied to distributors for placement with appropriate radio stations in their markets.

In addition to the advertising, there will be the following point-of-sale accessories: two 4-color mobiles featuring a total of 16 pieces of product, a 4-color streamer in the shape of a wreath featuring the "This Christmas Let Your Gifts Be Heard" theme, and mounted album covers of RCA's 25 best selling albums. Additionally, distributors have been provided blanket ad mats featuring best selling product as well as an ad mat reproduction of the consumer newspaper ad for additional placement in local mar-

kets. There also is to be extensive trade advertising throughout the period.

RCA's drive on Stereo 8, which now accounts for over a quarter of the company's total sales, will include full page advertisements in Sports Illustrated, New York magazine, Newsweek, Time, Esquire, Playboy, Hot Rod, Saturday Review, Harper's, Listen, Stereo Review, Teen, Glass List and the Harrison Tape Catalog.

Within the Stereo 8 campaign, strong attention is being given to RCA's recent introduction of budget Stereo 8 product lines of Victrola classical tapes and Variety 8 cartridges. RCA's stereo cassettes will also receive strong exposure.

Point of sale accessories include an RCA Tape Center Mobile/window-wall card and a Variety 8/Victrola mobile as well as copies of 4-color ads which have appeared in trade publications.

Smith Sets U.S. Release Of Charisma

NEW YORK — Tony Stratton Smith arrived here from Britain last week to set American releases for product on Charisma Records, his new label. The first release, due this week, is by Rare Bird, a new British group.

Slated for next year is a set by Joseph Eger, conductor of the Symphony of New York, with the Sinfonia of London and actor John Neville. Charisma's North American operations are represented by attorney Martin J. Marchat with public relations by Ren Grevatt Associates and talent booking by Associated Booking Corp. While in the U.S., Smith also is joining the Nice, whom he manages.

For Late News

See Page 98

Merc Flexing Muscle With Indie Distrib for Hit Disks

By EARL PAIGE

CHICAGO — Although the shakedown period for multiple distribution continues, Mercury Record Corp. is convinced at this stage that it can create more hit product for the key dealer and mass user of pre-recorded music by not entering into multiple distribution. "We intend to utilize the muscle of exclusive independent distributors in order to offer better service, create more hits and produce more profit for wholesalers and retailers," said Lou Simon.

While pointing out that Mercury's philosophy is not so inflexible that it couldn't be revised at some point in time, Simon said, "The multiple distribution system is not sufficiently sophisticated to perform the same services as well as can the independent distributor." He pointed out that with the exception of four markets where

Mercury still maintains corporate Merrec branch wholesalers, Mercury's lines are handled on an exclusive basis by independent distributors.

Moreover, in virtually all markets whether served by Merrec or independent distributors, Mercury maintains a full-time promotion manager who reports simultaneously to Mercury's John Sippel, promotion and artist exploitation vice president, and to a respective independent distributor owner. This means, Simon pointed out, that Mercury's four regional marketing men and four regional promotion men are backed up with over 20 distributor level corporate employees.

The distributor level muscle that Simon refers to is coordinated from the corporate level by regional marketing personnel: Jules Abramson (East), Frank Peters (Midwest), Tom Colly (South), and George Steiner (West) and regional promotion personnel Ed Cotlar (East), Ed Redmond (Midwest), Johnny Mann (South) and Frank Leffel (West). "These men are personalizing their services to the needs of the key dealer and mass user in these regions," said Simon.

"At the distributor level our corporate labels will receive the utmost in primary promotion from our 20-plus promotion managers," Sippel said. "They are Mercury employes respon-

sible both to us and to their distributor employers."

The refinement of its marketing philosophy is revealed for the first time in the following list of independent distributors handling Mercury Records, Philips Records, Smash Records, Fontana Records and Limelight Records:

Godwin Dist. Co., Atlanta; Gold Record Dist., Buffalo; Bib Dist. Co., Charlotte, N.C.; M. S. Dist., Chicago and Milwaukee; Supreme Dist. Co., Cincinnati (Mercury, Smash and Fontana); A & I Dist. Co., Cincinnati (Philips and Limelight); Transcontinental Dist. Co., Denver; Jay Kay Dist. Co., Detroit (Mercury, Philips, Smash, Fontana); Music Merchants, Detroit (Limelight); Transcontinental Dist. Co., East Hartford, Conn.; Music Service Co., Great Falls, Mont.; Music Craft, Honolulu; Music West, Los Angeles and San Francisco; Campus Record Dist. Corp., Miami; Heilicher Bros., Minneapolis; Music City Records, Nashville; Apex/Martin Record Sales, Newark; All South Dist. Corp., New Orleans; Malverne Dist., New York; Chips Dist., Philadelphia; ABC Record and Tape Sales Corp., Seattle (Mercury and Limelight); Fidelity-Northwest, Inc., Seattle (Philips, Smash and Fontana); Commercial Music Co., St. Louis; Schwartz Bros., Washington; Conrad Ltd., Virgin Islands.

Decca Delivers 'Christ' Opera

NEW YORK — "Superstar," the highly controversial pop tune from the rock-opera, "Jesus Christ," is being released on the U. S. market by Decca Records. The single, recorded by England's Murray Head and the Trinidad Singers, asks some pointed questions, including, "Who Are You, Jesus Christ?"

The tune, recently released on the British market has received mixed reaction from the public, getting endorsement from Martin Sullivan, Dean of St. Paul's Cathedral in London, and condemnation on the grounds of blasphemy by other religious zealots. During one play on the British version of the David Frost Show, the ITV studio's switchboard lines remained tied up for nearly an hour.

MCA Records International, parent company of Decca, plans to rush the records to all foreign markets, in addition to the U. S. release.

Pocketdisc in New Sales Pattern Via Mass Outlets

• Continued from page 1

tain distribution through vending machines in the Detroit market, which it opened eight months ago.

Hyman pointed out that, in his opinion, distribution through variety and neighborhood stores would help to resolve the conflict in markets which now exists between LP and single sales. Both types of records are now being purchased by the same age group, Hyman said. By placing Pocketdisc in variety and neighborhood stores, a cheap single would be available to the very young.

Twenty-seven labels and one old-line major, Capitol, have cooperated greatly in the Pocketdisc experiment to date, according to Hyman. These labels have made their product available to Pocketdisc on a simultaneous release basis. Hyman believes, however, that Pocketdisc's full potential can

Scott Moves Into Disks, Publishing With Selvin

NEW YORK — Steven Scott Enterprises, suppliers of live music, has established a new division, Entertaining Artists of America, to specialize in music publishing, talent management and record production. The new division will be under the direction of music/disk business veteran Ben Selvin, who will hold the title of manager of special projects.

Selvin, who has had a lengthy career in the music publishing and record company ends of

the business, is already wrapping up premium disk deals for the new enterprise. The music publishing setup will hold both ASCAP and BMI firms.

Meantime, Steven Scott Enterprises will continue its activities as a supplier of orchestras, bands, combos and rock 'n' roll groups for many diverse functions. The firm had a take of \$2,500,000 in 1968 and the rackup for 1969, so far, will take it over the \$3 million mark.

The firm supplies about 5,000 parties a year and employs about 100 bands and 600 musicians every weekend.

NFL's 50th In Col Pkge.

NEW YORK — Columbia Records has tied up with the National Football League for a disk-book package entitled "The First Fifty Years—The Story of the National Football League."

The package was created by Columbia Special Projects, and contains a 250-page book created by the Benjamin Co., two LP's and a specially commissioned golden anniversary poster. All components were created under exclusive licenses granted by the National Football League. The package has a suggested list price of \$24.95.

'Travel' Launched

COLUMBUS, S.C. — Travel Records, a subsidiary of Leppy Records, has been launched and the first release features Bobby Richardson with "Blueberry Hill." Jimmy Steward heads up Leppy Records.

Executive Turntable

Robert K. Lifton, president of Transcontinental Investing Corp., has been elected chairman of the board and remains chief executive officer. Howard Weingrow, executive vice president, has been named president. Joining TIC to fill Weingrow's position is Arnold Greenhut, who is also group vice president in charge of the company's entertainment and leisure time operations. Greenhut joins TIC from Gulf and Western Industries Inc. where he was corporate vice president. Sol Blaine has been elected senior vice president of TIC. Blaine continues as president of North American Acceptance Corp. and will also be group vice president of the corporation's financial services. Lifton stated that the reason for the changes was to free himself and Weingrow to develop new expansion areas for the company.

★ ★ ★

Jack Fuller named manager, repertoire and medley, RCA Club. Fuller has been associated with the organization since 1958 and previously worked for Columbia Records and as a professional musician. . . . Ray Cork named producer, popular artists and repertoire, West Coast, RCA Records. Cork was musical arranger for "Grazing in the Grass" by the Friends of Distinction. . . . Danny Fields, formerly publicity director of Elektra Records, has joined Atlantic Records publicity department, to work on underground and rock press.

★ ★ ★

Gene Armond named national promotion director at United Artists Records. Armond was most recently associated with Gerald Purcell in GWP Records and worked for Everest Records. He was 12 years with Kapp Records. . . . Stuart Greenberg joins Liberty/UA promotion staff to concentrate on progressive product in FM, college and contemporary programming areas. Greenberg was previously associated with Ed Wright, representing Bobby Womack on the East Coast. . . . Alan Harvey named a&r head for the newly formed, Entertaining Artists of America, which specializes in music publishing, talent management and record production and is part of Steven Scott Enterprises. Harvey joined SSE in 1964 as account executive. . . . Rich Shorter, producer and musical director of the Traffic label, a division of Euphoric Enterprises Inc., named musical director of the Tarot Club, New York.

★ ★ ★

Capitol Records promotion man Merlin Littlefield named Southwest division promotion manager, based in Dallas. . . . Bill Cook, promotion man for Big State Record Distributing Corp., Dallas, joins Scepter Records, in charge of promotion in territory between Georgia and California and from Tennessee southwards. . . . Albert Garfinkel named controller of Dictotape, New York. He was previously assistant controller, Baldwin Paper Co.

★ ★ ★

Jack Gibson named national LP promotion director for Stax Volt Records. He was formerly Midwest promotion executive for the labels, and previously with Decca and Motown. Gibson was founder and first president of NATRA.

★ ★ ★

Arthur Schwartz named vice president, finance of MCA Technology Inc., a subsidiary of MCA Inc. . . . Arsenio Vega named ASCAP representative for Puerto Rico. Vega has been with ASCAP for nine years. . . . Julian Rice named classical sales and promotion manager of Capitol Records' newly formed Division One. He was previously sales representative in the Philadelphia area.

★ ★ ★

Eddie Deane named New York professional manager for contemporary repertoire, Big Three Music. He joins the company after two years with Sunbury Dunbar Music as general professional manager. . . . Francis A. Datello appointed controller, CBS Directo Marketing Services division. He has been associated with CBS since 1966, most recently as controller, Bailey Film Associates. . . . Joseph Del Medico resigned from RCA Victor Records to join GWP Records as East Coast sales and promotion manager. Del Medico was with RCA for eight years and was field promotion and sales representative. . . . Tim Whitsett named general manager of Mississippi Artists Corp., Jackson, Miss.

★ ★ ★

Jack A. Somer named vice president and general manager of the newly formed Cassette Communications Corp. Somer was previously director of marketing for Dubbing Electronics and worked for 10 years for RCA Victor Records as a recording development engineer. He created the first commercially successful method of "electronically reprocessed stereo."

★ ★ ★

Peter Shrayder joins the Robert Fitzpatrick Corp. as production head. He will produce the Strawberry Alarm Clock's next LP for Uni. . . . Steve Swain named field promotion man at Tangerine Records. He was formerly Southwest regional promotion man. . . . John Degatina named professional manager of Ja Ha Music and Hadelon Music, divisions of Audio Arts, Inc. in Los Angeles. . . . Jack Levy, Paramount Records Merchandising advertising director leaves the company Dec. 1. Also departing is Chris Whorf, the art director and a number of people in his graphics department.

★ ★ ★

Panasonic has named Robert G. Marmioli national sales manager for VTR/CCTV. . . . James W. Quinn has joined Zenith Sales Co. as manager of marketing development. Fred

(Continued on page 98)

*Also available on 8-track cartridge, cassette, and reel-to-reel tape.



Wasn't too
hard to put the album
together.

Bobby Vinton has this thing with songs.
They become hits.
One after another. Like an unwritten law.
His new album, **GREATEST HITS OF LOVE**, says it very plainly.
Greatest hits. Lots of them. And love.
What he sings about.
So, you might say this album has been together
for a long time.



BN 26517*

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'Jazz Wave' Disk Rights To Solid State

NEW YORK — Solid State Records has acquired the recording rights to "1969 Jazz Wave," an all-star jazz and blues package slated to tour Europe from Saturday (6) to 15. The tour was conceived and produced by Sonny Lester Products, Inc. The package will total 36 all-star musicians, including the 17-piece Thad Jones-Mel Lewis Jazz Orchestra, along with Kenny Burrell, Jimmy McGriff, Freddie Hubbard, Jeremy Steig and others.

The itinerary will include Rome, Milan, Frankfurt, Zurich, Paris, London, Manchester, Bristol as well as other stops.

Recording evolved from the tour will be scheduled for release by Solid State. Lester will tour with the package in order to supervise the recording activity. He will be accompanied by attorney Howard Beldock of Beldock and Kushnick who negotiated the deal with Peter Lane, representing the label.

TOMORROW

By ED OCHS

The underground is alive and well and has simply moved its headquarters, well, deeper underground to escape the moles of mercantilism. Forwarding address: the jazz joints of New York's lower East Side, the valleys of Vermont, plains of Kansas, lakes of Canada, shorthills of Kentucky, the Harlems of our cities, and the Rocky Mountains—America, the real America. The mints of the music business, having scoured and plundered the underground for gold and silver sounds, have abandoned it like an old mine, and moved on in the best tradition of gold rushing to the rock 'n' roll revival hype of 1969. The so-called rock 'n' roll revival—a profitable promotion stunt at the gate, for old catalog and copyrights and business, in general—is a merchandising gimmick that the public won't buy (Atlantic and Columbia aren't buying it either). Because rock 'n' roll, with respect to Danny & the Juniors (Rock 'n' roll is here is to stay/it will never die/it'll go down in history"), is not reflected in the buying mood of second generation rock fans or the white collar underground (and our parents think Tom Jones is a supergroup). So cave emtor, rock 'n' roll is dead.

Underground Mining Disaster

Hard, heavy, acid, blues and cosmic jazz are today's rock 'n' roll: Jefferson Airplane, Led Zeppelin, Steppenwolf, Santana, Stones, Blodwyn Pig, Johnny Winter, Chicago and even the Band. But before you plunge into the underground for more search and destroy, my fellow musical Americans remember what Vice President Agnew said ("and I want to make this perfectly clear") about the moral decline of our national media. For the record media has communicated more dissent, pot, revolution and sex, and crossed more state lines with the intent to incite riot—everything that Agnew and America are paranoid about—than television knows exists. The music business makes a living recording and distributing dissent, and to make more money the record media must aggravate Agnew's complaint and promote freedom, thus incriminating itself in the "conspiracy." Rock's future lies somewhere within native, natural, historical America, where second-class citizens wait for their moment. Even the British look to the U.S. and somewhere in rock-jazz, blues and country-rock lives the soul of America where the spirit of rock resides.

Consulting the Oracle

Now when I say "consulting my people in the field" I mean Raving Robert, whose field is dope (grass, hash, a little opium) and music. I visit Raving Robert like some people consult a horoscope, ouija board, or if you bend towards Zen, a guru. Unfortunately, as his name indicates, Robert is most usually paralyzed from the hair down by the natural aromas of his work, so he is not always intelligible. But when he is cognizant and comes up for air or to refuel, Raving Robert is crystal clear and sharp as a razor, and truth is the language he speaks fluently. And like Columbia, Raving Robert isn't playing rock 'n' roll. By not knowing what's pop or fashionable, along with his ear for excellence, Raving Robert spins impossible sounds that begin to sound more and more like hits as the music unfolds. In a fit of Americana, he plays its most basic chords and yet its most enduring and contemporary. Don't bother to sign Raving Robert as vice president, merchandising, because we shook hands on our friendship just the other day and Raving Robert doesn't lie. Or work. Moral: "I've learned a little bit how to spot someone who's going to be a gas one day. First, I can't for the life of me figure out where he's at. Second, after I can, I'm shocked when I realize that I'm getting into somebody who, prior to step two, utterly baffled me." Those words belong to Warner Bros.' Stan Cornyn, who as far as I know, has never turned on with Raving Robert. Though both are doing very well in the underground.

The Un-Rock Generation

Rock 'n' roll cannot be revived because it is as dead as the 50's on the road to the 70's. Its body can be exhumed and the formula distilled for synthetization, but the patient is dead. The revival of rock 'n' roll is only a temporary renunciation of the new music's superstructure, so it is a reaction rather than a direction. Rock 'n' roll has no regenerative stability. For it was a stage of development ("of an age"), no matter how glorious, rather than a primal, ever-relevant reality, though its voice may rekindle wallet-sized memories as durable as yesterday's newspaper. That dim level of sophistication, sparked by the first fires of rock 'n' roll, has been consumed in a blaze of enlightenment that has grown in intensity with the music. Reviving rock 'n' roll is like trying to win tomorrow's job with yesterday's skills. Like scraping the new math for the longer, error-prone proofs of algebra. Kids today are growing up absurd to the amplified, electrified beat of a different drummer—to Ginger Baker and Ron Bushy and Levon Helm. The same experimentation and invention that vitalized psychedelics, hard rock, rock jazz and blues will continue in a logical quest for aesthetics and excellence, and an economic mean. Rock's destiny is to perpetually replace and replenish forms, forsaking the terms "old" and "new" for a self-regulating sense of "now." And the forms to be shed, the tradition that must be modified, qualified, prefaced, revolutionized and explained is not backwards to that good old rock 'n' roll music, but ahead "towards a new past." Raving Robert played that riff just the other day and, as I said, he never lies to the best of his memory, which coincidentally is most unreliable.

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DAVIS TACKLES '70S CHALLENGE

NEW YORK — "The Challenges That Face the Music Industry in the Seventies" will be discussed by Clive J. Davis, president of CBS Records; Jack Grossman, president of Merco Enterprises; and Sam Goody of Sam Goody's, Inc., on Tuesday (2).

Al Berman, managing director of the Harry Fox Agency, and past president of the lodge, will be moderator. The special meeting begins with a buffet at the Grand Street Boys Club. The panel discussion will follow a streamlined business meeting at 6:30 p.m.

Tiedjens

• Continued from page 1

Summit in Chicago, and Sound Marketing in Atlanta.

Tiedjens' operations now cover many of the key markets, including Los Angeles, San Francisco, Dallas, Houston, Oklahoma City, Milwaukee, Linden, N.J. and other areas.

Tiedjens started years ago as a pioneer record rack jobber and was one of the key principals in the early development of NARM. He then realized the potential of tape and entered that field. His current operations cover both tape and records.

Pirate Radio

• Continued from page 1

rently under police guard and Radio Nederland's Alan Clark reported from Hilversum this week: "The studios are still intact and so they could be used at any time. The old Radio London ship Galaxy is rumored to be returning to Amsterdam for a refitting, too."

If successful, this project will mark the return of daytime commercial radio to Britain and will serve as a useful promotional aid to record companies. Support from British companies, however, would be at the risk of prosecution for an infringement of the Marine Offences Act.



Modesty
prevents us from saying

we told you so.

However, some time ago, we *did* mention "On Broadway."
We predicted that the Diana Ross & The Supremes
and The Temptations TV Special would be a
huge success. In case you thought
we were biased,
here's what the
critics had to say:

"...a handsomely packaged hour
of musical entertainment...
and performing élan.
...a memorable excursion
into Broadway melodies past
and present...an exciting,
pulsating visual and musical
treat."

George Gent,
The New York Times

"...a joy to the...ear...
full of warmth, animation, and
twinkle...a roll call of song hits
whose enduring charms were
enhanced with the special
styling and musical insights
of Miss Ross and her supremely
listenable Supremes and five
terrific Temptations...class
entertainment...a heavy show."

William Tusher,
Hollywood Reporter

"...60 minutes of Broadway with
a beat."

Aleene MacMinn,
Los Angeles Times



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"The Sound of Young America"
TM

D. C. Rallies to Music Acts in 3-Day Moratorium Drive

By MILDRED HALL

WASHINGTON — For the three days of the peace march mobilization here, the Capital looked and sounded like a city-wide production of "Hair." Hair and head-bands, blue jeans and peace buttons, and music, music, music—of, by and for the young, brimmed throughout the staid political city, and finally pooled, after the great march, at the Monument rally.

The most revolutionary aspect of the peace gathering was not so much its monumental size—with estimates running to half a million—nor the picturesque youth of it, but the way it gave voice, in today's music. Rally speakers, including Sens. McCarthy, McGovern and Goodell, Dr. Spock and Mrs. Martin Luther King, were politely listened to and applauded. But contrary to all Capital precedent, and all previous marches and rallies, the music did not bow out for the speakers to inspire the gathering. The speakers gave over to the music, and what it had to say.

Pete Seeger, Arlo Guthrie and the "Hair" contingent from New York, Chicago and Los Angeles casts, launched the singing that went on in the cold sunlit afternoon, until nightfall. Marchers, who had been up since dawn, and some in the Death March up all the previous night, sang right along with them. This was what they had come for.

Up on the big stage platform, and around it, the rally speakers, the record stars, and film stars, all sang. Everybody sang. Danced. At the mikes were Peter, Paul & Mary, Earl Scruggs, Leonard Bernstein, Tom Paxton, Richie Havens,

Mitch Miller, John Denver, John Hartford, Dick Gregory, and others.

Seeger's Songs

Pete Seeger led in songs urging "Give Peace a Chance," and electrified the massive gathering with his cry to bring the boys back home. Arlo Guthrie wasted no time on words ("It's all been said") but sang their favorites. The "Hair" singers rocked the gathering with the "Age of Aquarius" and "Let the Sunshine In," which went on for a climactic twenty minutes, in great waves of sound, battle hymn of a younger republic that wants to have done with the terrible swift sword of their elders.

The sound of this largest rally in the country's history, and the good will of it, echoed back into the city, to the thousands unable to squeeze onto the Monument grounds, and it washed up to the near-by silent White House, cordoned off, ringed round with police, soldiers, barriers and weapons.

What about coverage? The media had no ear for the music. A minimum of network coverage via a lone TV camera was to give the home viewers a few moments view of the peaceful rally before turning the screen over to commentators. (The daytime TV repeated its usual formulas, the "Flintstones," "I Love Lucy," "Superman.") TV networks photographers dutifully covered the river-wide march down Pennsylvania Avenue, the massing at the Monument, the inevitable oddities, and later there were some tear gas scenes from the outbreak at Justice Department by divergent Weathermen. But the networks omitted

the soul of the rally—which was its music.

Radio coverage was spotty and too talky, but at least it caught and reported on scene, some of the phenomenon of music's new and inseparable role in the political and social life of this generation of youth.

Daily Press

The daily press, in Washington, noted the role of the music in passing, but were more impressed by the sheer monumental size and numbers, the distances traveled, and the good feeling of the peace march, in spite of a Friday night drenching down-pour, and Saturday's freezing chill.

A few reporters realized that the vast crowds of young came with the purpose of expressing their feelings toward their world in quiet but determined massing, and above all in their music. Most reporters, amused by the garb, the blankets, the knapsacks, the hair, misinterpreted the singing and dancing and hand clapping and V sings as light-hearted entertainment. The words of songs, if they had listened, were the expression of an intensely concerned generation, ringed round by death, singing to be heard, its hopes and demands for peace, and the right of each to live his life.

Jamal Sets Up Disk Distributors

NEW YORK—Ahmad Jamal Production Corp. has established a network of 20 distributors to handle product of its three record labels, Jamal Records, which releases jazz and pop; A.J.P. Records, rock, folk, country label; and Cross Records, a gospel label.

Designated were ARC, Inc., Phoenix; California Record Distributors, Los Angeles; Chatton Distributing Co., Oakland, Calif.; Pan American Distributors, Denver; Seaboard Distributors, East Hartford, Conn.; Tone Distributors, Hialeah, Fla.; Southland Record Distributing Co., Atlanta; United Record Distributors, Chicago; All South Distributors, New Orleans; General Distributing Co., Baltimore; Music Merchants, Detroit; Heilicher Brothers, Inc., Minneapolis; Roberts Record Distributors, St. Louis; Beta Record Distributors, New York; Essex Record Distributors, Newark; Bertos Sales Corp., Charlotte, N.C.; David Rosen, Inc., Philadelphia; ARC, Jay & Kay Distributing Co., Pittsburgh; Big State Distributing Corp., Dallas; and Record Sales Corp., Memphis.

Merc Leases Disks To Century City

CHICAGO — Mercury Records will lease several pop-rock masters of past hits to Century City Music Corp. for release on that firm's Forever Records. The first release under the new agreement, slated for this month, is "Forever Records Salutes the USO Shows with 21 Jim Pewter Picks from the Past." Pewter, general manager of Forever, is a disk jockey with Armed Forces Radio Network. The 21 songs on the pressing feature hits and artists from the later 1950's and early 1960's.

GRT Sets Holiday Program With Hefty Promo Outlay

LOS ANGELES — GRT Records is rush releasing three albums for the holiday season, including the George Martin produced "Edwards Hand," a new British rock duo.

The 3-LP release will receive the largest promotional build-up in the label's history, with retail banners, merchandising aids, radio airplay and Sunset Boulevard billboards.

Beside the "Edwards Hand" LP, GRT is releasing "The Beatles Songbook" by the Rubber Band and "Rockin' Foo" by a rock group by the same name.

GRT is buying 60-second radio spots on underground and easy listening radio stations in both major and secondary markets for the 3-LP package. Other promotional tools include 4-color posters and Rockin' Foo medallions.

To promote its LP, the Rockin' Foo is on a cross-country tour, appearing with the Youngbloods in Philadelphia and the Rolling Stones in Miami.

Both the "Edwards Hand" and the "Rockin' Foo" albums were produced by IMC Productions and Hobbit Records, which is distributed by GRT Records.

Les Brown Jr., producer of the Rockin' Foo and under a management contract with IMC Management, is a member of the group and will tour with the act.

Single off the Rockin' Foo LP is "Rochester River"/"Stranger in the Attic."

Beatles producer George Martin recorded "Edwards Hand" in England. A single, "If I Thought You'd Ever Change Your Mind"/"Days of Our Life," already has been released.

The Rubber Band LP, the third by Bob Fitzpatrick Productions for GRT Records, follows the "Cream Songbook" and the "Jimi Hendrix Songbook," both by the Rubber Band.

In all cases, GRT Corp. gets tape rights in the U. S. and Canada.

Tupelo, Miss., Starts A Production Complex

By JAMES D. KINGSLEY

TUPELO, Miss.—The fast-growing recording industry in Memphis and the Mid-South has reached 100 miles south of Memphis where Triangle Sound, Inc., is located at Tupelo, Miss.

"We are in the recording business and hope to cut many hits," said Larry Eades, co-owner of the studio with Tupelo businessman Gus Ballard, a former city alderman.

The studio at 1127 South Green Street is equipped with four-track Scully equipment and an 8-track board. "We are in position to expand and do it in a hurry," said Mr. Ballard.

The studio will also have TGP Productions by the staff band composed of Larry Nichols, former organ and piano player for Jerry Lee Lewis; Johnny Wiginton, guitar; Wayne Reynolds, electric bass; Jimmy Morgan, drums.

Producers in addition to the TGP Productions will be Eades, and Gene Simmons, who recorded the hit single "Haunted House," for Hi Record Co. Simmons now records for American Group Production (AGP)

in Memphis for American Recording Studios where Chips Moman is president.

Eades said the studio has a staff of writers including Dave Hall, Joe Taylor, Joe Dill, Mike Lancaster and Smith Vinson. Artists signed by the company include William Morgan and the "C," a rock-and-roll group, c&w singer Wendy Rivers and Mr. Lancaster a singer. Publishing companies include Purple Rooster Music for BMI, and Sounds of Tupelo Music for ASCAP.

Jim Monts, former disk jockey, has been signed as a producer for radio jingles. "We will do custom recording for other groups and recording labels in addition to the jingle department. We will be flexible enough to handle any situation," said Eades.

He added, "We are far enough away from Memphis that we can work with many new artists. We will audition at any time and listen to any potential artist, songwriter or discuss production with other producers."

Roosevelt Grill Reopens

NEW YORK — The Roosevelt Grill, closed for three years, reopens Tuesday (25) with Project 3's World's Greatest Jazz Band, co-led by Yank Lawson and Bob Haggart.

Personal manager of the group, Dick Gibson is also involved with the booking policy of the Grill. "This has got to be the largest commitment made to jazz in this city," he stated. "The Grill has been redesigned, there is a fixed price policy for diners and dancers and the whole place is geared to volume," he said. "It will be my ear that will pick the groups booked."

The WGJB will open with Joe Venuti's quartet and remain their until Jan. 8 before taking off for a short U.S. tour, returning to the Grill around Feb. 10.

Gibson also plans to run, possibly four times a year, New York facsimiles of his "Jazz Party," that he has been run-

ning for several years in Aspen, Colo. Gibson books over 30 jazz musicians to play at his home town for himself and paying guest at a kind of informal festival. "I think you can do this in New York," he said.

The WGJB is currently recording its third album for Enoch Light's Project 3 label. This will include original material written for the group by Johnny Mercer, Hoagy Carmichael and Gordon Jenkins.

Purcell, Righter 'Talking Up' LP's

NEW YORK — Promoting the 12-album astrological series, "The Astromusical House of . . ." on GWP Records, label president Jerry Purcell and astrologist Carroll Righter have conducted a total of 31 newspaper and magazine interviews, appeared on 26 television shows, and guested on 43 radio talk shows.

Alpert's Brass, O. C. Smith Recap Hits in Garden

NEW YORK — In their second concert date at Madison Square Garden held Nov. 19, Herb Alpert and the Tijuana Brass succeeded in filling the hall. Just returned from an European tour which included a Command Performance for the Queen of England, the A&M

artists held the audience with their string of hits, although the toll of the exhaustive foreign tour seemed to cut down the spark of the performance generated by the group in their stand of last year. The Brass favorites, "What Now My Love," "Taste of Honey," "Spanish Flea," "Tijuana Taxi," "Work Song," "Zorba," and "South of the Border," once again dominated the show. Alpert's vocal hit, "This Guy's in Love With You," and the Brass work on "If I Were a Rich Man" were equal standouts. Of the more current material, "Good Morning Mr. Sunshine," and "Let It Be Me" were strong. Trombonist Bob Edmondson's salute to Tommy Dorsey with "Getting Sentimental Over You" was also once again well received.

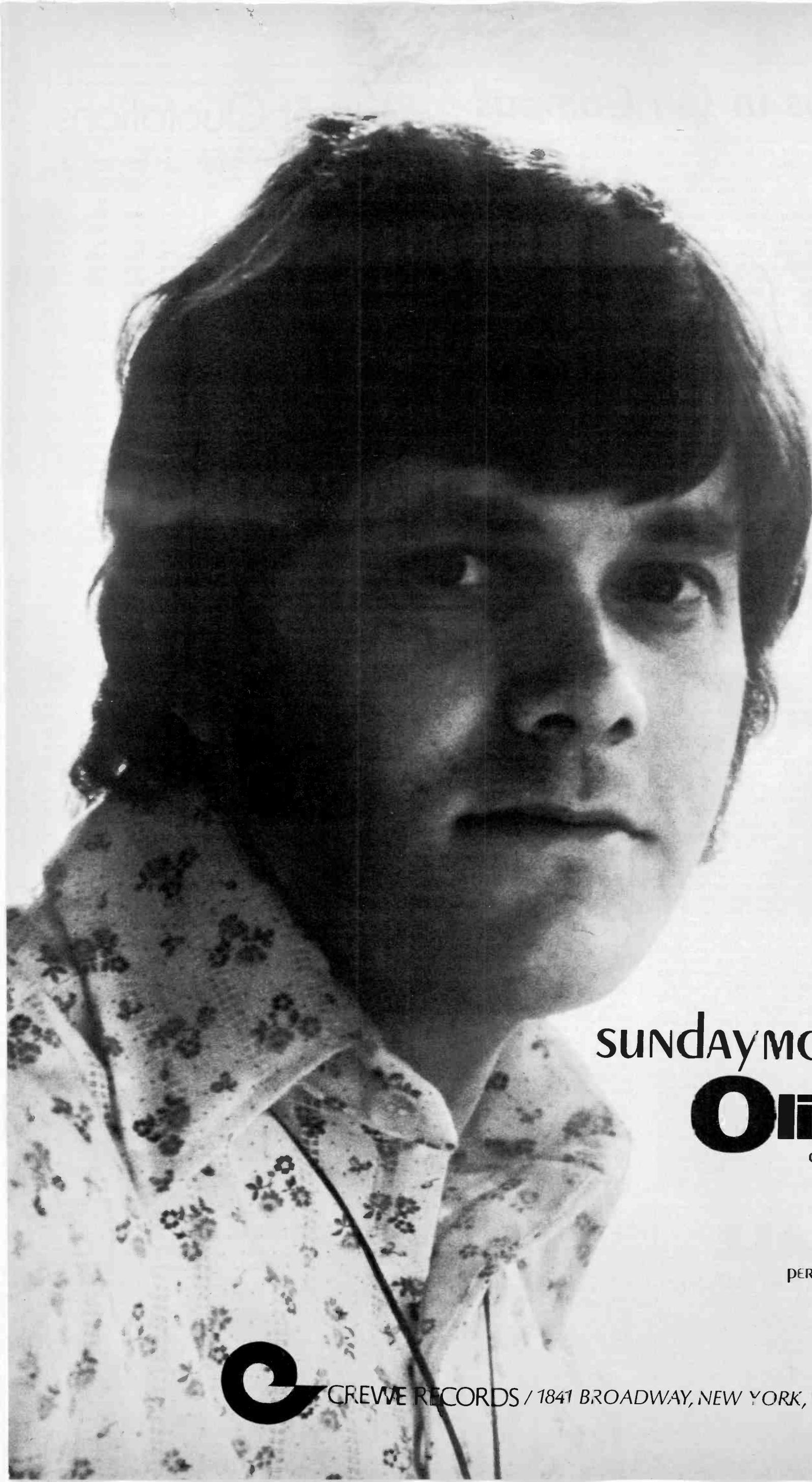
Preceding the Brass on the bill was O.C. Smith. The Columbia artist, who has one of the finest soul sounds around today, did well with his hit record material, although the echo sound of the Garden was not in his favor. Smith's style, reminiscent of Nat Cole and Otis Redding, is none the less unique and his own. His "Green Apples," "Dock of the Bay," "My Cherie Amour," and "For Once in My Life" were the highlights of the act that would have greater appeal in the confines of an intimate nightclub. His group of five musicians lent strong support to his performance. DAN OVENS

Weston Video Bows Label

HOLLYWOOD — Western Video Industries, which owns and operates a videotape production facility here, is entering the record business. Richard Dinsmore, vice president of sales, announced last week that the first album would feature Alyce King of the King Sisters with "Alyce, Oh Alyce." The label is Videorecords. Lex Azevedo conducted a 33-piece orchestra on the session.

Windfall Catalog To Barclay-France

PARIS — The Barclay publishing firm here has acquired rights to all tunes for France from the Windfall Music firm of New York. Bud Prager, head of Windfall, concluded the deal with Gilbert Marouani, head of the French publishing firm. It was learned that Prager is now negotiating for England and Italy.

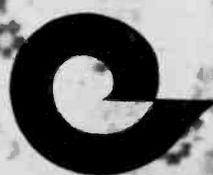


SUNDAY MORNING 3:02

Oliver

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Rock Groups In On Campus

• Continued from page 1

brought headaches, too. For one thing, prices for groups have shot out of sight and the station is no longer assured of even breaking even. Deane Johnson, program director of KDWB in Minneapolis, pointed out that it takes a lot of experience to make money in promoting shows. This is why KDWB only ties in with shows produced by Star Concerts, a division of Star Broadcasting which owns KDWB. "We don't become involved except to ex-

pose the knowledge of the coming event on the air. Our air personalities emcee the show, but the station does not put any money into the show nor does it take any out."

Various colleges in the Minneapolis area buy time for the shows on campus. They do about three shows a month and KDWB is a prime exposure for most of these events because of the vast number of college students and young adults who listen to Top 40.

Art Simmers believes that, in any case, it would be difficult to compete with colleges for talent. "They book good acts... the very best. And it's money in advance for the artists. The acts can not turn it down; there's no hassles about getting paid either, it's good clean business for them."

WTRY Stays Away

With more than six colleges in the area, WTRY stays busy and its air personalities stay busy as emcees for the shows. "So, maybe we're busier than ever," Simmers said. WTRY also works with Ted Bailey, an independent promoter in the area, who also buys considerable time on the station.

"We're quite pleased with all of the activity from the colleges and from Bailey. Otherwise, these shows would have been our commitment, our money, our risk."

This same thing is true in most college markets and if local stations are not keying in on the college promotions, they ought to look into the situation.

One benefit of helping out in shows like these, Simmers said, is that the station is able to keep close tabs on what the young adult likes so far as music tastes are concerned. "In addition, it leads to our personalities being called upon by Sears, Macys, and other department stores to emcee fashion shows. These department and clothing stores are aware of our identification with the youth market, largely because of the fact that all of our personalities turn out for these college shows as emcees. And, to tell the truth, we simply could not afford to bring in as many shows as the colleges are doing."

Because it can get public service credit for helping colleges promote live concerts, WING in Dayton gives them a certain amount of free time, said program director Jerry Kaye. "They do all of the work, but in effect we act as co-producers because we identify with the show on the air."

He said he was quite happy with the arrangement because of the image it produces—that the station is closely identified with such acts as Gary Puckett; the Blood, Sweat & Tears;

and the Lettermen. "The stations like to bring in groups, but don't like to put up the money. This is why tie-in with local colleges work so well."

WING also ties in with independent promoter James Bridges, who's bringing in the Cowsills Nov. 23. Bridges has to pay for his time, but Kaye pointed to the ability of the station to help a college or independent promoter pack a house with a good act.

Rudd-Melikian Nets 453G Profit

PHILADELPHIA — Rudd-Melikian, Inc., which came out of bankruptcy in July, 1968, reported a net profit of \$453,000, or 14 cents a share, for the quarter ended Aug. 29, compared with a loss of \$31,000. The profits for the 1969 quarter included 7 cents per share resulting from a net operating tax-loss carry forward.

The company also reported its figures for the fiscal year ended May 30 showed a profit of \$374,000, or 21 cents a share, compared with a loss of \$4,000,000 the previous year. The 1969 year included extraordinary income equal to 1 cent a share.

David Cohen, president, said that during the first quarter all four operations units of the company—textiles, vending equipment, total shelter and distribution—continued to show improvement.

MCA Earnings Go Up—Income Down

UNIVERSAL CITY, Calif.—MCA's earnings for the first nine months of 1969 were \$204,336,000, compared to \$169,620,000 in the same period a year ago. Net income, due to a net loss in the third quarter of the year, was only \$423,000, compared with \$11,718,000 through the first nine months of 1968, president Lew R. Wasserman said. There was a net loss for the third quarter, ending Sept. 30, of \$7,722,000 from gross revenues of \$74,502,000 in that period. Revenues were up much higher in the third quarter. Wasserman said the loss was due to "special charges in respect to story properties not considered suitable for today's feature motion picture market" and other factors like higher interest charges. He said he expected a profitable fourth quarter.

EDCOR in Stock Exchange Deal

SALT LAKE CITY, Utah—American Electronics, Inc. (AEI), and Electronic Development Corp. (EDCOR) have signed an agreement under which Electronic Development would be acquired in exchange for American Electronics common stock. The joint announcement said that under the agreement AEI would issue almost 415,000 shares initially and additional shares, based on earnings.

EDCOR, based here, is a developer and manufacturer of a line of cordless microphones and systems used in schools, churches and theaters.

Market Quotations

As of Closing Thursday, November 20, 1969

NAME	1969 High	1969 Low	Week's Vol. in 100's	Week's High	Week's Low	Week's Close	Net Change
Admiral	22 ³ / ₈	14 ¹ / ₂	433	17 ³ / ₈	16 ¹ / ₄	16 ³ / ₄	-1
American Auto. Vending	20 ³ / ₄	11	47	12 ⁵ / ₈	12	12	- 1/4
American Broadcasting	76 ¹ / ₂	45 ¹ / ₂	164	57 ¹ / ₂	54 ¹ / ₄	54 ¹ / ₂	-2 ³ / ₈
Ampex	49 ⁷ / ₈	32 ¹ / ₂	1043	46 ³ / ₈	43	43 ¹ / ₂	-3 ⁵ / ₈
Automatic Radio	43	20 ¹ / ₈	406	38 ⁷ / ₈	34	34	-4 ³ / ₄
Automatic Retailer Assoc.	122 ¹ / ₂	97 ¹ / ₂	131	121 ¹ / ₂	116 ¹ / ₂	116 ³ / ₈	-5 ³ / ₈
Avnet	36 ¹ / ₂	11 ³ / ₈	747	13 ³ / ₄	12 ⁷ / ₈	13 ¹ / ₈	- 1/2
Capitol Ind.	56 ¹ / ₄	29	152	53	46 ¹ / ₂	48 ¹ / ₈	-4 ³ / ₈
Chic. Musical Inst.	33 ³ / ₈	23	302	30 ¹ / ₄	28	28	-1 ¹ / ₄
CBS	59 ¹ / ₂	41 ⁵ / ₈	825	51	48 ³ / ₄	50	-7 ³ / ₈
Columbia Pic.	42	25	291	31 ¹ / ₂	28 ¹ / ₄	28 ¹ / ₂	-3
Disney, Walt	123	69 ⁷ / ₈	464	119 ¹ / ₄	114	116 ¹ / ₄	+ 3/4
EMI	8 ⁷ / ₈	5	1076	7	6 ³ / ₄	7	+ 1/8
General Electric	98 ¹ / ₄	81	1654	84 ³ / ₈	81 ¹ / ₂	82 ¹ / ₈	-2 ¹ / ₈
Gulf & Western	50 ¹ / ₄	19	1621	22 ¹ / ₂	20 ³ / ₈	20 ⁵ / ₈	-1 ¹ / ₂
Hammond Corp.	23	14	635	21 ³ / ₄	19 ³ / ₈	21 ¹ / ₄	+1 ¹ / ₄
Handleman	40 ¹ / ₂	29	543	39 ⁷ / ₈	37 ³ / ₈	37 ³ / ₄	- 1/2
Harvey Group	25 ¹ / ₄	11 ¹ / ₂	45	16 ³ / ₄	14	14	-2 ¹ / ₄
Interstate United	35	11 ¹ / ₈	321	16 ¹ / ₈	14 ¹ / ₂	14 ⁵ / ₈	-1 ¹ / ₂
ITT	60 ¹ / ₂	46 ¹ / ₄	3988	59	56 ³ / ₄	56 ³ / ₄	-1 ³ / ₄
Kinney Services	39 ¹ / ₂	19	1121	32 ³ / ₈	30	30 ¹ / ₄	-1
Macke Co.	29 ¹ / ₂	14 ¹ / ₂	90	19 ³ / ₈	18 ¹ / ₄	18 ³ / ₈	- 5/8
Magnasynic-Craig	24	17	962	20 ³ / ₄	17	19 ¹ / ₄	-1 ³ / ₄
MCA	44 ¹ / ₂	20 ¹ / ₂	181	23 ³ / ₈	22	22	-1
MGM	44 ¹ / ₂	25	150	33 ¹ / ₂	30 ³ / ₈	31	-2
Metromedia	53 ³ / ₄	17 ¹ / ₂	505	23 ¹ / ₄	21 ¹ / ₈	21 ¹ / ₈	-1 ⁷ / ₈
3M	118	94	812	117 ⁷ / ₈	114	114 ¹ / ₄	-3 ³ / ₄
Motorola	166	102 ³ / ₄	1070	145	134	136	-8 ¹ / ₈
North Amer. Phillips	59 ³ / ₄	35 ¹ / ₄	783	59 ³ / ₈	51 ³ / ₄	52 ⁵ / ₈	-6 ¹ / ₈
Pickwick Int.	55 ¹ / ₂	32	443	55 ¹ / ₂	51	51 ¹ / ₂	-2 ¹ / ₄
RCA	48 ¹ / ₈	35 ¹ / ₂	1712	41	38 ¹ / ₂	38 ⁵ / ₈	-2
Servmat	49 ¹ / ₂	27 ³ / ₄	2371	31 ³ / ₈	30	30	-1
Superscope	54 ³ / ₄	17	208	36 ³ / ₄	35 ³ / ₈	36 ⁵ / ₈	+ 1/4
Telex	90 ⁷ / ₈	20 ³ / ₄	1706	82 ¹ / ₂	73	74 ¹ / ₂	-5 ¹ / ₂
Tenna Corp.	30 ³ / ₄	16 ³ / ₈	658	28 ¹ / ₄	24 ³ / ₄	25 ¹ / ₈	-2 ⁷ / ₈
Trans Amer.	38 ³ / ₄	23	1713	28 ³ / ₂	26 ¹ / ₄	26 ³ / ₄	- 1/2
Transcontinental Invest.	27 ³ / ₄	13 ³ / ₈	665	24 ¹ / ₂	21 ³ / ₈	21 ¹ / ₂	-2 ³ / ₈
Triangle	37 ³ / ₈	17 ¹ / ₂	68	20 ¹ / ₂	19 ¹ / ₈	19 ¹ / ₈	-1 ³ / ₈
20th Century-Fox	41 ³ / ₄	16 ¹ / ₈	1033	20 ⁵ / ₈	18 ¹ / ₈	18 ³ / ₈	-1 ³ / ₄
Vendo	32 ³ / ₈	16 ¹ / ₂	148	17 ³ / ₈	17	17 ¹ / ₈	- 3/8
Viewlex	35 ¹ / ₂	22 ³ / ₄	157	27	25 ¹ / ₈	25 ¹ / ₄	-1 ³ / ₈
Wurlitzer	23 ¹ / ₂	14 ⁷ / ₈	20	16 ¹ / ₂	15 ¹ / ₄	15 ¹ / ₄	-1 ³ / ₈
Zenith	58	35 ⁷ / ₈	1263	38 ⁷ / ₈	37 ³ / ₄	37 ⁷ / ₈	-1 ¹ / ₈

As of Closing Thursday, November 20, 1969

OVER THE COUNTER*	Week's High	Week's Low	Week's Close
ABKCO Ind.	7	5 ³ / ₈	5 ¹ / ₂
Audio Fidelity	4	3 ³ / ₄	3 ³ / ₄
Cameron Musical	2 ⁷ / ₈	2 ³ / ₄	2 ³ / ₄
Cassette-Cartridge	15 ¹ / ₂	14	15
Certron	25 ¹ / ₂	24	24
Creative Management	12 ¹ / ₂	12 ¹ / ₄	12 ¹ / ₂
Data Packaging Corp.	29 ¹ / ₄	28 ¹ / ₂	28 ¹ / ₂
Fidelitone	4 ³ / ₄	4 ¹ / ₂	4 ¹ / ₂
GRT Corp.	28 ¹ / ₄	25 ³ / ₄	25 ³ / ₄
Goody, Sam, Inc.	29	26 ¹ / ₂	27
ITCC	12	9 ¹ / ₂	9 ¹ / ₂
Jubilee Ind.	11 ¹ / ₂	10 ¹ / ₂	11 ¹ / ₄
Lear Jet	27	25	25
Lin Broadcasting	12 ⁵ / ₈	11 ⁵ / ₈	11 ⁵ / ₈
Merco Ent.	34 ³ / ₄	31 ¹ / ₂	31 ¹ / ₂
Mills Music	23	22 ¹ / ₂	22 ¹ / ₂
Monarch Electronic Ind.	11 ¹ / ₂	9 ¹ / ₄	9 ¹ / ₄
Music Makers, Inc.	14	12 ¹ / ₄	12 ¹ / ₄
NMC	9 ¹ / ₂	8 ¹ / ₄	8 ¹ / ₂
National Musitime	1 ¹ / ₂	1 ¹ / ₄	1 ³ / ₈
National Tape Dist.	42	40	41
Newell	23	21	21
Perception Ventures	6 ³ / ₄	6 ¹ / ₈	6 ¹ / ₄
Qatron Corp.	7 ¹ / ₄	7	7
Robins Ind. Corp.	7 ³ / ₈	6 ¹ / ₄	6 ¹ / ₄
Schwartz Bros.	10 ³ / ₄	10	10
Telepro Ind.	1 ⁷ / ₈	1 ¹ / ₄	1 ¹ / ₄
Trans Natl. Communications	4 ¹ / ₄	2 ¹ / ₂	3

*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.

GRT Net Rises in Quarter

LOS ANGELES — Net revenues of \$7,407,218 and after-tax earnings of \$357,414, or 14 cents per share of common stock on 2,495,784 average shares outstanding, were reported today by GRT for the quarter ended Sept. 27, 1969. This compares with first quarter fiscal 1969 net revenues of \$2,301,316 and earnings of \$156,048, or 10 cents per share on 1,602,056 common shares then outstanding, adjusted for a four-for-one split.

Bell, Mustard In Production Arrangement

LONDON — Bell Records has concluded an exclusive production agreement with Mustard Productions. The pact was ratified by Larry Uttal, president of Bell Records and the Columbia Pictures Industries Record Division, and Tony Macauley of Mustard. Product from Macauley will appear on Bell's label and will be distributed by that company both in the United States and Canada.

First product from Mustard will be released by the end of this month. Macauley has already signed the Grapes of Wrath, a five-piece group from Gibraltar.

Uttal completed negotiations during a recent trip to London.

CBS Acquires Soundcraft Firm

NEW YORK — Columbia Broadcasting System, Inc. has acquired the business and substantially all of the assets of the Soundcraft division of Reeves Industries, Inc. Soundcraft, located in Danbury, Conn., is a manufacturer of high-quality audio-magnetic tape and related products. The agreement was announced by Goddard Lieber-son, president of the CBS/Columbia Group, and John M. Richardson, chairman of Reeves.

FEDERATION TO HONOR ADAMS

NEW YORK — Stanley Adams, ASCAP president, has been named the music industry's guest of honor at the Federation of Jewish Philanthropies entertainment division annual luncheon to be held at the Americana Hotel on Dec. 8. Robert B. Sour, board vice chairman of BMI, is chairman of the event.

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Christmas Morning

BLUE THUMB RECORDS, INC.

LEISURE TIME TIPS

by: Larry Finley

As tape moves confidently into the explosive '70s, one particular trend manifests itself more clearly than the others, that is the growing tendency by both duplicators and recording companies with tape product to move into specialized areas of pre-recorded product.

Outside of the regular line of pop catalogues, an increasing number of classical, educational, country and gospel products are making an appearance and finding a readily available consumer market; both in this country and overseas.

This trend will undoubtedly develop its full potential in the 1970's as most of the specializing companies plan to expand their lines to cope with increasing consumer demand.

North American Leisure, one of the first corporations to recognize the need for, and the potential of, specialized product, is also moving forward with its own special lines such as the Jazz Twinpak, the popular "8 on 8" Twinpak, and the exclusive TENNESSEE SOUND series which features 20 top Country selections by leading artists in that field.

But what will definitely be NAL's biggest specialized production of the '70s is its educational audio-visual line—a packaged product of slides or film strips and accompanying narrative cassette or disk.

Designed for use in schools, homes and training centers, NAL plans on releasing the first in this new series in the very near future.

If, as a dealer or distributor, you would like more information on this product and NAL's other fast-selling specialized lines, contact NORTH AMERICAN LEISURE CORPORATION, 1776 Broadway, New York, New York 10019, or call (212) 265-3340 collect.

Tape CARtridge

Battle Of Giants Seen In Video Tape

• Continued from page 1

household item after color TV," says Akio Morita, president of Sony Corp.

Why?

Because the "audio-visual era is going to surprise everyone with its suddenness," believes an Ampex spokesman.

Why?

Because "video cassette recorders will be the big home entertainment news of the 1970's just as audio cassette recorders were in the late 1960's," feels Wybo Semmelink, home entertainment products vice president of North American Philips Co.

When RCA announced it would market SelectaVision, it touched off a "dollar war" with CBS. And when Philips and the Japanese Two joined the field, the signs of a major trend in video recording were unmistakable.

At stake is video reproduction: competing systems that will let consumer play programs from tape cartridges through TV sets in their homes.

RCA's new low-cost home video system directly challenges the EVR system that CBS introduced two years ago. CBS may have its EVR eye on the educational-industrial market, but RCA's system might win out in the home entertainment market.

And watching the RCA-CBS tussle, but certainly not from the sidelines, are Philips, Sony and Panasonic.

RCA plans to mass produce and sell the players to the consumer for less than \$400 each, beginning in 1972. The unit, attached to a TV set, would show prerecorded programs, including music, sports, education and theater.

Prerecorded cartridges would be recorded on an inexpensive plastic material, and would cost

about one-tenth as much as conventional type films. The programs, previously recorded by RCA, will span from 30 to 60-minutes long to sell from \$10 for a 30-minute show.

CBS says bosh.

The Columbia system, a video recording player, initially will be used for schools, hospitals, industrial organizations, etc., and will be available in July. A color version—at \$800—for the home is planned for 1971.

CBS claims it is three years ahead of its rival with a unit with color capability. RCA scoffs at that and predicts its video cartridge system for color television sets was a development second only to the development of color TV itself.

Although the two systems—SelectaVision and EVR—are totally incompatible, there is little question that the two playback-only systems will be in

more direct competition with each other than with videotape recorder systems.

The race widened dramatically recently when Sony and Matsushita announced individually that they plan to introduce color video tape recorders utilizing cassettes next year.

Designed primarily for playback, like EVR and SelectaVision, the Sony system will retail in the U.S. for about \$350—and for \$450 with a simple adapter that permits home recording of either color or black-and-white TV programs on a video cassette, unlike EVR and SelectaVision.

Recordings can be made directly from a TV set or from a TV camera. Sony said it expects each blank cassette will cost about \$20 for a 60-minute program. As in audio cassettes, programming can be erased for re-use of the video cassette, and other features will include fast-forward and re-wind.

Sony's prerecorded video cassettes will cost more than \$20 for a 90-minute tape, compared to RCA 30-minutes of recorded color program for \$10.

It will begin to market color video players, together with a library of cassette recordings, in the U.S. and Japan in 1970.

Matsushita said its new recorder will be produced both in cassette (1972) and reel (1970). Philips is working on a video cassette recorder for sometime before 1975.

And the fight is on.

Sony Joins Videotape Race; Color Unit for '70 Release

By RADCLIFFE JOE

NEW YORK — The Sony Corp. Tuesday (Nov. 18) unveiled a working model of its new cassette-type color videoplayer at a press demonstration held at the Pierre Hotel. The unit, a major improvement on the company's bulkier magazine-type model demonstrated in April this year, is a compact gadget which works with a cassette-type video tape slightly larger than an 8-track CARtridge.

The player expected to be available on the Japanese market in the late summer or early fall of 1970, and on the American market the following year, will retail for about \$350. It is designed to play through any standard color, or black and white television set.

The cartridge, called Videocassette, operates on Sony magnetic videotape and contains 90 minutes of programming. It is constructed on the concept of the audio cassette and can be operated with the same ease. Akio Morita, executive vice president and cofounder of the Sony Corp., disclosed that his com-

pany had worked with the Philips Corp. of Holland in the development of the cassette in an effort to meet worldwide standards. It is expected that both companies will continue to pool their technological know-

how, and will work with other consumer electronic companies such as Grundig of Germany, to achieve this goal.

An interesting feature of the Sony videoplayer unit, is that

(Continued on page 16)

Faraday Acquires Orrtronic; Sets New Banner for Line

By BRUCE WEBER

TECUMSEH, Mich. — Faraday, Inc. (OTC) has acquired Orrtronic, a manufacturer of 8-track home and auto stereo equipment, effective Dec. 1.

Orrtronic will become a division of Faraday, and will shift its Toledo, Ohio, plant, management personnel and facilities to Faraday's Tecumseh, Mich., headquarters.

Faraday, manufacturer of audible signaling devices, fire alarm, burglar alarm, clock and program systems, will change the Orrtronic name to Faraday and merge production

facilities in the first quarter of 1970.

Orrtronic will continue to produce 8-track equipment and tape cartridges and distribute the Faraday banner. Frank M. Flack, Faraday chairman, and Fred J. Klugin, Faraday president, plan to enhance Orrtronic's efforts in 8-track equipment and become more involved in cassette production.

During the fiscal year ended Dec. 31, 1968, Orrtronic's tape players and accessories, which consisted almost entirely of auto units since its home tape player was not introduced until December, accounted for approximately 33 percent of its total sales.

Of the tape player sales, approximately 54 percent were made to Sears under a private brand contract due to expire in August, 1970.

Orrtronic believes that there are five reasons why it has "problems in 8-track tape player line."

(1) Its product line is too narrow and should be broadened to include home recorders and portable players.

(2) The company should include cassette players in its line.

(3) Price competition afforded by tape players partially or wholly made in Japan. (Orrtronic is believed to be the only major U.S. manufacturer whose products are not wholly or partially produced in Japan.)

(4) Lack of funds for product research and development.

(5) Lack of funds for ad-

vertising, expansion of sales staff and its dealer organization.

Managements of both Orrtronic and Champion Spark Plug, which owns 81 percent of Orrtronic, feels the Faraday takeover will permit "lowering of manufacturing costs and overhead and permit Orrtronic to compete more successfully with Japanese manufacturers."

Orrtronic also believes that the competitive challenge afforded by the cassette player may be possibly met, in part, by a new product develop-

(Continued on page 18)

Major Minor to Move Into Tape

LONDON — Major Minor is planning to move strongly into the tape cartridge field in the new year. Plans being mulled by managing director Philip Solomon include setting up a tape division to handle distribution through gas stations and shops.

He has also completed a deal with Ampex for release of 24 tapes in all configurations on a yearly basis.

On a recent American visit, Solomon arranged American release of Karen Young's "Nobody's Child" with London while Bell has taken an instrumental version of "Je T'aime" by the Artic Scott orchestra. Solomon is still in negotiation for American release of the full Major Minor catalog.

U.S. Racks Up 82% of Japan's Player Action

TOKYO — The United States accounts for 82 percent of the hardware business being produced here, according to statistics accumulated by the Japan Export Tape Recorder Association.

This percentage figure is based on total American purchases of 4-track, 8-track, cassette and 4-8 compatible machines. In fact, only Canada with 7.1 percent of the imports, shares a part of the market, with Puerto Rico, Norway, Sweden, Hong Kong, North Africa, Panama, West Germany and Switzerland following in that order.

Early capstan-styled players, which are fast falling out of favor here, are being replaced with more sophisticated and ex-

pensive motor-driven units, with the U.S. accounting for 66.1 percent of the newly designed machines.

Citing a Ministry of Finance report on all tape equipment sales during the first nine months of 1969, the trade organization reveals that 12,287,878 units were shipped, a 60 percent increase over a like period in 1968. According to current trends, the value of tape equipment exported by Japan in 1969 will exceed \$750 million and should easily pass \$2 billion.

Taiwan, incidentally, is also becoming a sub-contracting source for manufacturing many simpler units and parts for Japanese companies concentrating their efforts on more expensive and sophisticated equipment.

The Original Hit!
"Compared To What"
LES McCANN & EDDIE HARRIS

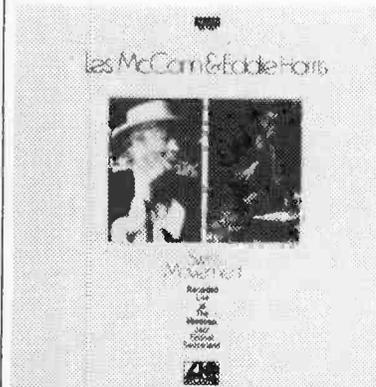
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ON RECORDS &
8 TRACK CARTRIDGES

SF Dealers Gripe Product Fill Slow, But Sales Skyrocket

By GEOFFREY LINK

SAN FRANCISCO—Despite complaints that product is too slow in getting on their shelves, tape dealers here are watching sales of both cassette music and hardware skyrocket.

"The percentage of cassette sales is rising all the time," says Bernie Cohen, tape sales manager for Music West, one of the largest distributors in the area.

"Cassettes have been fantastic," according to Fred Seeger, Northern California sales manager for Ampex. "It's an exploding industry."

"Cassettes are doing exceptionally well," says Ted Ponseti, spokesman for Fantasy Records in Oakland. Fantasy does \$150,000 monthly in tapes—twice the amount of six months ago—of which 25 percent is cassettes. "They have no way to go but up," Ponseti continues.

Fantasy carries 12 cassette titles, of which three are Creedence Clearwater Revival. Cassettes in October, for the first time, surpassed 4-track sales, Ponseti says. He believes cassettes are "making inroads," because they are so portable and because of the new auto players.

Seeger says that with 19 models in Ampex's cassette line (up from eight last year), equipment dollars are up "50-60 percent over 1968, with the big increment in cassette. Next year we intend to triple our involvement," he continues.

"Electronic stores, which last year were apprehensive and cynical about cassettes," Seeger believes, "are now stocking them, as are large department stores like The Emporium and Macy's. Now we're tapping the mass market."

Cohen cites lack of product as a factor in slowing cassette sales. "Tamla and Goody still aren't available. Ampex is far behind in delivery and RCA is having problems"—sentiments echoed by other dealers in the area.

Yet, Cohen says, "cassette's percentage is rising all the time." From 6.1 percent of Music West's total business in August, cassettes in October accounted for 7.5 percent of the total. "If the supply were better, it would be higher." Cohen suggests that with so many stores now getting into cassettes, that those initial inventories are a factor in slowing down availability of product.

Mike Leiter at Tape Deck, GRT's experimental store in Los Altos, says 35 percent of Tape Deck's business is now in cassettes, up from 25 percent six months ago. Hardware sales, too, are improving, he says, because in the last three months Craig, Sony and Ampex models have been added to Tape Deck's cassette player line.

At Duo Records in Oakland, owner George Kassal says "cassettes are picking up real strong. Right now, for every three 8-track sold, we sell one cassette. But by the end of next year we expect it to be one for one." Tapes account for 20 percent of Duo's overall volume, Kassal says, and cassettes have only been in stock for six weeks, with 200 titles available. Kassal complained of ordering RCA's full line of cassette titles, but getting "only half the order though new titles are coming through okay."

White Front Stores, perhaps the biggest tape outlet in the area, however, has not experienced any "terribly dramatic"

increases, says Nick Beaver, regional merchandising manager for the chain. He anticipates major growth around Christmas.

Tower Records in San Francisco, too, has not experienced

a big jump in sales. "Cassettes haven't really picked up, yet," says Lou Rhode, of Tower's tape department, "but we expect improvement." A third of Tower's tape sales are cassettes, he says.

Bob Beatty, manager of Muntz Cartridge City here, says cassette increases "really haven't hit this area yet, though sales are starting to pick up." Cassettes account for "less than 5 percent" of Muntz' business, he

says, while 4-track "is 70 percent of our business." Muntz carries 150 cassette titles, Beatty says, but will triple that within 45 days when a Muntz portable tape player is in stock.

Behind This Next Album,
Reprise Is Putting \$146,570.
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\$146,570?

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Reprise believes the next big one is
the Fifth Avenue Band.

Not without reason (since, as you
know, Reprise hates frittering
away \$146 thou).

Over there is what all this fuss
is about:

Lionel Murray Joins Pye in Budget Field

LONDON — King Stereo, the 4-track cartridge company controlled by the Lionel Murray group, joined Pye in the

cut-price tape market this week with two of its own productions. Titled "When Johnny Comes Marching Home" and

"Music to Drive By," both cartridges feature the studio group, the Pete Winslow King Size Brass and retail at \$4.80.

More releases from the group will follow shortly and be marketed in competition with Pye's Marble Arch series priced at \$4.48.

King believes home-produced material is one of the most ef-

fective methods for bringing down the present high price of cartridge product. Martin Yale, a director of the company, said, "If cartridges are going to get off the ground at all in this country, the price must be reasonable. And one of the ways of bringing costs down is to start recording your own material."

He continued: "We shall aim

for middle-of-the-road light music and pop product, not necessarily aimed at teen-agers, and eventually build up a catalog."

Distribution will be handled through King's existing outlets which comprise mainly gas stations.

Yale is also seeking an agreement with the American Muntz Stereo-Pak group for duplication of the company's product in this country. King already has UK distribution for selected items from the Muntz 100,000-title catalogue.

Tape Happenings

Gibbs, a subsidiary of Hammond Corp. is introducing a line of tape players under the Hammond title. The line, to be sold through distributors, includes both 8-track and cassette record/playback units. . . . Harvey Pool Advertising, Los Angeles, is handling the Certron account. . . . Tenna is offering a 12-foot display case which holds 1,200 cartridges and 11 tape players. . . . Ampex is releasing six opera cassette packages, including "La Boheme" with Renata Tebaldi, "Tosca" with Birgit Nilsson, "Daughter of the Regiment" with Joan Sutherland, and "Pagliacci" with James McCracken. Also two programs of opera selections: Joan Sutherland's "The Art of the Prima Donna" and "Covent Garden Anniversary Album." The complete operas contain two cassettes, and librettos may be obtained by mailing in a postcard. . . . GRT has signed a three-year contract with De Lite Records for tape rights in the U.S. and Canada. . . . Phil Costanzo, Lear Jet distributor, is starting a marketing consultant firm in Los Angeles. . . . Roland Olander & Co., Burbank, Calif., will distribute Ampex blank tape in Southern California, Washington and Oregon. . . . Tenna is introducing a line of 8-track stereo auto players with built in cleaning and anti-theft devices. Model R-101-C features Staar system and record feature, automatic alarm, fast forward, reverse and microphone. Model R-102-C offers the same features except microphone. R-ZT-T offers the theft device and automatic eject, while R-Z2-MPX offers FM stereo radio.

Lenco Photo Products, North Hollywood, Calif., is distributing Ampex blank tape in the Western U.S. . . . CBS has acquired the business and much of the assets of the Soundcraft division of Reeves Industries. Soundcraft, Danbury, Conn., manufactures blank tape.

See RCA Into U.K. Taping

LONDON — The possibility of RCA's starting a UK tape duplicating operation is being discussed by the company. At present most of RCA's 8-track stereo product is imported from the company's plant in Rome, although a small amount is duplicated in this country by Tempo.

If the operation is set up duplicating facilities will be installed at the company's Washington, County Durham, disk pressing plant which is due to open shortly. And one of the first effects would be a "fairly substantial" reduction in the price of RCA cartridge product.

Said Alan Bull, the company's market, planning and development manager this week, "If we can get our cartridge sales up to what we think we can next year, then we shall

(Continued on page 18)

1. The Producers.

There are three: Erik Jacobsen, Zal Yanovsky, and Jerry Yester. Which is like The Lovin' Spoonful revisited.

2. The Product.

Pictured is their new album (RS 6369), it's on tape, too. Around Reprise they're calling this the most exciting new act since Jethro Tull about a year ago.

the fifth avenue band



3. The Single.

It's called "One Way or the Other," and its number is Reprise 0884.

4. The Management.

He's Bob Cavallo, and he's damn good. With clients like the Fifth and John Sebastian, Bob knows how to do it.

These folk will be treated to the same goodness that got Variety to say this about the Fifth Avenue Band's L. A. debut: "Sextet...got a resounding reception. Opening night led to pleas for more, more and more."

Sony Joins Videotape Race; Color Unit for '70 Release

• Continued from page 12

the manufacturers in supplying prerecorded Videocassettes to the consumer, will sell only the blank cartridges, the programming will be rented, and rental cost will depend on the number of times the program is played. The cassette is constructed with a built-in gadget which will record the frequency with which the unit is used.

Morita explained that because of the magnetic tape system employed in the videoplayer, programs on the Videocassette can easily be erased and replaced with different material. He said this innovation will result in substantial savings, and the access to a greater variety of programs, to the consumer. Although Morita did not disclose the actual cost of erasing one program and replacing it with another, he assured that it would be minimal.

The audio on the Videocassette is recorded on two tracks, giving the viewer a full stereophonic sound reproduction or, in the case of foreign movies, the program can be narrated in two different languages.

Sony has also developed a small, simple-to-operate adapter which can be used for recording programs, either in full color or black and white, directly from a home television set. The unit will sell for an additional \$100.

The Videocassette measures 8 by 5 inches, is 1 1/4 inch thick

and weighs one pound. It can be stopped at any point during a program, removed without re-winding, and replaced with another cassette.

Morita has assured that his company is working on developing a Videocassette library with a wide variety of programs to be available by the time the unit is released on the commercial market. He said that Sony intends to make its facilities available to motion picture and television companies, as well as music recording firms, publishers, educational institutions and sport promoters, so that their program could be transferred to Videocassette. At least one movie company, Toho Ltd. of Japan, has agreed to make its films available to the Videocassette library.

Although the Sony videoplayer is geared to the general consumer market, Morita explained that a great deal of merchandising effort will be aimed at people in remote areas where regular television programming has not yet penetrated.

Programming will be structured to meet a wide variety of tastes, but the emphasis will be on informative and educational material. In the case of consumers recording their own material, Morita said that Sony processing centers will be set up around the world for the purpose of developing the film. He assured that the cost of this service will be modest.

Sony is the fourth major tele-



THE SONY Videocassette player is a simple, compact, easy to operate unit. Loading and unloading is a one-hand operation, left. The prerecorded programs are screened through any standard television set, color or black and white, right, by attaching it to the antenna base.

GRT in 3-Yr. Tie With Studio 10

SAN FRANCISCO — GRT has signed an exclusive three-year tape contract with Studio 10 Records for 4 and 8-track, cassette and reel rights in the U.S.

Initial product will be by folk singer Karl Ritchey, cast member in the San Francisco company of "Hair," and Dave Blindness and Leon's Creation, two rock acts.

vision company in the past five months to offer a cartridge-type videoplayer for home entertainment purposes. Others include the CBS Corp., RCA, and Panasonic. Among those other companies reported to have low-cost videotape players in various stages of development are AVCO, Zenith, and Ampex.

WB's Cassettes Under Label's Own Control

LOS ANGELES — Warner Bros. takes over sales and marketing of its cassette product Jan. 1, and will offer distributors "immediate delivery" of 740 catalog titles.

WB has been gearing up to handle marketing and sales, so that it could claim immediate cassette duplication and now shifts that responsibility to Columbia which duplicates its albums and 8-track tapes.

WB acknowledges that the manufacturing and delivery cycle has been a serious problem in tape. To counteract this, the company plans to guarantee delivery to any dealer anywhere almost immediately upon receiving his order.

In addition to the 240 catalog titles, WB plans an additional release of 18 new cassette tapes in its January release.

All details of the new cassette marketing program will be explained at the label's winter distributor meetings scheduled for the first week in January. At

that time home office executives will fan out around the country—as they have done in previous years—to meet with each of WB's independent distributors. Executives scheduled to conduct these meetings include Joel Friedman, marketing vice president; Dick Sherman, national sales manager; Mo Ostin, Reprise general manager; Joe Smith, WB Records general manager; Stan Cornyn, creative services director; Don Schmitzer, assistant to Ostin and Clyde Bakkemo, assistant to Smith.

By taking control of its own cassette sales, WB now controls two of the leading cartridge configurations. Muntz Stereo-Pak continues to duplicate 4-track.

With judicious planning, WB has developed a merchandise stock to handle its initial cassette orders. The company will gradually expand its tape operations to handle the full responsibility of cassettes as well as 8-track.

Bell Feels LP Sales Must Set Tape Pace

NEW YORK — Although Bell Records is striving for simultaneous record-tape releases, it admits to watching LP sales "for action" before issuing tape.

"You can't merely throw out tape and expect people to automatically purchase it," says Bill Mulhern of Bell's tape department. "People are becoming more choosy."

He feels a record company can take a chance on simultaneous record-tape releases when covering an established record-selling artist. "However, it's too risky when deciding on an unknown act.

"For the most part, especially when dealing with a new group, we watch for sales action on the LP."

Mulhern works closely with Gordon Rossin, Bell album sales and merchandising manager on tape, with Mulhern following up with sales and promotion.

Mulhern, who recently joined Bell, is learning the Bell distributors, both record and tape, and plans to eventually make a "on-the-road" inspection trip of Bell tape outlets across the U.S.

Bell product is being duplicated by Ampex, GRT, North American Leisure and International Tape Cartridge Company. Ampex eventually will exclusively duplicate Bell product, beginning June 1 (Billboard, Aug. 30).

Capitol will publish all music from the kiddie TV show,

"N.R. Pufnstuf," produced by Marty and Sid Kroft. . . . "Games People Play" has been recorded by 47 individuals. Lowery Music owns the copyright.

The Craig Hundley Trio has recorded "Aurelia's Theme" from "The Madwoman of Chaillot," marking a musical departure from the young jazz group's normal interests for World Pacific Jazz. The group is slated for a two-week booking starting Dec. 7 at the Dunes in Las Vegas. **ELIOT TIEGEL**

ITCC Acquires Modern Tape

NEW YORK — The International Tape Cartridge Corp., (ITCC) (OTC) has acquired Modern Tape Cartridge Corp., of Canada Ltd. in a stock transaction. The company has also appointed Gary Salter, president of Modern Tape, as the new president of ITCC. Salter succeeds James J. Elkins who recently resigned.

Modern Tape is a Canadian distributor of prerecorded tapes and records as well as recording equipment in the Canadian market. The company has been a distributor for ITCC since January this year. Earl Smalley, chairman of ITCC, said he believes that the acquisition of Modern Tape could add in excess of \$1,000,000 in annual sales to ITCC's operations.

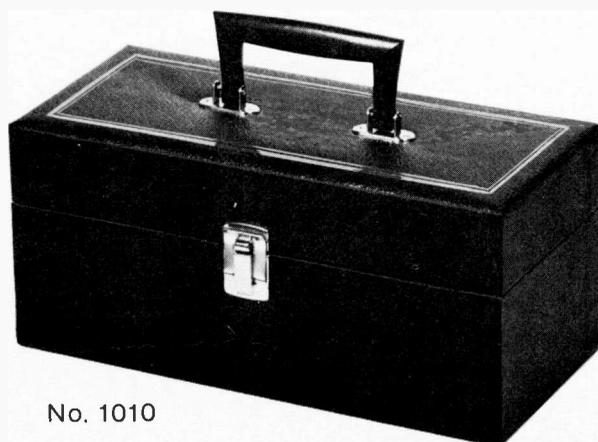


It's A Hit with Tape Cartridge Owners

A Beautiful Case for 4 and 8-Track Tapes—Holds Fifteen

The "Ten-Ten" outsells all others. A handsome carrying case with individual compartments for 15 tape cartridges. Designed to protect tapes from moisture, dust and scratches.

This sturdy case is covered with a rich black plastic-coated material and trimmed with nickel-plated hardware. Has deluxe type padded lid with silver trim and fully-lined interior. At home or on-the-go, the perfect answer to tape cartridge storing problems.



No. 1010

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For Music "On-The-Go!"

MEET ARGENT, SON OF ZOMBIE.



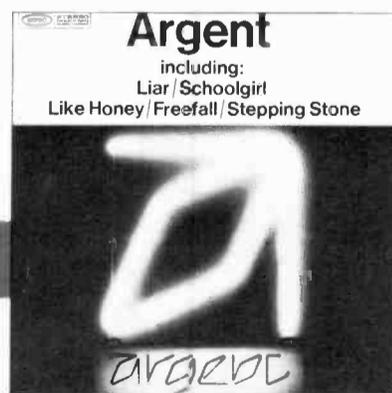
Remember "Tell Her No" and "She's Not There"? Two very big hits by the Zombies. And then they disappeared for a while and everybody thought they'd had it. Until not too long ago when they re-emerged with "Time of the Season," a two-million selling

single that proved the Zombies were still very much alive musically. Now again it's been a long time since we've heard from them and the rumors are starting again: "Have the Zombies permanently gone under?" "Is it true that the only good Zombie is a dead Zombie?" Well, sorry to say, they have—although not entirely. Rod Argent, former chief Zombie, has put together a new group, ARGENT. And Chris White (another

"dead" Zombie) has co-produced the group's first album with Rod. The album displays Rod's known talents as a singer, songwriter and keyboardist supreme.

Les Zombies sont morts. Vive L'ARGENT!

ARGENT



BN 26525

Faraday Gets Company; Sets Banner for Line

• Continued from page 12

ment known as the "loopette" player.

The "loopette" is a miniature continuous loop tape cartridge system which is designed to compete with the 45 rpm record in that it will play music from 3 to 12 minutes, and will permit rapid recording and release of tapes for the teen-age market.

The "loopette" cartridge will be playable in a new type tape player proposed to be made by Orrtronic by a Japanese manufacturer and, by means of a simple adaptor, can be played in existing cassette players. The device is in the pre-prototype stage.

In tape, sales of cartridges and revenues from tape royalties amounted to approximately 29 percent of Orrtronic's total sales in 1968. (Orrtronic estimates it ranked fourth among

the U.S. producers of endless loop tape cartridges in 1968.)

Sales of cartridges and tape to Orrtronic's five largest cartridge and tape customers accounted for approximately 86 percent of all cartridge and tape sales and to the largest single customer, GRT Corp., accounted for approximately 80 percent of such sales.

Orrtronic has been informed by GRT that it (GRT) is in the process of establishing its own cartridge production facilities, but that even after it is in production it will continue to purchase cartridges from Orrtronic at a slightly lower volume than in prior years.

Orrtronic does not manufacture or process magnetic tape to any appreciable extent, but it holds a patent on a process for lubrication of tape used in endless loop cartridges which produces a material amount of royalty income.

Tape Surge Won't Affect LP Market Potential: Bennett

By ELIOT TIEGEL

LOS ANGELES — Steadily surging sales of tape product will not affect the album market, believes Al Bennett, Liberty/UA Records president.

"Tape will increase its share of the market," Bennett says, "but I don't believe this growth will be at the detriment of the disk." Within this stance, Bennett acknowledges that he is probably at odds with what he calls his "counterparts" in the record industry.

Bennett doesn't see tape hurting disk. "If you talk to the turntable manufacturers," Bennett says, "they say that their sales in 1969 exceed all other years. People aren't buying all those turntables to look at. They're buying them to play records on, and we must continue to have those turntables for seven-inch disks. We can't

economically put a seven-inch disk on a tape because the production costs are too prohibitive."

While sales are moving ahead, the tape cartridge does not have the "personality" which an album has, Bennett believes. By "personality" he means the LP can be touched, examined and read from cover to cover. In doing so the customer first-hand learns what it's all about.

"There is also something about the pride a youngster has when he owns his own albums."

Tape is merely a duplication of an album because companies cannot go out and spend lavish sums to create special product for the cartridge market. Not yet.

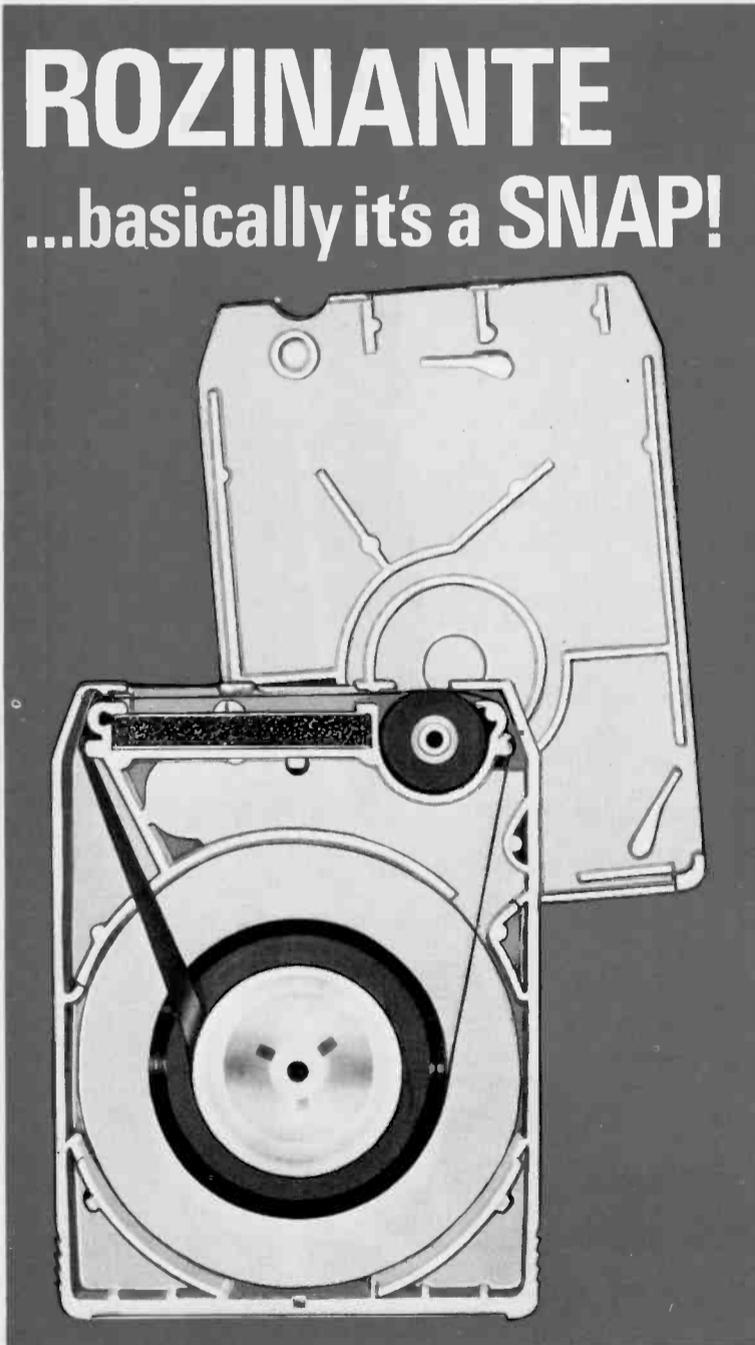
This cautious approach is based upon Bennett's attitude

that record companies have to be very careful creatively. "Today we have to operate and be very concerned about investment on profit." The days of the "entrepreneur" as Bennett calls them are gone, he says. The emphasis is not on seeing how much money you can spend to make hits, but to financially watch yourself in the creation of product.

The independent record producer is the "lifeblood" of the industry, Bennett acknowledges, and it is through the company that his products are exploited.

While Liberty/UA has not gone into creating newly recorded material for the cartridge mode, the company has been aggressive in repackaging music already paid for into a number of mood series. These

(Continued on page 98)



All components are in the base of the cartridge . . . and the cover just snaps on . . . it's that basic!

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(212) 765-1838

Jack Sproch
Sproch Sales Inc.
3520 Broward Blvd.
Ft. Lauderdale, Florida
(305) 587-3792

Craig Tools Up for '70 With Electronics, Tape Spread

LOS ANGELES—Are you wondering what Craig Corp., 8-track and cassette manufacturer, might have in store for next year?

Are you wondering what areas Craig will supplement its hardware line in?

For a hint, Lauren Davies, Craig general sales manager, feels the company will be very bullish in 1970—to the tune of about a 30 percent sales increase.

That's for openers.

Davies sees Craig building its image as a "full line electronics manufacturer" next year and "stabilizing its line of 8-track and cassette equipment."

The company is not planning to introduce "truckloads of new products" in 1970, said Davies, but it plans to build and stabilize its existing lines.

Craig will show two new 8-track units with innovation anti-theft devices at the Chicago Housewares Show in January, and also plans introducing several new 8-track and cassette units at the New York Consumer Electronics Show in June.

For the main, however, Craig will concentrate on making a deeper penetration in the cassette home market, broadening its auto cassette line and enhancing its existing equipment.

Next year, and for years thereafter, cassettes will find new vistas in both home and auto markets. He doesn't see the demise of 8-track, nor does he see an 8-track sales dip. "On the contrary," feels Davies, "We're adding to our 8-track equipment."

Detroit will open a new market for cassette hardware, as will an automatic reversible cassette, both on the horizon in 1970-71.

"Without question there is a large market for auto cassette units at the factory level. We (Craig) feel Detroit may be planning to move in that direction when existing contracts with current manufacturers expire," he says.

Craig has one auto cassette unit available (model 3501), a stereo playback, but will broaden its auto line in the months ahead.

Also giving cassette equip-

ment a new lift will be combination units. "The marriage of cassette units with radios (obvious), clocks, counters, etc., again will open new avenues," believes Davies.

While Davies sees a large market in low-cost cassette playback units, Craig will take the "high-ground" and concentrate the bulk of its line in the \$30-\$40 range, leaving the under \$30 equipment to other manufacturers.

"Young buyers today are too sophisticated to purchase cheap equipment," he says. "They

want stereo sound, good equipment, combination units and better quality."

To support its marketing efforts next year, Craig has mapped out an extensive dealer support promotion campaign.

Advertising and sales promotion expenditures will increase next year for both radio and TV. Expenditures in the last two months of this year alone will exceed Craig's total 1968 budget. It represents an overall 75 percent increase this year.

What Davies means, though, is that Craig is on the go.

Certron Maps Broader Trade, Consumer Push

LOS ANGELES — Certron, blank tape manufacturer and duplicator, is broadening its marketing-merchandising concept in both consumer and trade areas.

Jack Doyle, Certron marketing director, plans to strengthen the company's merchandising position in four major markets: blank tape, prerecorded budget tape, duplicating and plastics.

By broadening Certron's marketing program, Doyle plans to amplify sales in the four areas. In addition to devising concepts and campaigns, he will add personnel to marketing in both administrative and field capacities.

Initial effort will be in Certron's budget line of prerecorded 8-track and cassette titles. The \$3.95 Vivid Sound line will be enhanced with merchandising techniques aimed at distributors, rack merchandisers and retail

outlets. New titles will be released on a regular schedule to give the budget line immediacy, said Doyle.

Doyle wants to design packaging concepts for blank tape, rather than "merely throwing them out on the counter." The Vivid Sound line is packaged in long boxes.

He also wants to take advantage of promotions for the company's "impulse" sales lines, like blank tape and prerecorded music. Doyle sees Certron establishing a series of "impulse" promotions, institutional merchandising and advertising and long-range marketing.

President's Plane Has Capitol Tape

LOS ANGELES — Air Force One, the president's plane has received over 50 hours of taped music from Capitol. Capitol initially provided 20 hours of taped music to United Controls, the company which manufactures in-flight sound equipment. This was later augmented with an additional 30 hours, including four of Christmas music. Selections were all made by Ernie Dominy, a special markets producer.

Capitol has also given Air Force Two the same music programming.

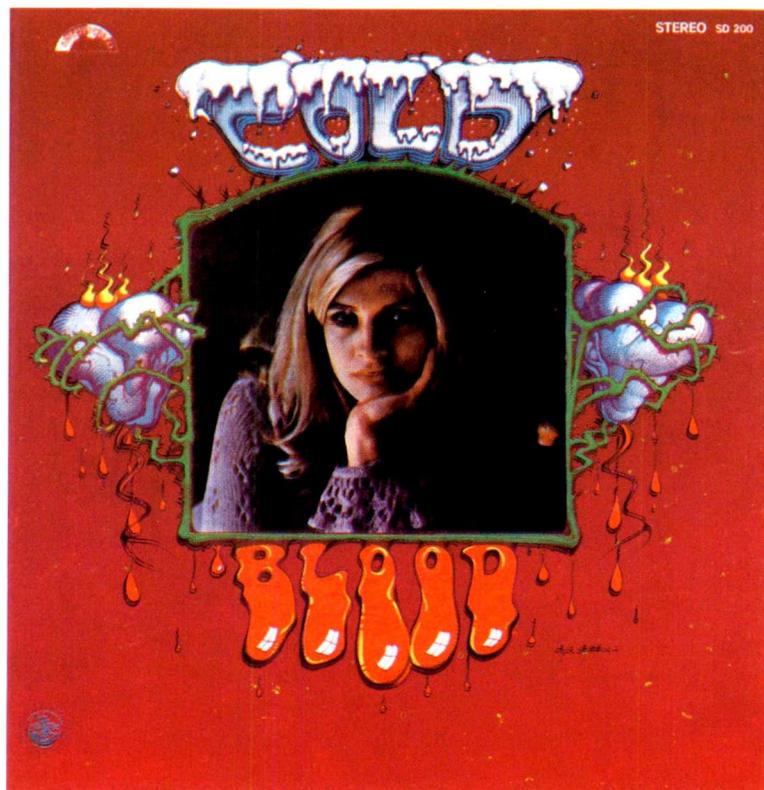
U.K. Taping

• Continued from page 15

definitely start duplicating in this country. We aim to be in with the cassette/cartridge explosion when it comes, but to get the volume of sales, we must get our prices down."

RCA cartridge distribution is handled in the UK by Ampex, Musitapes, and the company's own van sales force.

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"COLD BLOOD"**



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On Records and 8 Track Cartridges



**A Division of
FILLMORE CORPORATION San Francisco**

**Recorded At Pacific Recording Studios, San Mateo
The Catero Sound Company, San Francisco.**

A black and white photograph of Petula Clark singing into a microphone. She has short, light-colored hair and is wearing a dark, high-collared dress with a white floral brooch. The background is dark and out of focus.

just pet

A bunch of us were sitting around our coffee table, feet up and philosophizing. About how excitement comes and goes in our business. About how, if this were Petula's first album or single, how we'd be feverish. And about how refreshing it is to hear it from a girl who knows how to sing.

We thought, too, you might like to get yourself refreshed.

Just Pet, our just out Warners album and tape, has in it not only her latest single hit: No One Better Than You.



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BEST SELLING Billboard Tape Cartridges

8-TRACK

This Week	Last Week	TITLE—Artist, Label	Weeks on Chart
1	1	ABBEY ROAD Beatles, Apple	6
2	2	GREEN RIVER Creedence Clearwater Revival, Fantasy	11
3	6	JOHNNY CASH AT SAN QUENTIN Columbia	17
4	5	THROUGH THE PAST DARKLY (Big Hits, Vol. II) Rolling Stones, London	10
5	3	BLOOD, SWEAT & TEARS Columbia	27
6	9	LED ZEPPELIN II Atlantic	2
7	7	IN-A-GADDA-DA-VIDA Iron Butterfly, Atco	27
8	8	CROSBY, STILLS & NASH Atco	14
9	4	BLIND FAITH Atco	14
10	11	HOT BUTTERED SOUL Isaac Hayes, Enterprise	10
11	10	HAIR Original Cast, RCA Victor	27
12	12	BEST OF THE CREAM Atco	17
13	13	SANTANA Columbia	5
14	14	I GOT DEM OL' KOSMIC BLUES AGAIN, MAMA Janis Joplin, Columbia	2
15	15	BAYOU COUNTRY Creedence Clearwater Revival, Fantasy	27
16	16	BEST OF THE BEE GEES Atco	11
17	19	SMASH HITS Jimi Hendrix Experience, Reprise	13
18	18	THIS IS TOM JONES Parrot	8
19	—	TOM JONES LIVE IN VEGAS Parrot	1
20	—	POPCORN James Brown, King	1

CASSETTE

This Week	Last Week	TITLE—Artist, Label	Weeks on Chart
1	1	ABBEY ROAD Beatles, Apple	5
2	2	BLOOD, SWEAT & TEARS Columbia	12
3	4	GREEN RIVER Creedence Clearwater Revival, Fantasy	11
4	5	BLIND FAITH Atco	11
5	3	JOHNNY CASH AT SAN QUENTIN Columbia	10
6	6	THIS IS TOM JONES Parrot	7
7	9	BEST OF THE CREAM Atco	15
8	10	CROSBY, STILLS & NASH Atco	7
9	12	HAIR Original Cast, RCA Victor	19
10	7	NASHVILLE SKYLINE Bob Dylan, Columbia	7
11	13	THROUGH THE PAST DARKLY (Big Hits, Vol. II) Rolling Stones, London	8
12	8	IN-A-GADDA-DA-VIDA Iron Butterfly, Atco	26
13	11	BAYOU COUNTRY Creedence Clearwater Revival, Fantasy	27
14	—	LED ZEPPELIN Atlantic	2
15	15	TOUCH OF GOLD Johnny Rivers, Liberty	16

4-TRACK

This Week	Last Week	TITLE—Artist, Label	Weeks on Chart
1	1	GREEN RIVER Creedence Clearwater Revival, Fantasy	11
2	2	ABBEY ROAD Beatles, Apple	5
3	3	BLIND FAITH Atco	10
4	6	THROUGH THE PAST DARKLY (Big Hits, Vol. II) Rolling Stones, London	6
5	5	JOHNNY CASH AT SAN QUENTIN Columbia	16
6	4	BEST OF THE CREAM Atco	13
7	7	BLOOD, SWEAT & TEARS Columbia	25
8	10	IN-A-GADDA-DA-VIDA Iron Butterfly, Atco	22
9	9	LED ZEPPELIN II Atlantic	2
10	8	LED ZEPPELIN Atlantic	13

Billboard SPECIAL SURVEY For Week Ending 11/29/69

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CASSETTE
Carrying Case

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- Alligator Leatherette covered wood construction.
- Holds 30 Cassettes.
- A brand new concept in design.
- High pile, attractive red velvet flocked interior.
- Individual compartments.
- THE ONLY CARRYING CASE WITH A HAND STITCHED TOP AND BOTTOM.
- Completely eliminates the possibility of delamination.
- Individually packed — 6 pieces to a master carton.
- Available in Black and Brown Alligator.
- Shipping weight approximately 19 lbs.

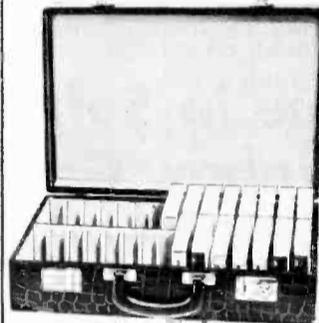
CAT. # TA-64

Suggested List — \$11.95

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A MUST FOR EVERY TAPE OWNER!



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- Holds 30 Cartridges, 8 or 4 track.
- A brand new concept in design.
- High pile, attractive red velvet flocked interior.
- Individual compartments.
- THE ONLY CARRYING CASE WITH A HAND STITCHED TOP AND BOTTOM.
- Completely eliminates the possibility of delamination.
- Individually packed — 6 pieces to a master carton.
- AVAILABLE IN BLACK, BROWN AND GREEN ALLIGATOR.
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CAT. # TA-66

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Winter Weaves Spell at Fillmore

NEW YORK—In the best test yet of rock's Pavlovian powers, Johnny Winter, the hottest rock property since Dylan, played a willing audience into complete submission when he unleashed his mind-monopolizing blues show at Fillmore East on Nov. 14. Chicago, Columbia's fine rock-jazz ensemble, and A&M's Blodwyn Pig rounded out another potent Fillmore bill.

A shocking apparition in platinum hair, Winter toed, feinted and fussed around the stage, rasping and combing the guitar strings through his fingers in great greedy grabs and runs. Woven into the thumping electric fabric of his guitar blues was his singing, more of a sound than a voice, suggesting the lyric via a garbled, primitive complaint from his gut. But when Winter plays, he takes over, becomes the guitar and his voice becomes part of the magnificent whole. His guitar playing beautifies everything

he does, so his singing, delivered flawlessly between the lightning licks, is perfect by nature of its individuality. And when he puts it all together and steals across the stage like a phantom dragging his Texas blues behind him—Johnny Winter is incredibly real and compelling. Of all the reactions to the shock of Winter, lethargy is not among them and very few people can be seen howling and writhing. Most people just sit in quiet communion and stare at the white-haired magician who steals their thoughts with his music.

Joining Winter, and the group, was his brother Edgar, a future star for Epic Records. Muscular and military, Edgar stiff-armed the electric piano, alto sax and drums, working them at a runaway speed apparently common to both boys. Edgar rigidly enforced his blues under pressure rather than letting go with the feeling, though beneath his presentation lies clear

talent. On "Tobacco Road" his voice was over-rich with affectations, though, once again, by overwhelming his material he often struck nerves of raw emotion. Thanks to Edgar, bassist Tommy Shannon and Uncle John Turner on drums—the electrification of Winter's hard-rural blues is a milestone equivalent to the invention of folk-rock. And Winter himself is so magnificent that stripped of amplification, volume, rock's adrenalized pace and even today's new super audiences, Winter would still be rock's answer to art and talent. Even in a closet. Any questions?

Blodwyn Pig, a raunchy rock quartet built around ex-Jethro Tull guitarist Mick Abrahams and tenor sax Jack Lancaster, is the best English import since, well, Jethro Tull. The group plays well-developed rock-jazz themes complex enough to hold up under listening, though their music is better for just stomping. They play a lot of music—rock, jazz, rock 'n' roll and a dash of blues—and the concentration from their obvious labors of love generate energy in the form of intensity. The big beat of Ron Berg on drums is further invitation to kick out the jams, kinks and cobwebs, while Abrahams' downshifting from the careening "Cats Squirrel" to the dreamy, delicate "Dear John" showed Abrahams to be a gunner with a gentle streak. Lancaster's screaming sax, often wailed among a mouthful of other horns, raised the pitch of the group's swinging cabaret-style rock with frantic, brassy raves. Blodwyn Pig (Blood-Win-Pig) is wild, intelligent and musical, especially in their rock 'n' roll encore, "Slow Down." "It's Only Love" and "The Modern Alchemist," their best numbers, are featured on their A&M album, "Ahead Rings Out."

Sandwiched in between Blodwyn Pig and Winter was a listless Chicago, the top rock-jazz combo. Starved for new material, Chicago merely played back their best-selling Columbia album with little enthusiasm. Complex yet seamless, the seven-man ensemble withered within the confines of their rigid arrangements which are planned rather than improvisational. Strict obedience to the record, a chore even for the group, dimmed the polish of their act, proving how boring planned perfection can be without changing the plan occasionally, or at least coloring it with new inspiration. The group, led by Robert Lamm on the keyboard and lead vocals and Terry Kath on guitar and vocals, plus their fine brass section, played their popular "Beginnings," "Question 67 and 68," "Listen" and "He's a Man," the Spencer Davis Group classic. Chicago will rebound with new material. They are too good to lay low. ED OCHS

Sandpipers Come in Soft And Clear at Rainbow Grill

NEW YORK—Though rainbows have given way to air pollution, and clear days and seeing forever are only Broadway optimism, romantics can still enjoy the Rainbow Grill and a clear night with the Sandpipers vocal trio, who presented their soft pop harmonies Nov. 17. Supported by a combo and

lone femme soprano, the trio offered more of the clear, precision arrangements that marked their "Guantanamara" gem a few years ago.

Former choir boys who still key their vocals to pure Gregorian harmonies and inspirational readings, the Sandpipers add the artificial echo of amplifiers to revitalize the Beatles' "MacArthur Park." Their knack for purifying lyrics, whether in Italian, French or Spanish, reclaimed gentle pop tunes like Donovan's "Jennifer Juniper" as well as the classics from "West Side Story," which benefited from a medley timed and delivered with seamless precision, continuity and conviction. They also relit the Doors' "Light My Fire," taming it to the warm flicker of a candle.

Eight-year veterans who have held their ground in the middle of the road by nature of their smooth, rhythmic hymns, the Sandpipers bring to the classy Rainbow Grill youth with the usual youthful clichés distilled out. The result is a fountain of youth as strained and purified as spring water, but cool and refreshing going down. The group records for A&M Records. ED OCHS

Nice in Mixed Bag at Ungano's

NEW YORK—The mixed media style of the Nice (Immediate) drew favorable reaction from the audience at Ungano's on Nov. 16 when they made their first New York U.S. tour. A previous concert, headlined by Sam and Dave, had been postponed.

The organ dominated trio seemed to be moving more and more into the classical music-rock area, mixing up Bach's "Brandenburg Concerto" with Bob Dylan's "Country Pie" and using Tchaikovsky's "Pathe-tique" as a crowd pleaser.

Not that the group are overly serious in their general approach—they still recognize the fact that they are a beat group. At present the classical programming is an adjunct, a non-gimmicky addition that doesn't dominate. IAN DOVE



AL BENNETT, left, Liberty/UA president, maps out new release projects with Liberty's recently acquired singer Henry Shed.

Kaye Sees Resurgence Big Band Business

NEW YORK — "People are coming back to the dance floor." That's the opinion of band-leader Sammy Kaye who has observed a resurgence of dance interest during the past year that bodes well for a comeback of the big band business.

Kaye said that interest in dancing hit a low during the early part of the 1960's but started to perk up around 1967 and began growing at fast clip this past year. He cited his recent (Nov. 14) one-night stand at Penn-Harris Hotel, Harrisburg, Pa., as an example of the big draw a dance band can have. Kaye drew a capacity crowd to the Penn-Harris after only a few

small ads were placed heralding his engagement.

At other dates, Kaye has noticed, too, that people are filling the rooms for an evening of dancing. "It's a trend," he said, "that could mean that young musicians will again seriously consider careers as band-leaders."

On the recording end, Kaye is currently on the market with the Decca album, "The Thirties Are Here to Stay." He goes into the Decca studios again Dec. 2 and 4 to record a new album that will be pegged on the contemporary sound.

On his dance days, Kaye said, the repertoire range runs to 75 percent standard material to 25 percent contemporary

Bibb Takes Maisonette Crowd On Trip Down Memory Lane

NEW YORK—Leon Bibb's opening at the Maisonette Room of the St. Regis Hotel Nov. 13 was like a quiet stroll down memory lane. Like a parent, or a lover, Bibb took his near-capacity audience by an invisible hand and gently, like children, carried their minds back to the pre-war era of prohibition and early blues, swing and speakeasies, early jazz and the Al Capone boys.

The audience loved it! It was, to them, unique, gimmicky and professionally packaged. Even the younger set, unfamiliar with tunes like Louis Jordan's old standard, "Susan," "Because I

Love Her," from "Follow the Boys," and Billie Holiday's, "God Bless The Child" found that they could relate to the swinging, easy, euphoria-producing music.

Bibb, an RCA Records artist, is no newcomer to the world of entertainment. It was, therefore, easy for him to avoid the pitfalls that so often beset the over-eager and over ambitious newcomer to the field. Instead of taking chances, he stayed with the tunes he knew best, presenting them with the quiet confidence of the professional. RADCLIFFE JOE

Paramount's Amber Gris Sparks at Electric Circus

NEW YORK — Amber Gris, a new nine-man band, had an encouraging opening set at the Electric Circus on Nov. 18. The unit, which is signed to Paramount Records, is together and has a steady danceable beat.

"Walkin' on the Water" was the strong opener. Here, even harmonic changes were well handled. Jerry Maeven was in good voice on vocal. "Too Hard to Handle" was a good blues rock number. "Chocolate Pudding," "Forget It," and "Home Groan" were among the other good rockers.

Amber Gris showed a solid brass section in trumpeters Harry May and Charlie Camerleri, and trombonists Louie Kahn and Glen Miller. Billy Shay impressed on guitar, while Larry Harlow was in top form on piano and organ. The importance of the group's beat gave drummer Gil Fields and bass guitarist Jerry Weiss heavy assignments along with Harlow and all came through excellently. It looks like Paramount really has something in this unit as soon as the company decides which label to put them on. FRED KIRBY

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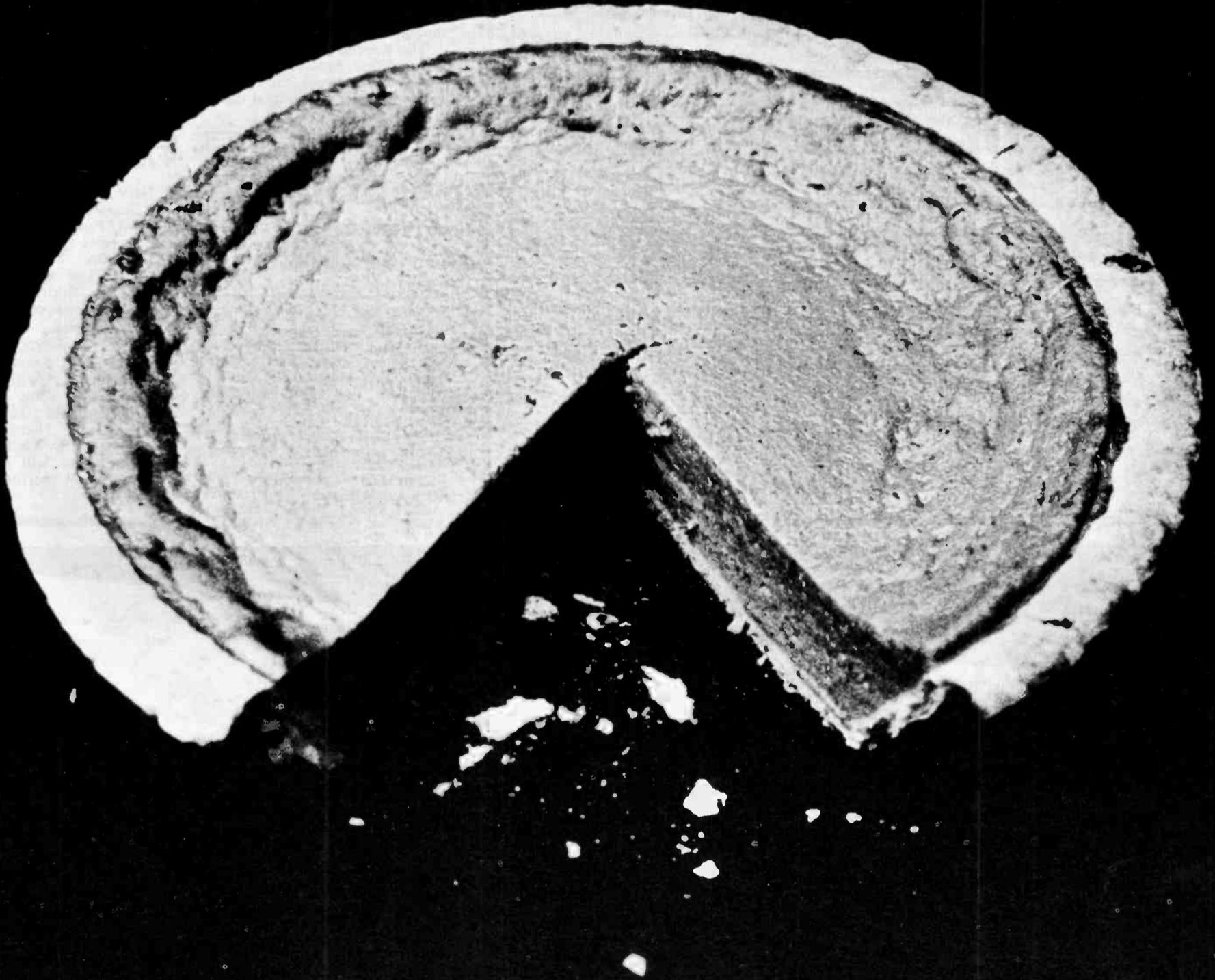
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DOMESTIC

NEW YORK

Warner Bros.-7 Arts' Everly Brothers, Turley Richards of the same label, and Danny Kalb's Blues Project II play at Felt Forum, Dec. 20-21. . . . MGM's Orpheus appear at Baltimore's Eastwind, Dec. 30. . . . Laura Lane plays her first New York club engagement at Dangerfield's from Monday (24) through Sunday (30). . . . Decca's Peppermint Rainbow

headline Metromedia's TV special "Now and Then" on Sunday (23). . . . Dr. Kenneth G. Dewey, director for program development of the New York State Council on the Arts, has denied any participation in a reported "Peace Festival" in Arizona next year as previously reported. . . . Jerry Jeff Walker plays Ottawa's LeHi Boy, Dec. 16-21.

Atco's New York Rock and Roll Ensemble perform with the New

York Chamber Soloists at the Shakespeare Festival Theater in Stratford, Conn. on Saturday (6). The ensemble gives a Carnegie Hall concert presented by Sid Bernstein on Dec. 28. . . . MGM's Julie Budd tapes a "Mike Douglas Show," Monday (24). . . . Morty Wax Promotions, headed by Joe McHugh, have been re-signed by Don Kirshner to handle Northeastern promotion for the Archie's "Jingle Jangle" on Kirshner Records. . . . Crewe's Oliver has taped an "American Bandstand" for TV viewing Dec. 13. . . . Gary William Friedman presents his "Prayers for Peace" at Temple Israel here on Sunday (23). . . . Kama Sutra's Sha-Na-Na makes its West Coast debut at San Francisco's Fillmore West in a three-day stint opening on Thursday (28).

(Continued on page 26)

Pet Clark Blends With Waldorf's Sophisticates

NEW YORK—Petula Clark, once a mild mannered British lady singer but now a professional entertainer at home in sophisticated settings in several countries and several languages, opened at the Empire Room, Nov. 17 — "British Empire Room" she termed it, alluding to the fact that previous performers had been Shirley Bassey and Anthony Newley, part of the underpublicized British nightclub invasion as opposed to the beat revolution.

The Reprise singer presented an act that contained all her best material from the last six or seven years, all refined down

to smooth professionalism. She went from "Downtown" to her current song from "Goodbye Mr. Chips," a wistful Leslie Bricusse piece.

Three Beatles tunes (two ballads), one Charlie Chaplin, some Tony Hatch—these were the kind of writers Petula Clark chooses. She doesn't rely on the over-familiar (Once-in-my-Life) type of nightclub standards and her act is improved because of this. On opening night she fought successfully a bout of laryngitis. IAN DOVE

Thank You Frank

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Campus Dates

Atco's New York Rock & Roll Ensemble plays Slippery Rock (Pa.) State College, Sunday (23), and Robert Moore College, Pittsburgh, Pa., Monday (24).

Decca's McKendree Spring appear at the University of Hartford, Feb. 20.

Jerry Jeff Walker performs at Clarke University, Worcester, Mass., Friday (5).

The Hunter College, New York, show on Wednesday (26) features A&M's Spooky Tooth, Columbia's Flock, and Columbia's NRBQ.

ASCAP SALUTES FRIML'S 90TH

NEW YORK—The American Society of Composers, Authors & Publishers will present "The First 90 Years With Friml" Dec. 7 at the Shubert Theatre. The show will celebrate the 90th birthday of ASCAP's composer-member Rudolf Friml.

Arthur Schwartz will produce the show. Among the singers performing will be Allan Jones, Dennis King, Anita Gillette, Constance Towers, and Clifton Davis. There will be a special salute by Ogden Nash.

Friml, who will attend the "salute," will perform at the piano.



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DOMESTIC

• Continued from page 24

Decca's **Rick Nelson** opens a six-night engagement at the Main Point on Brun Mawr, Pa., with **John Bassette**, Tuesday (25). . . . Epic's **Vivian Reed** began an 11-day stand at Washington's Shoreham Hotel, Nov. 18. . . . **Tony Messina**, Philadelphia promotion man, has purchased a partnership in A.B.E., an Allentown (Pa.) recording studio, which plans to go 16-track early in the spring. The studio currently is 4-track. . . . **Andy Hussakowsky**, director of national promotion for Peer-Southern Publishers, began a 16-day promotion tour Nov. 15. Pushes include the **Ohio Express'** "Cowboy Convention" on Buddah, **Danny Hathaway's** "The Ghetto" on Atco, and the **January Tyme** Enterprise album, "The First Time."

Sire's **Phyllis Newman** has engagements at Boston's Symphony Hall, Dec. 11; the New York Hilton, Dec. 14; the Catskill Mountains' Raleigh Hotel, Dec. 30; and Miami Beach's Carillon Hotel, Feb. 16; and Houston's Shamrock Hilton, Feb. 26 to March 11. She appears on the "Ed Sullivan Show," Jan. 18. . . . **Mike Martineau** of Valen Booking Agency, Nemis Music and Percom Music and his wife, **Barbara**, are the parents of a new son, **Jason Adam Martineau**. . . . **Billy Ver Planck**

scored a TV film, "Wilderness Road." . . . **Sid Woloshin** recorded worldwide spots for Pan Am in Rome in French, Italian, German and Spanish.

Columbia's **Tony Bennett** gives a concert on Friday (28) at the Westchester County Center, White Plains. Other scheduled concerts include Stanley Theater, Jersey City, N.J., Tuesday (2); Kleinhans Auditorium, Buffalo, Saturday (6), two shows; and Auditorium Theater, Rochester, N.Y., Sunday (7), two shows. Bennett opens a one-week engagement at Hollywood's Diplomat Hotel, Dec. 23. . . . United Artists Music Group has started a major promotion for the title theme of the National General film "Day of Anger," which has been cut by **Leroy Holmes** on United Artists and **Enoch Light** on Project Three. . . . **Ted Cooper** signed an extension of his production contract with Mercury, where his first project is "Holly Go Softly" by the **Magnificent Men**.

GWP's **Janice Harper** opens a three-week stint at the Copacabana on Thursday (27). . . . Columbia's **Johnny Mathis** will have the first lyric version of the "Midnight Cowboy" theme, co-published by United Artists Music Group, who also will hit with **Barbra Streisand's** Columbia single "What Are You Doing the Rest of Your

**Feliciano Dazzles SRO
House at Lincoln Cntr**

NEW YORK — Jose Feliciano dazzled his sold-out audience at Philharmonic Hall Nov. 14 with his incredible vocal and instrumental conjuring of place and circumstance in all its sunshine and shadow, joy and melancholy. An ingratiating sense of humorous understatement in his approach to material belied the intense energy that somehow made definitive, or certainly memorable, his interpretive vision of any type of music.

Opening with his controversial rendering of "The Star-Spangled Banner," an arrangement which created a furor at the 1968 World Series among those unwilling to accept respectful improvisations of sincerity, Feliciano scampered mischievously into "High-Heeled Sneakers," thus setting off on a many dimensional journey of moods. The anguish generated in "By the Time I Get to Phoenix" became a wistful sorrow in the troubador quality of "The Love Theme From Ro-

meo and Juliet," which was then scuttled in the raucous hoot of "Muleskinner Blues," but again refocused in the soaring lament of "I'm Never Gonna Fall in Love Again."

Perhaps the richest proof of Feliciano's dramatic intuition were his vibrant and haunting instrumental guitar versions of "The Love Theme from Romeo and Juliet," "Zorba the Greek," "Malaguena," "Guantanamo," and "Black Orpheus," performed with breathtaking virtuosity; a vocal excursion into "A Day in the Life" was equally arresting in the harmonic tension evoked.

Further delighting his audience with dynamic vocal treatments of "Mari Savia," soon to be released as a single, "Sunny"—enhanced by flame-like reflections off his guitar—and "Take a Letter Maria," the RCA recording artist was summoned back with a standing ovation and graciously obliged with his enthralling "Light My Fire."

ROBIN LOGGIE

Don Ho Returns to Hawaii

HONOLULU—Don Ho returned to Duke Kahanamoku's Nov. 13 fresh from his Las Vegas International Hotel engagement.

He's mellowing, to be sure. He's smooth in his own crude way, and people are lining up—all the way, from Duke's in the International Market Place, to Kalakaua Avenue—to see him.

His innovative show now evolves from two stages at Duke's. Ho is on the smaller stage, the larger one houses his 13-piece orchestra conducted by John Todd and his singing trio, the Elsner Sisters.

Ho's spotlight Lee Anderson,

formerly of the Tommy Sands Show, in a "Hawaiian Wedding Song" duet. Miss Anderson also is "one of the girls" in a six-member line of wiggly Tahitian dancers, but her true form shines (vocally and physically) when she does the solo with Ho.

Otherwise, the Ho show is a replay of familiar, but fresh surprises. The rituals of audience participation—first the anniversary couples, then the grandmas—still provide a sense of involvement. Ho's lethargic image of the past is gone; he's concerned, comforting, and consoling in a likeable manner, putting more bite into his bark.

WAYNE HARADA

Signings

John Cacavas, conductor, composer, arranger and director of publications for Chappell & Co., Inc., has signed a recording contract with Metromedia. . . . **Stonehenge**, a West Coast rock month.

Janice Harper to GWP in a three-year pact. . . . **Anjoan** signed with ABC. . . . Actor **Judd Hamilton** to American International with his debut single due in January. . . . **The Visitors** joined Tangerine, where **Len Jewell** will produce. . . . **Big Al Downing & The Brothers** to Greenleaf Artists Corp. for booking. . . . Philosopher **Alan W. Watts** signed with Together for a series of spoken word albums. . . . **Court Davis**, Philadelphia rock vocalist, inked by **Anthony Messina** of Antone Management. . . . **Charlie Brown**, guitarist for Broadway's "Hair," has been signed to Polydor by Sata Fortas Attractions Ltd. An album is due in January. . . . **Minnie Ripperton**, former lead vocalist with the **Rotary Connection**, will record for Chess on her own. . . . Belwin-Mills Publishing firm has signed **Jim Woods** as a producer-writer for Multiwood Music.

"Life" from the United Artists film "The Happy Ending," which will get full UA promotion. . . . RCA's **Marilyn Maye** is including **Gladys Whelley's** "Sing Me a Tune" in her club and theater dates. . . . **Randy Warner** has joined the **Warner Brothers** as their road manager. The group has 14 weeks lined up in Miami Beach before five weeks in San Juan. The group is handled by Emko Talent Associates Corp.

FRED KIRBY

LAS VEGAS

Danny Thomas joined with songstress **Phyllis McGuire** to open officially the new 24-story-tall Harrah's Reno in a joke and songfest that kept the 400 patrons happy. . . . Miss McGuire, backed by the **George Hernandez** orchestra, rolled through a long list of standards with a voice that was both mature and loud.

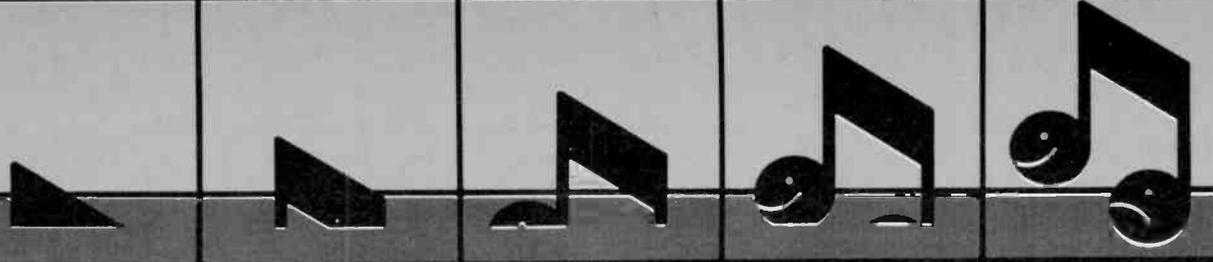
Comedian **Bob Hope**, making his first public appearance on a Las Vegas stage, joined a battalion of other celebrities to give singer **John Davidson** a sendoff on his Hotel Riviera stint Nov. 11. . . . Country singer **Eddie Cash** has returned to the Merri-Mint Lounge in the Mint Hotel, joining the **Summer Winds** and the **Suzi Arden** Show. Entitling his own show "A World of Music," he tackles every facet of music from country to grand opera.

Phil Flowers and the **Flower Shoppe** made their debut at Caesars Palace in the hotel's Roman Theatre. Returning on the same bill with **Ernie Menehune** and his Hawaiian music-makers. They joined comedian **Woody Woodbury** and jet-set singer **Monti Rock**. . . . Capitol recording star **Bobby Austin** took the bandstand to switch the Palomino Club in North Las Vegas back from a soul music posture to c&w. . . . **Jean Terrell** is slated to replace **Diana Ross & the Supremes** when Miss Ross splits in January to solo.

Kapp recording star **LeRoy Van Dyke** has returned to headline the Sahara Casbar Theatre for two weeks. Kapp has scheduled Van Dyke's "Anne of a Thousand Days" and "Auctioneer" for re-issue as singles. . . . **Phil Harris** back at the Frontier Hotel with co-star **Harry James** is giving "A Boy Named Sue" a new life. They are backed by the **Kids Next Door**. . . . Reservation requests have already begun to pour into the Las Vegas International in anticipation of **Elvis Presley's** slated stint in late January. . . . **Nat Jacobson**, owner of Kings Castle at Lake Tahoe, plans to bring top name entertainment when his casino showrooms opens in June, 1970.

TOM WILSON

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Dexter's Scrapbook

By DAVE DEXTER JR.

HOLLYWOOD—Delving into the far distant past for rarely published incidents pertaining to the early days of the record industry—for a forthcoming special issue of Billboard—the tearful story of how one of the world's most recognizable trademarks originated has somehow evolved even though we were soberly seeking other subjects.

Not Victor's Property

Everyone older than 30 remembers the Victor dog, Nipper, and the slogan that accompanied his likeness on millions of labels and pieces of advertising material: "His Master's Voice." But Nipper actually never was the Victor dog. He was strictly a British pooch, owned outright by London's Gramophone company, a flourishing little firm that was destined to blossom out and become one of the more profitable properties of England's powerful EMI complex out in the green suburbs of Middlesex.

The mark was born in complicated and possibly maudlin circumstances. Elderly Marc Barraud one fine day resigned his career as a topnotch London theatrical designer and then spent his time in his Gloucester Place apartment reading, sacking out and playing his hand-wound phonograph. Nipper, his loving white terrier, sat at old Marc's feet, deeply affected by the music. A Dan Donovan vocal of "After the Ball Was Over" rated the heavy spins, and the considerate Barraud was moved to place the turntable—with its awkward "horn" speaker—down on floor level, the better for his canine to dig.

Nipper invariably cried real tears every time Donovan's high Irish tenor spun off the primitive shellac grooves, and he (the dog, not Donovan) would move over to his master's trousers, give 'em a tug and pitifully beg for more plays. But one night Barraud sat in his chair like stoned, 'cause he was suddenly deceased and incapable of winding his phono. Nipper sat down and wept some more. Copiously, this time.

Nipper's New Master

Now comes the pathos.

Marc's brother Francis inherited the phonograph, the clumsy big speaker, Dan Donovan's tear-provoking pipes and Nipper. An artist, brother Francis was sentimentally moved to paint a sizable portrait of his late brother's neurotic mutt at a dismal time when little Nip would neither eat, drink, weep, bite the tires of passing taxicabs nor even pause at the base of a tree. He was pining away, you see, not only for his dead master's stilled voice but also for Donovan's. A neighbor later got around to hiping Francis about the terrier's terrible hangup and sure enough, as Donovan resumed lurching around at 78 rpm again, the Barraud hound's ears quickly erected as of old and Francis' oil painting eventually emerged as his masterpiece.

Pleased with his work, the surviving Barraud split on over to 31 Maiden Lane and proudly unveiled his canvas to a William Barry Owen, an art connoisseur who moonlighted as managing director of the small but promising Gramophone waxworks, and vice versa. With a modicum of enthusiasm, Owen agreed it was classic art and in the same breath ordered the sensitive Francis to brush out the phonograph, paint it over with a competitive machine—an equally unattractive gramophone—and return later for a possible deal. He also demanded that the shiny black "horn" speaker be erased and replaced with a shiny copper speaker.

Inspired by Mr. Owen's enthusiasm, and grateful for being allowed to keep Nipper in his picture without changing him into a snarling Sumatran orangoutan, Barraud jogged all the way home and completed his commission in no more than six or seven months. Not once did he complain that the feeble gaslight left his eyes bloodshot and semi-blind. Nor did he regret the long days without food, the absence of booze and the chummy, stuffy atmosphere of his flat in which he was cooped up with the dog for days and nights on end.

Owen's Words Still Quoted

Months later—and by then it was 1899—a haggard, emaciated but hopeful Francis banged the knocker at 31 Maiden Lane and meekly asked to show his canvas again to Mr. Owen. Still quoted in the United Kingdom 70 years later, Owen's words will forever be inscribed in the industry's archives. "This dog (the animal, not the picture) is a symbol of fidelity," he said, "and this can also be a symbol to us . . . of fidelity in sound." Owen then purchased the portrait and the nifty "His Master's Voice" tagline on the spot with a purseful of fresh pounds and pence.

Americans needn't snicker over the Barraud-Owen story. It wasn't until the 1950's that we smarted up over here and started using the same tired, archaic "fidelity" pitch in a jillion sales campaigns. "High Fidelity" swiftly became hi-fi; millions of dollars were harvested by artful huckstering of 33 rpm albums and complex, mysterious new phono units replete with woofer and tweeter appendages.

Victor Dropped Trademark

Mr. Owen's firm in 1901 daringly entered into an alliance with the promising new American concern, Eldridge Johnson's Victor Talking Machine Co. Johnson employed the likeness of Nipper on everything coming out of the busy Philly-Camden plant. Wet-eyed little Nip became the "Victor dog" all over the world except in the United Kingdom and India, where the government to this day allows only EMI discs to be peddled. When EMI took over control of American Capitol in 1955, Victor—by then owned by RCA—reluctantly abandoned the blubbing little white pup. There remains today an excellent label known as "His Master's Voice" in Britain (and as "La Voce del Padrone" in Italy) but if ever it is introduced in the USA then its sister Capitol company would presumably enjoy first refusal rights to its operation. Plus the use of the lachrymose terrier as well.

What finally happened to him? Our correspondence with London and our rapping with Yankee old-timers so far hasn't produced much in the way of details as to Nipper's death and interment. But one thing that we did learn about Nipper shocked the hell out of us. "He" was a bitch!

Garner Tour Of Europe in April-May

NEW YORK — A tour of Europe in April-May of 1970 is in the works for Erroll Garner. Included will be concerts and television dates in Switzerland, Germany, Spain, Italy, France and Scandinavia. Dates are now being set with Garner's management representative, Martha Glaser.

Garner's management also is in talks with English sponsors about a series of dates in the U.K. to tie in with the European dates. Garner is switching from the Davison Agency sponsorship in the U.K.

Garner also is on tap with offers to appear at the Adelaide, Australia, Arts Festival in March 1970. The pianist plans to take a trip to Japan in December or January as a "tourist," during which contacts will be solidified for Japanese distribution of his Octave Records product, and meetings will be held with music publishers in Japan to arrange a sub-publication deal for Garner's original compositions. This will be Garner's first trip to the Orient.

Rodgers Crashes Through in Same Old Style

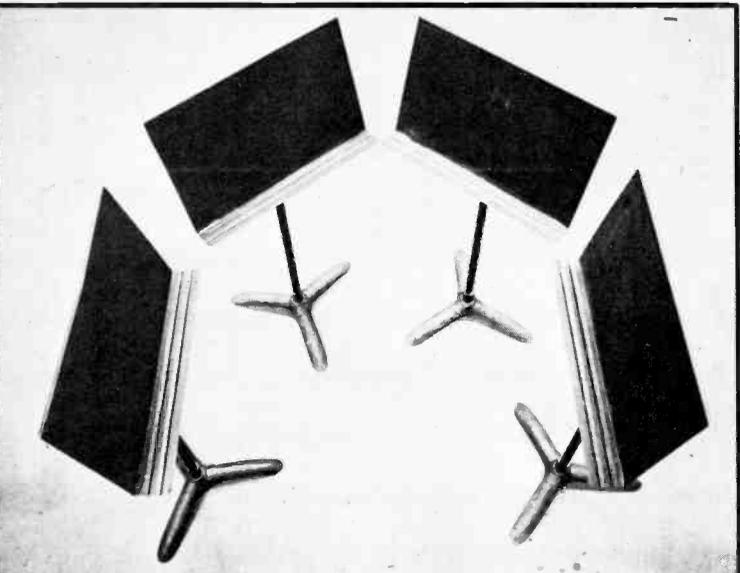
LAS VEGAS—Only one year after a near fatal crash on a Los Angeles freeway, singer Jimmy Rodgers captivated more than 1,100 first nighters in Caesars Palace Circus Maximus.

Still somewhat shaky and jittery, Rodgers displayed a voice that was surely as solid as ever as he breezed through "Kisses Sweeter Than Wine," "It's Over," "Maria," and "I'm Happy."

Backed by the Nat Brandwynne orchestra led by Eddy Samuels, Rodgers registered solidly with a medley of "Gentle On My Mind," "Phoenix" and "Honey." And, he brought a solid round of laughter with his own composition, "Flying Saucer Song."

Other songs included "Honeycomb," "Child of Clay," "Water Boy," and "Cycles." Those who predicted Rodgers' career had ended in the crash could not have been more wrong.

TOM WILSON



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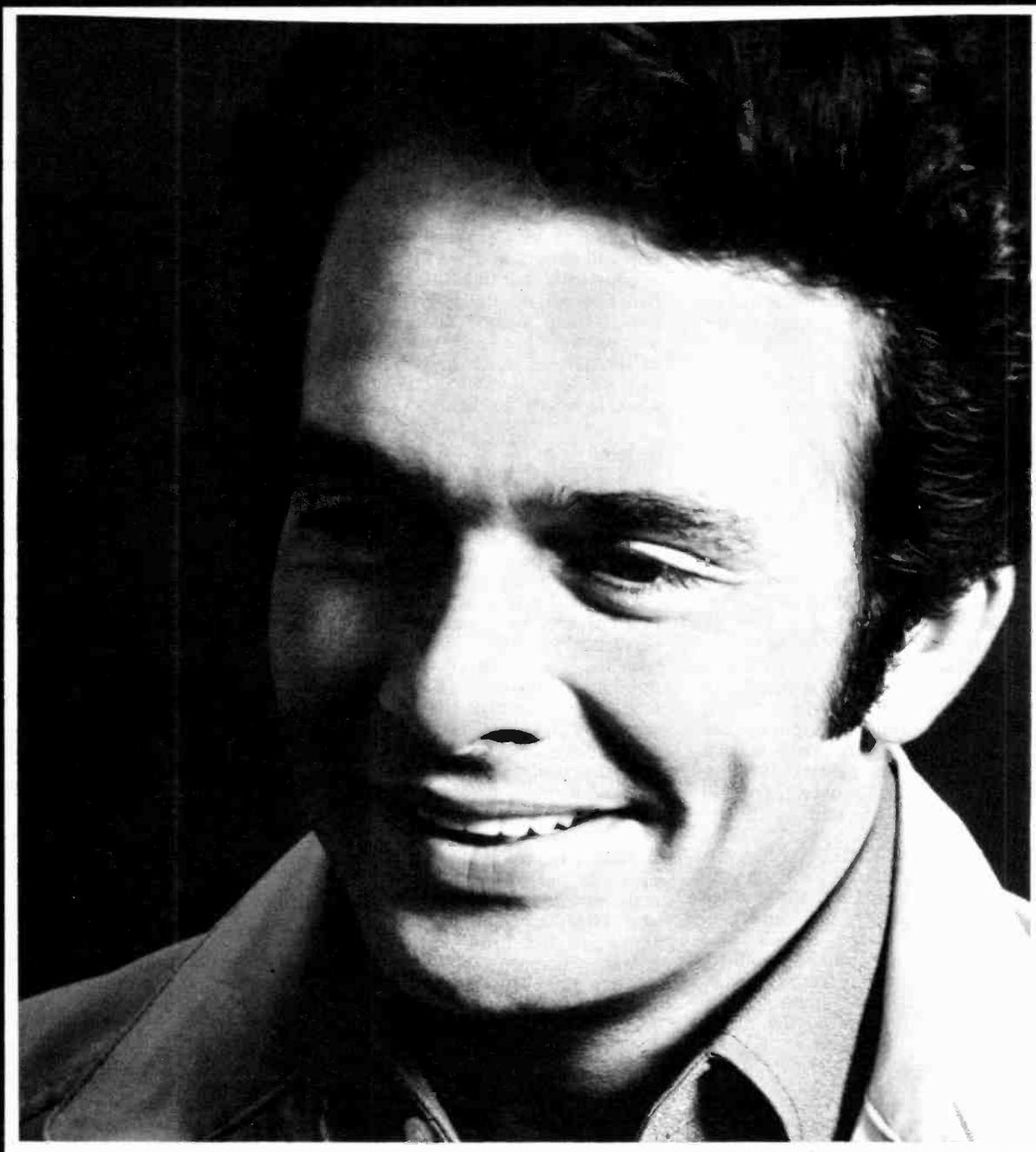
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Topping the country charts and now
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Merle Haggard is right on target with
"Okie From Muskogee".**

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Radio-TV programming

Van Camp Appeals Directly To WSB's Atlanta Listeners

By CLAUDE HALL

ATLANTA — Rather than calling record stores, WSB goes directly to its listeners to find out what type of music and what records they want to hear. Guiding the music policies of the station is Bob Van Camp, who has hosted the 6-9 a.m. show on the 50,000-watt station for 23 years.

Working a 12-hour day, and keeping in close touch with general manager Elmo Ellis on the overall "sound" of the station, Van Camp believes in balance. The unknown record is backed with the known. The novelty tune with a record that is beautiful, the instrumental record with the vocal, the small group with the orchestral record. Every hour starts off with a "show opener" type of record.

The key to the popularity of the easy listening station, No. 1 in the market even during the heyday of Top 40 formats, rests not only on sound programming concepts, but on identifying itself strong with its listening audience. This is done in many ways. One method is through a 10-11 a.m. program each day. Monday between 10-

11 a.m., WSB plays various records by artists and lets the audience vote via phone on their favorite artist. On Tuesday during this hour, listeners are invited to request their favorite records. Wednesday, WSB plays 10 new records and lets listeners vote on their favorite (the winning record is added immediately to the station's playlist). Thursday, listeners are again allowed to request a record by their favorite artist; they name the artist, the station picks any record it wants by that artist. Friday, the top records are aired.

'Instant Requests'

Instant requests via phone are aired 1-3 p.m. each day. WSB staffers make 30 calls a week, at random from the phone book, to ask what song or artist the person on the other end of the line prefers.

And, in addition, WSB works with the local Welcome Wagon service; their hostesses ask each time they visit someone new to Atlanta who their favorite artist is.

"All of this information comes to my desk each day,"

said Van Camp. And from this data, Van Camp makes up the day's playlist. The WSB playlist is constantly changing; he never waits on a record, but adds it immediately if he thinks it fits the WSB sound. And the WSB sound is pretty difficult to pin down. It ranges from Blood, Sweat & Tears to Tom Jones. "In fact, Tom Jones is the most popular artist with Atlanta listeners at the moment. He's running 20 percent ahead of Dean Martin." Glen Campbell is also very big in Atlanta.

'Three a Day'

WSB introduces three new records a day, one of which is played every hour, so a new record gets exposed about once every three hours. The station is constantly being told by record distributors that it plays more new records than any station in the city, including the Top 40 outlets and Van Camp is constantly hunting for more. Not because of any special desire to help record companies sell records but just to bring its listeners as much new music as possible in combination with what it wants to hear.



WYLD AIR PERSONALITIES TURNED out in force for a concert featuring the Temptations. Motown Records promotion man Weldon McDougall looks on at left. Temptations are in tuxedos, with Groovy Gus, George Vinnett, and Walt Boatner standing in front, from left. Temptations drew a packed house at the Municipal Auditorium in New Orleans.

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 17-21 NOV.

CINEMA-AUDIO INCORPORATED RECORDING STUDIOS, MANILA

SCHEDULE FOR THE WEEK OCT. 20-25/69

Oct. 20

- Studio A—Adtrade Inc. had Mr. Noel Gaoat recording for them a jingle for Union Chemicals, Inc. (Aji-no-moto). Felipe de Leon recorded a political jingle.
- Studio B—Johnny Cheng, the head of Jonal Records recorded two 45 RPM records sung by Jeanne Young, a popular film and sang actress.

Oct. 21

- Studio A—Atlas Promotions recorded a jingle for Philippine Detergent Products in 60 & 30 seconds under the supervision of Eric Cellis.
- Studio B—Sterling Products recorded a jingle—Cortel Product for Radio Commercial.

Oct. 22

- Studio A—Orly Ilacad who heads Vicor Records recorded singer Merci Molina for one 45 RPM record; for release.
- Studio B—Jonal Records recorded Jeanne Young together with the Parentelas, a local vocal group for an LP which they are currently making.
- Studio C—Adtrade Inc. recorded again for Union Chemicals.

Oct. 23

- Studio A—Rafael Corrales, manager & executive of Pilgeora Records recorded 2 songs sung by his sister, Pilita Corrales, popular TV & movie personality; original composition of Boy Daza, Jr.
- Studio B—Vicor Records had Helen Gamboa recording a song for release; dubbing & mastering was also done.

Oct. 24

- Studio A—Mastering & leadering for Vicor Records was done.
- Studio B—Mastering of Pilita Corrales' previous recording. Liberty Flour Mills took over the studio afterwards and recorded the last few numbers for their LP which is going to be used as a give-away on Christmas.

Oct. 25

- Studio A—Home Industries recorded Mila Garcia. She was backed-up by the Moonstrucks group.
- Studio B—Buddy De Vera, manager of Alpha Records had very popular movie personality, Nora Aunor recording Christmas carols for an LP which is going to be released in the market in time for the Christmas season.

Oct. 27-31/69

- Studio A—Buddy de Vera of Alpha Records supervised the instrumental recording of the background music for Nora Aunor, which she will sing at a later date.
- Studio B—Freddy Cochran of the Manila Broadcasting Company recorded Station Identification time checks and Station breaks for MBC's channel 11.
- Studio C—Mr. Luis Lee did some mix-down and mastering.

Oct. 28

- Studio A—Grant Advertising, Phils. had Jackie Cordoba recording for them a 60 sec. Radio commercial for Mobil Oil Super.
- Studio B—Fil-Homes Record Co. headed by Mr. Emiliano Gonzales recorded Maridad Gace for a stereo release.

Oct. 29

- Studio A—Admakers-Dentsu Phils. had Joe Alayo recording for them 60's, 30's & 10 sec. Radio commercials for the Tancho Tique Corp.
- Studio B—Wilerar's Records headed by William Leary recorded an LP using the 8-track machine. Singer was Edgar Mortiz, a new find. The LP will be released by Vicor Records.

Oct. 30

- Studio A—Tony Mercado did some mixing and editing for a 30 min. documentary.
- Studio B—Ricky Gonzalez voiced a commercial for Yabut & Associates.

Oct. 31

- Studio A—Grant Advertising Phils. had Jackie Cordoba supervising a 30 & 10 sec. Radio commercial for the Manila Wine Merchants. Wilerar's Records did some editing afterwards.
- Studio B—Luis Lee of Playtex Record Co. supervised a recording done by the Lumberjack group to be released under their label. They recorded on 8-tracks.
- Studio C—Vicor Records under Orly Ilacad recorded Max Surban. He sang two songs in the Visayan dialect to be released in 45 RPM.

(Continued on page 32)

KVIL Widens MOR's Highway

By MARGE PETTYJOHN

DALLAS — Original programming concepts innovated in the Dallas market by KVIL aim to broaden rather than restrict the usual middle-of-the-road radio format. The "contemporary MOR" format of Ron Chapman, operations director, spans a gamut of musical styles, from Barbra Streisand to Bob Dylan to Aretha Franklin.

Rather than confine its listeners' tastes to a steady diet

of tranquil music, KVIL's sound includes a wide array of artists such as Astrud Gilberto, Dave Brubeck, the Beatles, Three Dog Night, Ray Anthony, Rotary Connection, Tammy Wynette, Tony Joe White, Tony Bennett. It's an "everything format" which Chapman describes as "tight, crisp, with a touch of personality." It is in truth a cross between Top 40 and MOR, he said, with the emphasis on Top 40.

The new KVIL, formerly a Top 40 station, went on the air Christmas Day 1968, as a new property of Sovereign Broadcast Corp., which also owns 24-hour modern country KRAM in Las Vegas. Chapman, a 10-year veteran of the Dallas market, faced the major problem of erasing KVIL's image as a teen-oriented radio station.

Show in 1965

The "Irving Haggan" of KLIF for six years, Chapman began WFAA-TV's "Sump'n Else Show" in 1965, a weekday

bandstand-type show which was the highest rated of its kind in the north Texas area during its two and one half years. "Many of Dallas' young adults grew up with me," he observed. It is his opinion that young adult listeners will receive better an adult format that includes "a little rock. That doesn't mean you turn square at 21," he said, "but you may expect a little more sophistication and a little less rock."

Rather than playing the "most popular" records, the KVIL staff devotes considerable time and effort to keeping the station's playlist brisk but "constantly current." The playlist doesn't "rate" records; it just shows the ones the station is playing.

"We're not in the business of breaking records," he said. Thus many good new releases get air-play for their musical merit and ability to appeal to a youthful, sophisticated audience, rather than for their position on a sales chart. Commercial load is limited to 12 minutes per hour.

But Chapman is also the first to admit that KVIL has not yet "overcome." A 1,000-watt directional AM station that operates 6 a.m. to sunset, KVIL market influence is limited. The station's 24-hour 119,000-watt FM twin holds the key to KVIL's future because of the recent upswing in sales of AMFM sets.

"There is no way we're going to be No. 1 with KVIL. We're just a drop in the bucket.

"But when we went on the air, KVIL's ratings were zero. In the second month of operation, the station pulled a 10 for the mid-day on Hooper (KVIL AM and FM simulcast 6 a.m. to sunset). Since then, we've fluctuated between 5 and 10, and demographically we have shown up No. 2 in town

(Continued on page 76)

IBS SEEKING DISK EXHIBITS

CHICAGO — Record companies wishing to exhibit at the 31st annual convention of the Intercollegiate Broadcasting System April 3-5 at the LaSalle Hotel here, should write Michael Wm. Kohlstrom, vice president of Planning and Development, Intercollegiate Broadcasting System, Biddeford, Me. 04005.

'Garroway Show' Going Into Syndication Nov. 24

BOSTON — The "Garroway Show" hosted by Dave Garroway goes into syndication Monday (24). The show, under the name of "Tempo/Boston," has been on WNAC-TV here since last April. RKO General, owner of WNAC-TV, will syndicate the weekday morning hour show. Syndication will be "live." The Boston show has already become a prime showcase for record acts.

First market Garroway, once on network, will venture into New York, where he will be seen on WOR-TV each weekday morning at 10:30. Under a unique arrangement, stations wishing to program the Gar-

roway show only have to pay line charges from the nearest city already carrying the show. This means, for example, pick up the charges from New York, not from Boston. The show is being produced under the supervision of Forest L. Fraser, vice president of programming for RKO General, WNAC-TV general manager William McCormick, WNAC-TV program manager John Quigley; executive producer Rick Rosner, and producer Stu Billett.

Among the artists who've appeared on the Boston version of the show were Erroll Garner, Robert Goulet, and Theodore Bikel.

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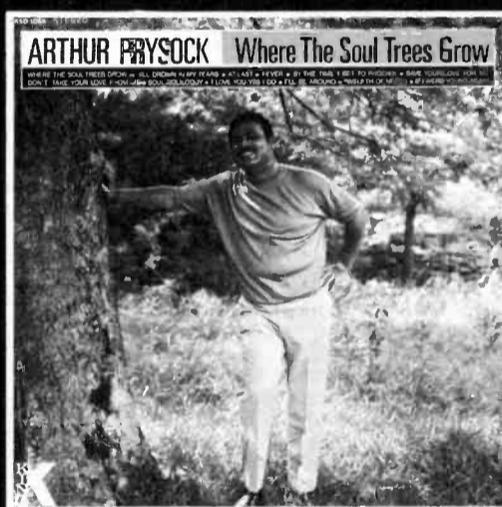


Join the Sales Drive for a Round-Up of New Action Albums



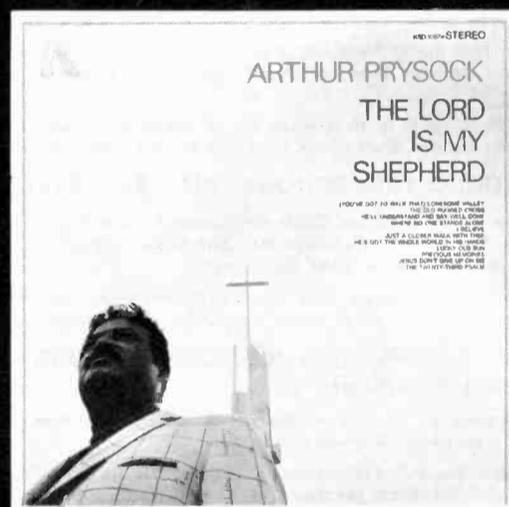
KS 1064
Album

Tape — 8 Track
GRT 832 — KS 1064



KS 1066
Album

Tape — 8 Track
GRT 832 — KS 1066



KS 1067
Album

Tape — 8 Track
GRT 832 — KS 1067

**HIT THE SINGLES TRAIL WITH
FRESH STOCK JUST OUT OF THE CHUTE
THREE RIP-SNORTIN' "STEERS" WITH THE PRYSOCK "BRAND"**

KING # 6279 "GO AHEAD AND FLY HOW DO I TELL HER"

KING # 6272 "THE 23RD PSALM I BELIEVE"

KING # 6276 "SAVE YOUR LOVE FOR ME IF I WERE YOUNG AGAIN"



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Selling Sounds

• Continued from page 30

MAJOR RECORDING COMPANY (MRC RECORDS), VA.—(703) 942-1969 (Margie F. Major reporting)

- **Joey Davis** of Nelson County, Virginia recorded this week a song he wrote about the Camille Flood disaster in his community that took the lives of over 100 county residents. The By Pass was disliked by the people because of the business it took from their town. When the flood came the only place a rescue plane could land was on the "By Pass." Real strong story. Flip side is also strong. "It Takes A Lot Of Love" written by Bennie Caudill. Publishing handled by Dooms Music Pub. Co. a subsidiary of Major Recording Co. Producer was Carroll Durham, Recording Engineer—John Major. Staff musicians were used.
- The **Charity Singers**, a fine, up-coming, gospel group from Roanoke, Virginia cut 12 sides of carefully selected oldies for their first stereo album to be released by Major Recording Company (MRC Records) Producer and recording engineer was John Major.

KALEIDOSCOPE STUDIO, Hamden, Conn. (David Speer reporting)

- New Joy taped 4 originals for Kaleidoscope Music, was produced by **Dave Speer**.
- Client was Long Wharf Theater. Sound track for touring production of "Pinnocchio," original music composed by **Gordon Emerson**. Remote engineering by **Jim Michmerhuizen**.
- **Bob Gardner** cut an album of Irish tunes for release on his own label.

TRITON COUNTY PRODUCTIONS, Pa.—717-273-8547 (Charles Schaffer reporting)

- **W-A-H-T Radio** announces the release of its DJ **Frankie Dee** new 45 Heart/I Started Lovin' You Again on the Triton Label. Modern country sound from Lebanon, Pa.

GAVIN & WOLOSHIN, INC.—(212) PL 1-6020 (Sid Woloshin reporting)

- **Burger King**—4 radio spots of :60 each. Each spot was done with a different type approach—one as contemporary march, one c & w, one "Archies" flavored and one dixieland. Spots were done for the Southern market. **Marc Fredericks** handled for B.B.D.&O. Writer was **Bill Stone**. Recording was done at 6 West.
- 757 Pan Am spots. Did two radio spots. **Wyn Walshe** produced for **J. Walter Thompson**. **Tommy Newsome** did arrangement. Recorded at **Aura Recording**.
- **Elektra**—Incredible String Band and **David Ackles** new Albums. Spots done for FM in stereo. **Hastings Baker** produced for **Elektra**. Recording was done at 6 West.
- **Breck**—one :30 TV spot. **Al Ham** wrote theme and arrangement. Recording was done at **Media Sound**. **Stan Noble** produced for **S.S.C.&B.** Advertising Agency.

BALDWIN SOUND PRODUCTIONS, INC., PA.—(717) 766-0787

- The **Hydraulic Peach** recorded California Dreamin', (I Know) I'm Losing You, and This Has Got to Stop. Producer was **Kirk Bruner**, agent **Bruce-Rohrbach & Co.** and the engineer was **R. Gene Eichelberger**.
- The **Soul Possessions** recorded Love That's Lost, and Stone Fox Woman. Agent **The Ralyn Company**, and the engineer was **R. Gene Eichelberger**.

RENZY PRODUCTIONS, INC., N.Y. (212) 765-2539 (Joe McGovern reporting)

- One recent project has been arranging and composing a TV Film commercial for **Tang** to be produced by **Tintinnabulation, Inc.**
- Another project has included arranging and composing a TV Film commercial for **Right Guard**, the theme for the "Great American Coverup."
- Some earlier works were arranging of **Bobby Hebb's** standard "Sunny," **Keiths 98.6**, and **Jay and The Techniques** "Apple Peaches Pumpkin Pie."
- **Renzetti** is currently co-producing an album series with **Wes Farrell**.

CALTEX OIL

- **Chico Hamilton** created and produced the music for six animated cartoon TV spots for **Caltex Oil**. **Alan Gordon** was agency producer for **Benton & Bowles**.

VALTRON RECORDING STUDIO, Montana—442-0734 (Lester Liedle reporting)

- Last week, 4 sides were cut by **Missoula, Mont.** hard rock group **YELLOWSTONE**. The group also arranges and produces all of its own sessions. Label these will be released on is **Mile-High Recordings** (previous release on **Mile-High Recordings** by **Yellowstone** that saw regional success was "One Sunny Day" and "Rough Ryder"). Tunes cut during this last session were: "Things I Do For You"; "Feel Alright"; "All Night Long" and "Hey Baby."

ARDENT RECORDINGS, INC., Tenn.—324-5368

- **Cosimo Matassa** and **Larry Jones** of New Orleans mixed their masters on a new group: the **Salt**, from that city. **Mr. Matassa** is known for his part in producing famous hits by **Barbara George** ("I Know"), **Ernie K. Doe** ("Mother-in-Law"), **Benny Spellman** ("Fortune Teller"), and **Aaron Neville** ("Tell It Like It Is") and others.
- **Willie Mitchell** of **Hi Records** mixed down his production on **Johnny Robinson** for **Epic Records**. **Johnny Robinson** is managed by **Sly Stone** of **Sly and the Family Stone**.
- **Larry Robinson** of **Kennett, Missouri** produced a **Jewel-Paula** session on **John B. Noble**, who is a well known regional night club singer.
- The **Bar-Kays** ("Soul Finger") from **Stax Records** recorded a 30 minute sound track for the syndicated late-night "Swing Shift" TV show. In addition to their own material they do back up sound tracks for the other stars on the show, **Carl Sims** and the **Newcomers**.
- **Don Nix** successful new producer for **Stax Recordings**, just completed production of an album by a new **Jazz-Rock** group named **Dallas County**, who are, appropriately, from **Dallas**.
- **Hub Atwood** and **Hopkins Hallman** of **Pepper-Tanner** recorded several commercials for **Mark II** cologne for men and other products.

NATIONAL RECORDING STUDIOS, INC., N.Y.—PL 7-6440

- At **Edison Hall**: **Garisto Productions** recording **Ford** and **RCA** music. **Bell Records** production singles. **KL Music's** **Kermit Levinsky** wielding the baton for **Molsons Beer**. **A & M Records** finishing an album. **Steve Karmen** Recording jingles for **Hudsons Department Store**. At **730 Fifth Avenue**: **Jerry Jerome** for **Avon**. **Steve** (Continued on page 37)

Vox Jox

By **CLAUDE HALL**
Radio-TV Editor

WKOX in Framingham, Mass., found a use for its extra records. It auctioned them off the other day from its front lawn. For charity. Raised \$212, selling records for 25 cents and 50 cents each. . . . Note to **Judson Rosebush**, wherever you may be: Sounds like one hell of a lot of work. Have you got started yet?

Lineup at **WOHO** in Toledo includes **Buddy Carr**, **Bob Chase**, **Ray Mack**, **Sam Holman**, **Russ Simpson**, **Sid (Mojo Man) Grubbs**, and **Ben Gall**. . . . **Jim Horne** is with **KDKA**, Pittsburgh. He replaced **Terry McGovern**, who went to **KSFO** in San Francisco. . . . **WJOL** in Joliet, Ill., wants to interview artists on the phone. Promotion men with an easy listening artist at hand should call the station. Ask for the program director. . . . Program director **Lee Shannon** at **WONE**, Dayton, says: "Let's keep the country-formated stations country. What we program, and how we program it is the answer, in my mind." I agree, Lee.

Marty (Marc Peters) Lomanaco reports in from **WLNG**, Sag Harbor, N.Y.: he'd been with **WICB** in Ithaca, N.Y. . . . **Johnny Hayden** is now program director of **KBFW**, Bellingham, Wash.; he'd been with **KAGT** in Anacortes, Wash., as station manager. At **KBFW**, he's program director and is playing country mixed with easy listening and folk. A lot of stations are doing this sort of thing now. Staff at **KBFW** includes **Lloyd Early**, **Chuck Whittey**, **Hayden**, **Mark Williams** and weekend men **Jim Norwood** and **Greg Holtan**. **Ron Dehart** heads up the news department. . . . **Tony King**, you know by now where **Joey Reynolds** is. As for **Mr. Hi-A Hi-A**, I don't know him. Fact is, sometimes I don't think I know **Joey Reynolds** either. . . . **Gary Mercer** is program director of **WTLB**, Utica-Rome, N.Y. . . . Lineup at **WTHI**, Terre Haute, Ind., includes program director **Mike Ventura**, **Ron Howes**, **Gene Rump**, **Rick Huffman**, music director **Andy (Andy) Bickel**, and **Mike Ambro**. . . . I want to make an apology; some of these staff changes may be a little old. But, I feel I've got to report them for the record. I'll keep strictly up to date from now on. Anyway, **Tom Becker's** at **KMEN** in San Bernardino, Calif., now. . . . **Edward Deedy** is station manager of **WNEB**, Worcester, Mass., a promotion.

Program director **Peter Jerome** reports in from **WJOB**, Hammond, Ind.; he'd been at **WIRE** in Indianapolis in news. Staff at **WJOB** include **Mike Stewart**, **Tony Rugero**, **Dale Zahn**. . . . The music director of **WKYC** in Cleveland is **Jeff Dale**; he'd been with **WIBC** in Indianapolis previously. . . . **Pete Jerome** of **WELW**, Willoughby, is now in the service. . . . **John Richmond** is doing a jazz show on **WZAK-FM**, Cleveland. . . . **Len Hart** is on **WCUY-FM**, Cleveland. . . . **Russ Carter**, who does a country music show on **WVMO-FM**, P.O. Box 701, Monroe, Mich. 48161, needs records. Says he takes all phone and mail requests and will play local records no matter how bad or good. But says **Decca** and a couple of obscure labels are the "only ones giving us cooperation" on service.

WHON, P.O. Box 295, Richmond, Ind. 47374, is now playing some progressive rock albums at night and program director **Ron Miller** needs records for it. Says **Buddy Young** is hosting the show. Rest of staff includes **Larry Nichols**, **Jim Janilus**, **Joey Piper**, and newsmen **Lance Golenberg**. . . . **Emil Mogul**, a radio man of the first order and president of **Basic Communications**, announced a while back that he has merged his firm with **Medical Investment Corp.** of Minneapolis. **Basic Com-**

munications owns and operates **WWAV** in Wheeling, **WYDE** in Birmingham, and **WIGO** in Atlanta. Through the merger, **Mogul** hopes to further expand radio-TV holdings. In other words, he's looking for stations to buy. . . . **Don Elliott**, formerly with **WBCH** in Hastings, Mich., is now with **WOOD** in Grand Rapids, Mich.

John Scott is alive and well, so says **WPOP** program director **Dan Clayton**, Hartford. . . . **Jerry Sanders**, with **WFBL** in East Syracuse, N.Y., the past seven years, is no longer on the air. He's devoting himself strictly to music programming—doing nothing but the music. Replacing him on the air is **Bill Herchant**, a radio veteran from Grand Rapids, Mich. . . . I try to keep up with everything as much as possible, but there are a heap of smaller markets that I don't know as well as I should. Wish somebody in towns like **Big Spring, Tex.**; **Las Cruces, N.M.**; **Albuquerque, N.M.**; and the hundreds of other cities of that size would drop me notes or postcards listing the formats of all stations in town. I would consider it a favor. **Kirk Woodward** at **KRBC** in Abilene, Tex., dropped me a note the other day with his night time playlist, to show that the station is a hard rock station after 6 p.m., with the comment: "If I can get harder records, I'll play 'em." Thanks, Kirk.

Question of the week: Does **Dave Diamond** really have a secretary named **Gretchen Burnham**? . . . Air staff at **KDFM-FM**, Walnut Creek, Calif.: **Doug Laue**, program director **Ron Wolfe**, **Gene P. Ries**, **E. Dennis Hinde**, **Richard (Richard Dennis) Winiacki**, with **Marc Curtis** helping on weekends. The easy listening station is "now receiving better service from distributors, but as you must know, the big boys get first call. I sure wish that the record people could realize that we are the only stereo station in this county of over half a million," says **Wolfe**. By the way, **Ron**, if those record firms don't come through, then about your only hope for records is **Record Source International**; it's a record service **Billboard** operates to provide records at cost to radio stations; if you have any particular record you want, contact **Joe Taras**, **Billboard**, 165 W. 46th St., New York, N.Y. 10036. **Joe** can get you new records as well as old ones.

James Cobb, formerly a salesman and part-time announcer for **KROB**, Pleasanton, Tex., has been named manager of **KCFH**, Cuero, Tex. . . . **Rich Becker**, the new station manager and program director of **WDAF-FM**, Kansas City, reports that the stereo station is now broadcasting easy listening music 24 hours a day. "We're automated, using some tapes, but about 50 percent of our music is being programmed of albums and stereo singles that I have on hand. I am in dire need of stereo singles and albums to build a library." You record promotion men would do well to beat a path to **Rich's** door. Stereo stations are the only way you can get a new single exposed. And this will become more and more so in days to come.

This letter is a couple of months old, but the message has no time barriers. **Jon Holiday**, program director of **KBIG**, Hollywood, writes: "I think you should do a series of articles on 'How to Make an Audition Tape' and 'How to Apply for a Job'. I've had over 225 applicants for jobs here at **KBIG** since mid-March. Only two audition tapes were thoughtfully put together. Many applicants had no tape, no resume, no nothing. Most of the time, if a guy came in with a tape, he'd spend 15 minutes telling me why it 'really isn't

Brown Launches Ad Division for College Market

NEW YORK—Paul Brown, one of the leading record and artist promotion authorities in the college field, has launched an advertising service division to specialize in the college radio market. The new division of **Paul Brown Promotions** will be handled through **Donald Weisbrot Associates**. **Brown** said the new division will supplement his servicing of 565 college stations and "take advantage of the growing number of stations that have gone commercial." He said there are some 230 college stations that now accept commercial advertising. **Brown** will coordinate activities concerning the radio advertising with sales at college bookstores.

KYA Puts \$\$ Behind Play

SAN FRANCISCO—**KYA** is backing up its play of oldies with a guarantee of \$1,000 whenever it's caught in a "golden goof" playing an oldie that is not a certified million-seller. Program director **Dick Starr** has already paid off to one listener of the **Tom Campbell** show on **KYA**. "The All Time Million Sellers," a paperback book by **Phone-Graph Publications**, is the source used.

KSFO Opens Doors For College DJ's

SAN FRANCISCO—**KSFO** is one of the few major market radio stations that gives college radio deejays a chance to show their stuff. "Records at Random," a Sunday 10:05-11 p.m. show, has just launched into its 10th year on the easy listening station. Each program is planned and announced by students of **San Francisco State College**.

4 Star Int'l Plans TV Revue Pilot

LOS ANGELES—**Four Star International** is planning a pilot on a new half-hour satirical musical revue, "Blast," for television, according to executive vice president **Alan D. Courtney**. **Ernest D. Glucksman**, **Tony Hendra**, and **Nic Ullett** will develop the concept. **Richard M. Rosenbloom** will oversee the project, developed for prime time.

New Disks Aired

HEMPSTEAD, N. Y.—**WHLI**, located on **Long Island** outside of **New York City**, introduced a new program Sunday (23) devoted to exposing new records. The hour of new releases will be 2-3 p.m. Sundays.

me at my best'. And the classic of all audition tapes I ever heard? The guy starts out by saying: 'I am now at station X. Prior to that, I worked at station Z, and prior to that I was at. . . . I fast-forwarded to halfway into the tape, thinking I'd hear a sample of his work. In fifteen minutes, he was saying: . . . and prior to that I worked at Station Y'. I just took the tape off the machine. Don't know whether he was any good or not." (Continued on page 48)

ONE HIT DESERVES ANOTHER

AVAILABLE NOW

"Wendegahl the Warlock"

THE RUGBYS

Amazon #4

"YOU GOT TO PAY THE PRICE"

GLORIA TAYLOR

Silver Fox #14

"WHY DO I CRY"

THE GENTRYS

SUN #1108

"GET RHYTHM"

JOHNNY CASH

SUN #1103

"HE MADE A WOMAN OUT OF ME"

BETTY LaVETTE

Silver Fox #17

"GROOVY GRUBWORM"

Harlow Wilcox and The Oakies

Plantation #28

"BROTHER PAUL"

BILLY SHEARS and the All Americans

Silver Fox 12 + 1

"WHERE THE SWEETNESS LIES"

WILLIE HOBBS

Silver Fox #15

**"ONE MINUTE"
PAST ETERNITY**

Jerry Lee Lewis

SUN #1107



THE SHELBY SINGLETON CORPORATION

3106 Belmont Boulevard

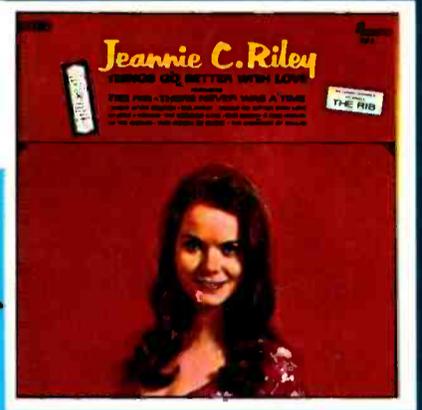
Nashville, Tennessee, 37212

(615) 291-2003

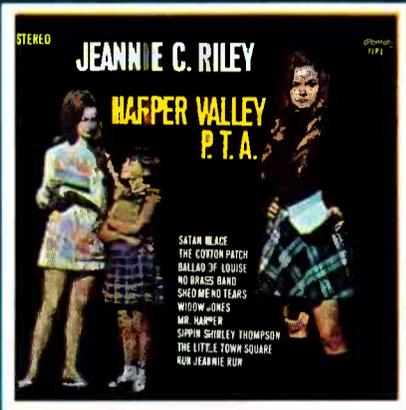
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FROM NASHVILLE TO THE WORLD

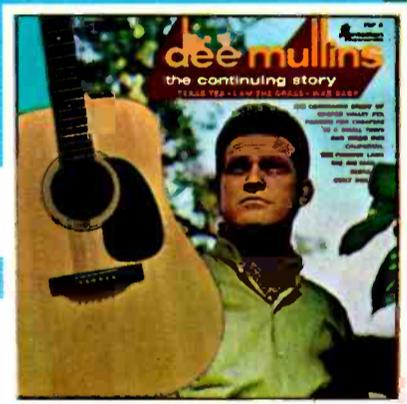
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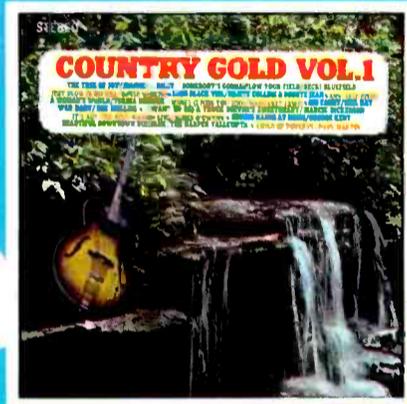
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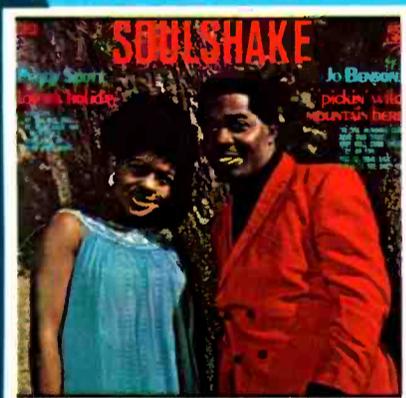
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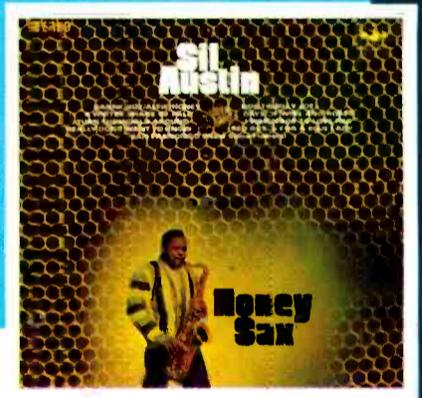
PLP #4



PLP #5



SSS #1



SSS #4



SSS #2



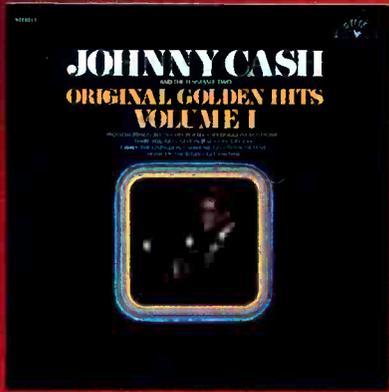
SSS #3



THE SHELBY SINGLETON CORPORATION
 3106 Belmont Boulevard • Nashville, Tennessee 37212
 (615) 291-2003 Cable: SHELREC

THE SHINES

JOHNNY CASH
RINGS YOUR CASH REGISTER



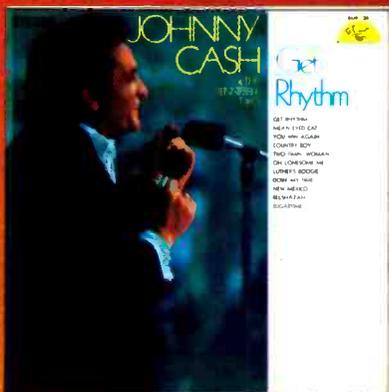
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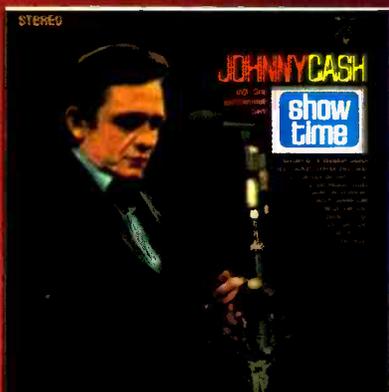
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SUN #104

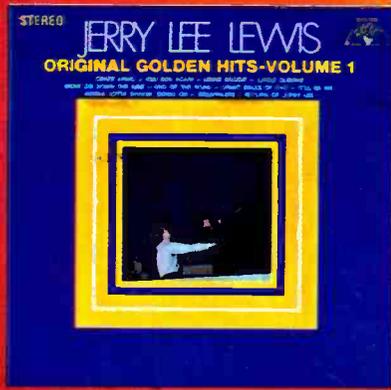


SUN #105



SUN #106

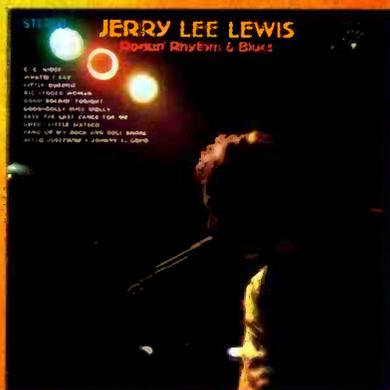
THE ONE AND ONLY JERRY LEE LEWIS



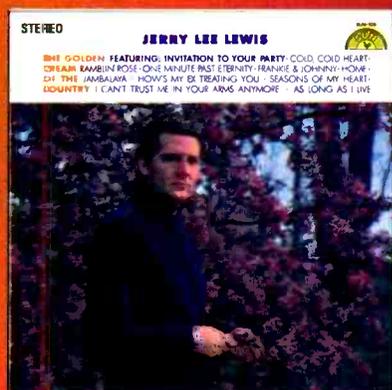
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SUN #103

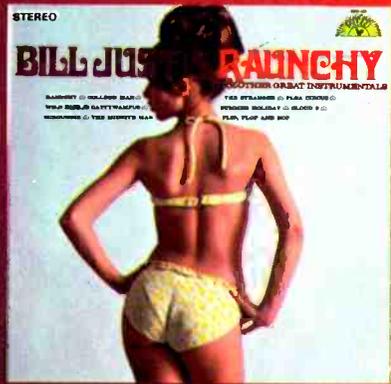


SUN #107



SUN #108

BILL JUSTIS



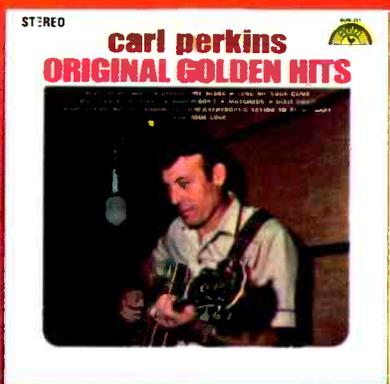
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CHARLIE RICH



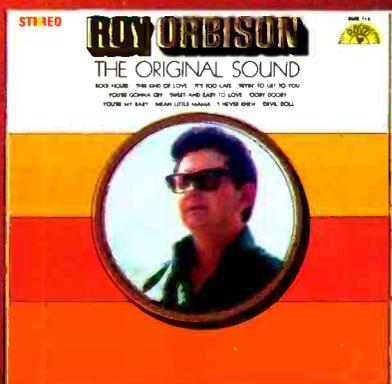
SUN #110

CARL PERKINS



SUN #111

ROY ORBISON



SUN #113



SUN INTERNATIONAL CORPORATION
A Division of The Shelby Singleton Corporation
3106 Belmont Boulevard • Nashville, Tennessee 37212
(615) 291-2003 Cabler: SHELREC



He put in his thumb
and pulled out a plum
and said,

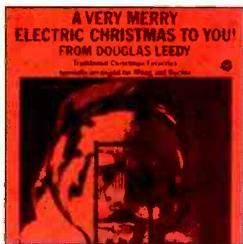
**“GLORYOSKY
IT’S THE BEST
CHRISTMAS EVER!!”**

There never was a Christmas more full of goodies, Jack. Pull out David Rose’s “Little Drummer Boy” or Douglas Leedy’s “A Very Merry Electric Christmas to You” for a tasty treat . . . or the **great new two-for-the-price-of-one sets**, “All I Want For Christmas,” The Music of Jackie Gleason; Fred Waring’s “Christmas Magic”; The “All-Star Country Christmas” and “Instrumental Christmas,” with music by everyone’s favorite artists. And if you dig just a bit more, you’ll find last year’s best selling “That Christmas Feeling” by Glen Campbell, and the 2-for-1 “The Best of Christmas.”

HAVE SOME — THEY’RE GOOD FOR YOU



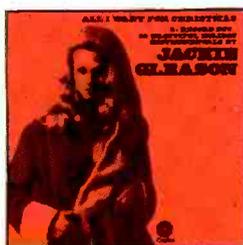
ST-290



ST-339



ST-2978



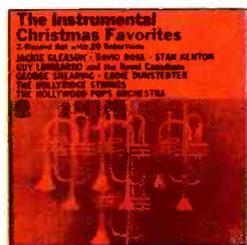
STBB-346



STBB-347



STBB-348



STBB-349



STBB-2979



From Capitol, the record and tape people
who believe in Christmas pies and Santa.

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. (WAMS)

Jay Brooks, Music Director
 BP: "I Wanna Love You," Esquires.
 BLFP: "Trouble Maker," Lee Hase-wood.
 BH: "I Want You Back," Jackson Five.
 BLFH: "Oh Me, Oh My," Lulu.

Albany, N. Y. (WSUA), Keith Mann, Music Director, Personality
 BP: "Kozmic Blues," Janis Joplin, Columbia.
 BLFP: "I Want You Back," Jackson Five, Motown.
 BH: "Volunteers," Jefferson Airplane, RCA.
 BLFH: "Time Machine," Grand Funk Railroad, Capitol.

Babylon, L. I., N. Y. (WBAB), Mike Jeffries, Music Director, Personality
 BP: "A Brand New Me," Dusty Springfield, Atlantic.
 BLFP: "Free," the Pearly Gate, Decca.
 BH: "And When I Die," Blood, Sweat and Tears, Columbia.
 BLFH: "I Can't Make It Alone," Lou Rawls, Capitol.

Bay City, Mich. (WBCM)
 BP: "Something," Beatles, Apple.
 BLFP: "Which Way Ya Going, Billy," Poppey Family, London.
 BH: "Smile a Little Smile," Flying Machine, Congress.
 BLFH: "Come Saturday Morning," Sandpipers, A&M.

De Kalb, Ill. (WLBK), Jerry Halasz, Music Director, Personality
 BP: "Something/Come Together," Beatles, Apples.
 BLFP: "Eli's Coming," Three Dog Night, Dunhill.
 BH: "Get Rhythm," Johnny Cash, Sun.
 BLFH: "I Want You Back," the Jackson, Motown.

Denver, Colo. (KTLK)
 Jeff Starr, Music Director
 BP: "Maybe," Chantells, Roulette.
 BLFP: "Walk on By," Isaac Hayes, Enterprise.
 BH: "Baby, I'm for Real," Originals, Soul.
 BLFH: "Backfield in Motion," Mel & Tim, Bamboo.

Dover, N. H. (WTSN)
 Sandy MacDonald
 BP: "Someday We'll Be Together," Diana Ross and the Supremes, Motown.
 BLFP: "Leaving on a Jet Plane," Peter, Paul and Mary, WB-7 Arts.
 BH: "And When I Die," Blood, Sweat and Tears, Columbia.
 BLFH: "The Best Years of Our Lives," Spectras, Project 3.

Hanover, N. H. (WDCR)
 Paul Gambaccini, Station Manager
 BP: "Sunday Morning," Oliver, Crewe.
 BLFP: "Baby May," Bob Darin, Direction.
 BH: "Midnight Cowboy," Ferrante and Teicher, United Artists.
 BLFH: "Jingo," Santana, Columbia.

Ithaca, N. Y. (WVBR-FM Stereo), George Hiller, Music Director, Personality
 BP: "Time and Love," Laura Nyro, Columbia.
 BLFP: "All God's Children Got Soul," Dorothy Morrison, Elektra.
 BH: "Undun," Guess Who, RCA.
 BLFH: "We Can Be Together," Jefferson Airplane, RCA.

Lewiston, Maine (WLAM), Bob Ouellette, Music Director, Personality
 BP: "When We Get Married," 1910 Fruitgum Co., Buddah.
 BLFP: "Rainmaker," Cryan Shames, Columbia.
 BH: "I'll Hold Out My Hand," Clique, White Whale.
 BLFH: "She Let's Her Hair Down," Gene Pitney, Musicor.

Lincolnton, N. C. (WLON)
 Wayne Howard, Music Director
 BP: "Anyway That You Want Me," Walter Jackson, Cotillion.
 BLFP: "Love at First Sight (Je T'Aime)," 101 Strings Orchestra, A S Records.
 BH: "And When I Die," Blood, Sweat and Tears, Columbia.
 BLFH: "Won't Find Better (Than Me)," the New Hope, Jamie.

Manitowoc, Wis. (WOMT)
 Jim Edwards, Music Director
 BP: "La La La," Bobby Sherman, Metromedia.
 BLFP: "Whole Lotta Lovin'," Led Zeppelin, MGM.
 BH: "Smile a Little Smile," Flying Machine, Congress.
 BLFH: "Leaving on a Jet Plane," Peter, Paul and Mary, WB/7 Arts.

Oak Grove, La. (KWCL), Donny Dunn, Music Director, Personality
 BP: "Heaven Knows," the Grassroots.
 BLFP: "Roosevelt and Ira Lee," Tony Lee White.
 BH: "Wedding Bell Blues," Fifth Dimension.
 BLFH: "Evil Woman Don't Play Your Games With Me," Crow.

Pittsfield, Mass. (WBEC), Paul Delaney, Music Director, Personality
 BP: "Forget to Remember," Frank Sinatra, Reprise.
 BLFP: "Jingo," Santana, Columbia.
 BH: "Heaven Knows," Grassroots, Dunhill.
 BLFH: "Backfield in Motion," Mel and Tim, Bamboo.

Pittston, Pa. (WPTS)

Rick Shannon, Personality
 BP: "When We Get Married," 1910 Fruitgum Co., Buddah.
 BLFP: "I'm Gonna Love You," Intrigues, Yew.
 BH: "Put Your Bell Bottoms On," Mel Wynn Trend, Cypher.
 BLFH: "Sweet Laura Lee," Garrett Scott, Mercury.

Salt Lake City, Utah (KNAK)

Bobby Mitchell, Music Director
 BP: "Hey, Hey, Women," Joe Jeffrey.
 Wand. BLFP: "Don't Walkout of My Life," Travis, Wammach.
 BH: "Heaven Knows," Grassroots, Dunhill.
 BLFH: "Raindrops Fallin' on My Head," B.S. Thomas, Scepter.

San Antonio, Tex. (KTSA)

Kahn Hamon, Program Director
 BP: "La La La," Bobby Sherman, Metromedia.
 BLFP: "All Same to You," Bill Anderson and Jan Howard, Decca.
 BH: "Jet Plane," Peter, Paul and Mary.
 BLFH: "White Bird," Beautiful Day, Columbia.

San Luis Obispo, Calif. (KATY & KATY FM)

Jay Martin, Personality
 BP: "Eleanor Rigby," Aretha Franklin, Atlantic.
 BLFP: "Ballad of Easy Ride," Byrds, Columbia.
 BH: "Na Na Hey Hey Kiss Him Good Bye," Steam, Fontana.
 BLFH: "Leavin' on a Jet Plane," Peter, Paul and Mary, WB/7 Arts.

Troy, N. Y. (WTRY), Mike Mitchell, Music Director, Personality

BP: "Jingle Jangle," Archies, Kirshner.
 BLFP: "Midnight Cowboy," Ferrante and Teicher, UA.
 BH: "Yester-Me Yester-You," Stevie Wonder, Tamla.
 BLFH: "Cowboy Convention," Ohio Express, Buddah.

TALLULAH, LA. (KTLD)

Bobby Davidson, Program Director
 BP: "Evil Woman Don't Play Your Games With Me," Crow Amaret.
 BLFP: "Oh, Darling," Beatles, Apple.
 BH: "I Guess the Lord Must Be in N.Y.C.," Nilsson, RCA.
 BLFH: "When Johnny Comes Marching Home Again, I Can't See You No More," Joe Tex, Dial.

Welch, W. Va. (WELC)

Marvin Lee, Personality
 BP: "Heaven Knows," Grass Roots, Dunhill.
 BLFP: "Cold Turkey," Plastic Ono Band, Apple.
 BH: "Baby It's You," Smokey, Dunhill.
 BLFH: "I Want You Back," Jackson 5, Motown.

West Long Branch, N. J. (WMCJ)

Gregory Monkowski, Music Director, Personality
 BP: "Someday We'll Be Together," Diana Ross & Supremes, Motown.
 BLFP: "Just a Little Love," B. B. King, Bluesway.
 BH: "And When I Die," Blood, Sweat & Tears, Columbia.
 BLFH: "We Can Be Together," Jefferson Airplane, RCA.

(Continued on page 38)

Selling Sounds

Continued from page 32

Karmen for SSC&B and Nozzema. Biever and Stein in their ninth year for Shell's Wonderful World Of Golf, recording background music for Shell Argentina. Rod Albright and SSC&B in with Hal Holbrook for Arrid. E.E. Spitzer Advertising producing jingles for Arnold Bread. Arnold Eidus and Ted Bates recording music for Roloids. Eli Wallach recording a Documentary for WRC-TV Washington. Benchmark Productions producing background music for a documentary on drug abuse. Music Mixer Roger Rhodes playing bass with John-John and Friends at Lighthouse. Ronnie Campins, National's librarian, just had his third book of poetry published in Spain.

At Edison Hall: Steve Karmen conducting music for Chrysler, Hershey Chocolates, RC Cola and Hudsons Dept. Store. Arnold Eidus and Ted Bates producing Colgate jingles. CBS recording background music for a new children's show. Robert Saudek Productions supervising music for a film on the opera. At 730 Fifth Avenue: Len Mackenzie Productions recording music for Compari. Chico Hamilton and his group for Caltex. Infinity Productions producing jingles for Red Eye. Helfgott and Partners in with Hines Hines and Dad for Wild Irish Rose Wine.

KINGSLEY SOUND INC., New York—LT 1-2686 (Stan Krell reporting)

- Faberge West recorded at Mirasound, Bob Larimer was the Producer, Nadler & Larimer was the Advertising Agency, it was one 60 sec. and one 30 sec. TV spots.
- Sterling Drug—Bayer Aspirin four 60 sec. four 30 sec. TV spots Peter Waldren was the producer the Advertising Agency was Dancer Fitzgerald, Moog Synthesizer.
- Whirlpool—Dishwasher Sounds the Agency was Doyle Dane and Bernbach, the producer was Rosemarie Barie, it was one 60 sec. Radio spot, Moog Synthesizer.
- Lysol Spray, the agency was SSC & B, the producer was Tiernan Mac Bride, it was One :30 sec. one :30 sec. TV spot.
- Clairol—Great Body, the agency was Doyle Dane Bernbach Advertising the producer was Penny Hewett, it was one 60 sec. one 30 sec. TV spot.
- Univas, Hardman Assoc. John Simpson was the producer, 13 min. Original music score. Sam Song Feature Film Jordan Leondopoulos director and writer.

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
 Billboard
 165 W. 46th St.
 New York, N. Y. 10036

POSITIONS OPEN

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.

First phone personality for up-tempo MOR. Top rated in major Central California city. Must be great... not just an announcer! Work week-ends 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: Marv Allen, PD, KARM AM/FM, P.O. Box 669, Fresno, Calif. 93721.

Top 40 air personality needed. Contact operations director Bob Hollands, WAMS, Box 3677, Wilmington, Del. 19807.

Need news director for our new News Department, \$150 per five-day week plus talent, and expenses. Liberal completely paid benefit program. Want ambitious man who enjoys being the best. Write Billboard, Box #0189, 165 W. 46th St., N. Y. 10036.

Immediate opening for top-flight newsmen at WAVZ, New Haven. Enjoy living in the modern city just 90 minutes from New York. Must be a creative writer and have bright delivery. Good starting salary and all benefits. Send resume and tape to Dick White, News Director, WAVZ, New Haven, Conn. 06510.

Denver market needs DJ rock or MOR. Send tape and resume to Ev Wren Program Consultants, 7075 W. Hampden, Denver, Colo. 80227.

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.

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) daytimer. 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 studios... good benefits... send tape (include news, info, commercials) to: Program director Ron Bastone, WCFR, Box 800, Springfield, Vt. 05156.

Soul personality with 1st ticket needed for leading southern soul station. Excellent working conditions among congenial personnel. Aircheck and resume to program director Avery Davis, KXOX, 6819 Cezanne St., Baton Rouge, La. Phone is 504-927-7060.

WENO, 5,000-watt country music station in the country music capital of the world, needs a smooth, polished professional personality with a first ticket. Excellent working conditions for a growing broadcasting chain; good, friendly staff. Contact program director Mac Curtis, WENO, Box 5236, Nashville, Tenn. 37115. Willing to listen to airchecks from small and medium market personalities.

For the first time in 3 years WDAK has daytime opening for a mature Top 40 D.J.—as present man moves to a sales position. Must be knowledgeable in production. Good pay and benefits at #1 station in Georgia's second market. Send resume, tape, and photo to Alan Boyd, P.D., WDAK, Box 1640, Columbus, Ga. 31902.

WPLD, modern country music station of the Plough Broadcasting system, is looking for a good, established, professional air personality who knows good radio and wants to settle down as part of a stable staff. Air checks and resumes to program director John Fox, WPLD, 805 Peachtree St., N.E., Atlanta, Ga. 30308.

Young creative British deejay seeks position with radio station or discotheque in U. S., preferably West Coast. Cool, cultured English voice. In-depth knowledge of British-American music. Excellent contacts in music field. For air check, photo, contact Geoff A. Jukes, 105 Victoria Rd., Wood Green, London N.22, England.

WRMA, 135 Commerce St., Montgomery, Ala., is searching for a good swinging soul personality. Airchecks to program director Steve Soul. Professionals may call 205-264-6440. Willing to listen to airchecks from everybody. Pay \$100 per week or more depending on the man. Record hops in area can add to your income.

WAVZ occasionally loses a top-flight air personality to a major market. Now seeking a replacement for our latest loss. Air check and resume to program director or general manager Marvin Rosenblatt, 152 Temple St., New Haven, Conn. 06510. Professionals with three or more years of experience may call program director at 203-777-4761.

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.

10,000-watt station needs Top 40 jock who wants to be heard in Tulsa, Oklahoma City and Wichita. First ticket required. If you're good enough you won't stay with us long. Send tape and resume to Bill Miller, Operations Manager, KGGF, Coffeyville, Kan. 67337.

First tickets needed for KGA, 50,000-watt country station. Send resume and tape to program director, KGA, 714 Sprague Ave., Spokane, Wash. 99210. Pros call 509-RI 7-3140.

POSITIONS WANTED

If you're a Top 40 or MOR station that takes pride in your sound and your jocks and need one bright sounding personality—then I'm your man. 2 yrs. exp. armed forces radio, some Top 40 comm. exp., 3rd endorsed 23, single. Contact: Mickey J. (212) 525-7168.

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Programming Aids

• Continued from page 37

Willoughby (Greater Cleveland), Ohio (WELW), Chris Quinn, Music Director

BP: "Rainmaker," Cryan Shames, Columbia. **BLFP:** "Venus," Shocking Blue, Colossus. **BH:** "Na Na Hey Hey Kiss Him Goodbye," Steam, Fontana. **BLFH:** "Morning Dew," Damnation of Adam Blessing, United Artists.

Athens, Ga. (WGAU)
Dan Greene, Music Director

BP: "Raindrops Keep Fallin' On My Head," B. J. Thomas, Scepter. **BLFP:** "Life's Carousel," E. Paul Evans, Ranwood. **BH:** "A Woman's Way," Andy Williams, Columbia. **BLFH:** "Then Came Bronson," Little Big Horns, Capitol.

Atlanta, Ga. (WSB Radio)

Chris Fortson, Music Librarian
BP: "Midnight Cowboy," Johnny Mathis, Columbia. **BLFP:** "Papa Joe's Thing," Papa Joe's Music Box, ABC. **BH:** "Get Rhythm," Johnny Cash, Sun. **BLFH:** "You and I," Anita Kerr Singers, A&M.

Burney, Calif. (KAVA)

Judy Camou, Personality
BP: "Me and You," O. C. Smith, Columbia. **BLFP:** "I Wish I Knew How It Would Feel to Be Free," John Denver, RCA. **BH:** "God Bless America Again," Bobby Bare, RCA. **BLFH:** "Teach Me Tonight," Al & Jet Lring, United Artist.

Jacksonville, Ill. (WLDS)

Paul Lowrey, Personality
BP: "Fancy," Bobbie Gentry, Capitol. **BLFP:** "Tonight I'll Be Staying Here With You," Bob Dylan, Columbia. **BH:** "And When I Die," Blood, Sweat, and Tears, Columbia. **BLFH:** "Leaving on a Jet Plane," Peter, Paul & Mary, WB/7 A.

COUNTRY

Melbourne, Victoria (Australia) (3DB)

Rea A. Benn, Music Director
BP: "Suspicious Minds," Elvis Presley, RCA. **BLFP:** "Sacha," Hank B. Marvin, Columbia (U.K.). **BH:** "Western Union Man," Max Merritte Meteors, RCA (Aust). **BLFH:** "Please Don't Go," Barry Crocker, Festival (Aust).

Miami, Fla. (WIOD)

Yolanda Parapar, Music Director
BP: "Happy," Paul Anka, RCA. **BLFP:** "Arizona," Mark Lindsay, Columbia. **BH:** "Everybody's Talkin'," Spanky & Gang, Mercury. **BLFH:** "Fancy," Bobbie Gentry, Capitol.

Midland, Mich. (WMDN), Ralph W. Ricks, Music Director, Personality

BP: "Cry Softly," Solomon King, Capitol. **BLFP:** "Grant Street Church," Geoffrey Stevens, Avco Embassy. **BH:** "Cupid-Venus," Peaches & Herb, Date. **BLFH:** "Keep It in the Family," N.Y. Univ. Chorus & Choir, Generation.

Norwich, Conn. (WICH)

Bob Craig, Program Director
BP: "La La La La," Bobby Sherman, Metro Media. **BLFP:** "Time and Love," Lauranyro, Columbia. **BH:** "Someday We'll Be Together," Supremes, Motown. **BLFH:** "Six White Horses," Tommy Cash, Epic.

South Lake Tahoe, Calif. (KTHO-AM-FM)

Bill Kingman, Program Director
BP: "You Are My Life," Herb Alpert, A&M. **BLFP:** "Morning of My Mind," Eddy Arnold, RCA. **BH:** "Love Will Find a Way," Jackie DeShannon, Imperial.

Springdale, Ark. (KSPR)

Dave Sturm, Music Director
BP: "Sunday Mornin'," Oliver, Crewe. **BLFP:** "If You Pretend," Joe Rene Complex, Philips. **BH:** "Smile a Little Smile for Me," Flying Machine, Congress. **BLFH:** "We Love You Call Collect," Art Linkletter, Capitol.

Springfield, Mass. (WSPR)

Budd Clain, Program Director
BP: "Sunday Mornin'," Oliver. **BLFP:** "Good Bye Joe," Laura Nyro. **BH:** "La La La," Bobby Sherman. **BLFH:** "Early in the Mornin'," Vanity Fare.

Springfield, Mo. (KTTS)

Ray Shermer, Music Director
BP: "You'll Never Walk Alone," Brooklyn Bridge. **BLFP:** "Hey Jude," Boots Randolph. **BH:** "Come Saturday Morning," Sandpipers. **BLFH:** "The Way We Live," Pilgrim 20.

Tulare, Calif. (KBOS-FM), Steven Behar, Music Director, Personality

BP: "Happy," Paul Anka, RCA. **BLFP:** "Forget to Remember," Frank Sinatra, Warner-7 Arts. **BH:** "Blackbird," Bossa Rio, Blue Thumb. **BLFH:** "Stars & Stripes," Enoch Light, Project 3.

Waynesboro, Va. (WAYB)

Carolyn Bleam, Music Director
BP: "My Heart Belongs to Only You," Four Esquires, Columbia. **BLFP:** "Speakeasy (1929)," Jerry Smith, ABC. **BH:** "Cary Lynn Jones," Zager & Evans, RCA. **BLFH:** "Love Is for the Two of Us," Ray Anthony, Ranwood.

Boston, Mass. (WTBU)

Ron Shawn, Station Manager
BP: "Highway 61 Revisited," Johnny Winter, Columbia. **BLFP:** "Teen Angel," Sha Na Na, Kama Sutra. **BH:** "Bluesbuster," Pacific Gas & Electric, Columbia. **BLFH:** "Wooden Ships," Jefferson Airplane, RCA.

Memphis, Tenn. (WDIA), Bill Thomas

BP: "Going in Circles," Friends of Distinction, RCA. **BLFP:** "Tell Me You Love Me," Masqueraders, AGP. **BH:** "Me and You," O. C. Smith, Columbia. **BLFH:** "To Be Young, Gifted, and Black," Nina Simone, RCA.

Welch, W. Va. (WOVE)

Arnell Church, Music Director
BP: "Somebody Please," Vanguards,

WHIZ. BLFP: "My Baby Take Care Business," Chambers Bros., Columbia. **BH:** "Do Your Thing," Jackie Wilson, Brunswick. **BLFH:** "Funky Broadway '69," Bobby Powell, Whit.

Ashland, Ky., and Huntington, W. Va. (WTCR), Mike Todd,

Program Director, Personality
BP: "Let Me Get My Message Thru," Sandland Bros., Capitol. **BLFP:** "For Your Love," Bobby Austin, Capitol. **BH:** "Wings Upon Your Horns," Loretta Lynn, Decca. **BLFH:** "Wish I Didn't Have to Miss You," Jack Greene & Jeannie Seely, Decca.

Burbank-Los Angeles, Calif. (KBBQ), Corky Marberry,

Music Director, Personality
BP: "One Minute Past Eternity," J.L. Lewis, Sun. **BLFP:** "This Song Don't Care Who Sings It," R. Pennington. **BH:** "Trouble Maker," Johnny Darrell, U.A. **BLFH:** "The Whole World Holding Hands," Freddie Hart.

Chester, Pa. (WEEZ)

Bob White, Music Director, Personality
BP: "Fancy," Bobbie Gentry, Capitol. **BLFP:** "Johnny's Cash," Mac Wiseman, RCA. **BH:** "See Ruby Fall," Johnny Cash, Columbia. **BLFH:** "He'd Still Love Me," Lynn Anderson, Chart.

Cincinnati, Ohio (WUBE), Bob Tiffin,

Music Director, Personality
BP: "Why Do I Love You," Jim Reeves, RCA. **BLFP:** "I Ain't the One," Jessie Colter, Wyclon Jennings, RCA. **BH:** "Ruben James," Kenny Rogers, Reprise. **BLFH:** "Atlanta, Georgia Stray," Kenny Price, RCA.

Fairfield, Ohio (WCNW), Marv Wallace,

Music Director, Personality
BP: "Partly Bill," Lawanda Lindsey, Chart. **BLFP:** "River Town," Bill Eldridge, Kapp. **BH:** "Afraid of Losing

You," Charlie Pride, RCA. **BLFH:** "Bad Moon Rising," McCormick Bros., Metro.

Flint, Mich. (WKMF), Jim Harper,

Program/Music Director, Personality
BP: "Wings Upon Your Horns," Loretta Lynn, Decca. **BLFP:** "A Boy Who Doesn't Dig," Jimmy Gateley, Chart. **BH:** "He'd Still Love Me," Lynn Anderson, Chart. **BLFH:** "Lay Lady Lay," Pete Drake, Stop.

Kansas City, Kans./Mo. (KCKN)

Carl Sauceman, Personality
BP: "Drifting Too Far," June Stearns, Columbia. **BLFP:** "Blackjack County Chain," Jack Kane, Look. **BH:** "Carmelia," Marty Robbins, (Col). **BLFH:** "Hello, I'm a Jukebox," Geo. Kent, Mercury.

Roswell, N. Mex. (KRSY)

Bob Lunningham, Station Manager
BP: "Wings Upon Your Horns," Loretta Lynn, Decca. **BLFP:** "I'm a Jukebox," George Kent, Mercury. **BH:** "See Ruby Fall," Johnny Cash, Columbia. **BLFH:** "The Wild One," Ray Corbin, Columbia.

Phoenix, Ariz. (KRDS)

Bob Pond, Program/Music Director
BP: "Gonna Do My Thing," Jackie Wadell, Stop. **BLFP:** "Johnny's Cash & Charley's Pride," Mac Wiseman, RCA. **BH:** "She Even Woke Me Up to Say Goodbye," Jerry Lee Lewis, Smash. **BLFH:** "She Belongs to Me," Rick Nelson, Decca.

Puyallup, Wash. (KAYE)

Chubby Howard, Personality
BP: "Chairman of the Board," Red Sovine, Starday. **BLFP:** "Lying, Cheating Woman," Dave & Joe, Image. **BH:** "Yours Forever," Wynn Stewart, Capitol. **BLFH:** "You Can't Pick Cotton in Chicago," Red Reeves, Wasp.

(Continued on page 48)

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Nashville/Hollywood

Country Music

Record Industry Backing Music Row Blvd: Broadcasting

NASHVILLE — Reassurances of the early construction of "Music Row Boulevard" were given a contingent of the record industry here in a meeting last week with Mayor Beverly Briley.

A lag in the construction of the broad thoroughfare has held

up plans to proceed with the building of more than a score of buildings in the heart of the music industry here.

The problems of a tight money market and restrictions on Urban Renewal funds present some immediate problems, Briley told the group, but none of these is unsurmountable.

Instead of backing down, the Mayor renewed his pledge of support, and said he will search at once to find some minimal funds for land acquisition of key parcels of property.

Attending the meeting with the mayor were officials of the Nashville Area Chamber of Commerce, officials of the Metro Planning Commission and the Nashville Housing Authority. All three gave their full endorsement to the boulevard construction.

The boulevard would replace the present 16th Avenue, and force demolition of all buildings on the west side of the street. These include such buildings as Decca, Tree Publishing, Cedarwood, and buildings housing such organizations as the Gospel Music Association and dozens of small publishers.

A few firms, anticipating the eventual routing of the boulevard, have already made moves. ASCAP was the first. What is now the front of its building facing 17th Avenue will eventu-

ally be the rear entrance, with which now is the back facing the new boulevard. Next to ASCAP is the recently completed structure housing Bill Hudson and Associates and the Moeller Talent Agency. Again, this building will eventually front on the proposed boulevard. Property next to this is owned by Show Biz, Inc., and a large complex is slated there soon. Tree also owns considerable property in this same section, and all new buildings are being designed architecturally so that they may reverse their fronts.

The Music Row Boulevard concept was forwarded years ago, but a series of delays has snagged progress. Chief among the delay-causes is the local representation in the city council, whose constituents in the area have opposed the plan.

Recently a call was issued by the NARAS chapter here to bring together all of the music organizations of the city to present a united front to the local government. The answer to this was the Mayor's renewed pledge plus that of the other concerned organizations.

Country Talent Set For London Festival

NASHVILLE — Leading talent has been confirmed for the second International Music Festival at Wembley Pool in London, with return engagements by some of the artists.

George Hamilton IV will be going back for his second appearance, as will John Wesley Ryles. Additional talent this year will include Tex Ritter, Roy Acuff, Roy Drusky and his band, Del Reeves and his band, Charlie Walker, David Houston and his band, and Hank Williams Jr.

While this talent is confirmed, there is a possibility additional acts will be added, depending upon availability. Among these are Marty Robbins and Marty Robbins Jr. The latter is now in the Army stationed in Southern Germany, and the military would determine his availability. Other possibilities are Jeanie C. Riley and LeRoy Van Dyke. The latter will be on a

world tour, shooting a movie under the direction of Gene Nash, and his itinerary would have to be adjusted in order to make the London show on Easter weekend.

Promoted by Mervyn Conn, the show last year was an overwhelming success, and prompted the step-up in talent for this year.

Most of the major record labels have arranged to post booths at the affair. This and other details of the activity are being handled by Mrs. Emily Bradshaw here.

Several bookers are involved in the placing of talent. Hubert Long, who helped pioneer the show, attended last year and is expected to be on hand again. The show is set up to help spread country music abroad. It was successful last year in bringing about the release of many additional LP's of country artists in Britain.

Opryland Plan Goes Forward

NASHVILLE — Randall Duell & Associates, the California-based architectural firm that won an international reputation for its work in amusement park design, has been appointed to develop the master plan for Opryland, USA.

This \$16 million outdoor entertainment complex is to be developed by WSM, Inc., on 400 acres of land in Metropolitan Nashville. Announcement of the appointment was made by Irving Waugh, president of WSM, and by G. Daniel Brooks, chairman of the board of the parent National Life and Accident Insurance Company.

The complex will house the new "Grand Ole Opry" house and many music-related structures, including new soundstages for expansion of videotape activities and for filming of movies.

Prophet Means Profit as Carousels Packs Them In

NASHVILLE — This city has always been a tough place for club dates, but the sudden swing to utilizing country talent in the major night spots has paid dividends. Similarly, those who have made the trip to the Carousel in Printer's Alley anytime since last June have reaped dividends.

Ronnie Prophet, who is still packing in crowds even on a Monday night, has to be one of the finest entertainers ever to perform in this city. He does it all, and does it well. His audience consists, for the major part, of other entertainers. They keep coming back to watch him perform.

For 90 consecutive minutes of just himself, Prophet can turn on any audience. He is a good singer, a great instrumentalist, and an incredible showman. He operates his own "mood" lights (by foot) while performing, and drains more out of stringed instruments than manufacturers put in. His long years of club work have brought him great rapport with any audience, and his one-liners are spiced by timely repartee with the packed club.

In one of his shows, the Canadian-born talent comes on with "Gentle On My Mind" and "Little Arrows," slips into an instrumental of "Freight Train," does strange things with a guitar while doing an upbeat version of "Oh, Lonesome Me," spices his "Caravan" with well-rehearsed quips, and slows down with "Little Ole Wine Drinker, Me."

Prophet can sing in the range of Frank Ifield with his "I Remember You," and come down to the huskiness of a Kenny Rogers with "Ruby." He can do an old country medley of "San Antonio Rose" and "Wildwood Flower," or do comedy bits with "A Boy Named Sue" and "Blueberry Hill." He caps it with a remarkable rendition of "Malaguena" on the classical guitar. It has to be the shortest 90 minutes in history. All the while, Prophet is the only one on stage. One forgets this. The only regrettable note is that he has to pitch his own LP's, which he produces. Otherwise, there's nothing in the field that can touch it.

Nashville Scene

By BILL WILLIAMS

Shelby Singleton says it's so. The lyrics to "Wedding Cake," the song he produced for Connie Francis, were used as the subject of a sermon at a Nashville church, and that Jeannie C. Riley was talked about in the church bulletin of still another church. All the remarks were favorable.

Jimmie Johnson, long-time front man for the Dottie West group, sang as a single on a television show here and showed his capabilities. On the same program was J. David Sloan, who appears with Red Sovine on the road.

Spar's Clara Dean, just fresh from Greenland, is doing well with two songs written by Jerry Wall for the Kingfisher music. The plug side of the record is "My Heart Is Over You."

Jimmy Gately has signed with Chart. The Christmas single by George Hamilton IV, titled "Natividad" was written by his producer, Bob Ferguson, whose "Carroll County Accident" was the song of the year on the recent Country Music Association show.

Charlie Dillard reports from WPFA, Pensacola, that the 1969 Pensacola Interstate Fair, held at a new location for the first time in 35 years, was a record breaker. Appearing on different nights, the entertainers performed at three shows on the evening of their appearance, and all played to standing room only crowds.

Those on the bill were Hank Williams Jr., Tammy Wynette & George Jones, Sonny James & the Southern Gentlemen. Vaudeo Inc., of Washington, D.C., is publishing a music yearbook called Country Music 70. It's scheduled for marketing in late December and January. Editors are Slim Moore and Bea Wilcox.

Coinciding with the release of a new duet record by Jan Howard and Bill Anderson, two members of the Po' Boys recently had records released, bringing to four the number of individual recording artists now members of the Bill Anderson Show.

Jimmy Gately & (Continued on page 44)



Brite Star's Pick Hits . . . Brite Star's Pick Hits . . .

Brite Star's Pick Hits

Johnny's Cash and Charlie's Pride—Mac Wisman (RCA)
 Would You Believe—Mike Boyd (Blast Off)
 Medley Over the Years—Sandi Scott (Cascade)
 Hypocrisy—Bill Mizell (Camaro)
 Valley of the Wind—Marty Martel (National)
 Sandy Castle's—The Clouds (Northland)
 Friendship and Comfort—Lee Wilson (Rich-R-Tone)
 She's Still With Me—Dale Robertson (Liberty)
 In the Land of Make Believe—Dusty Springfield (Atlantic)
 Nobody's Darling—Jim Hinkle (Cherrylaine)
 For the Love of a Lady—Jay & the Americans (United Artists)

Brite Star's Pick Hits

For Promotion, Distribution, Deejay Coverage, Press Release Service, Major Label Contacts, Movie Promotion see Brite-Star's Ad in Billboard's Class. Mart Today; SEND YOUR RECORDS FOR REVIEW TO: Brite Star Promotions, 209 Stahlman Bldg., Nashville, Tenn.

Brite Star's Pick Hits . . . Brite Star's Pick Hits . . .



EDDIE MILLER, left, and Curly Putman, right, were among friends who gathered to celebrate Buddy Killen's birthday at a party given in his honor at the offices of Bill Hudson.

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Jack Kane



"BUMMIN' AROUND"

SLP 442 Willis Brothers



"NASHVILLE SENSATION"

SLP 443 Bobby Harden



"WHO AM I?"

SLP 445 Red Sovine



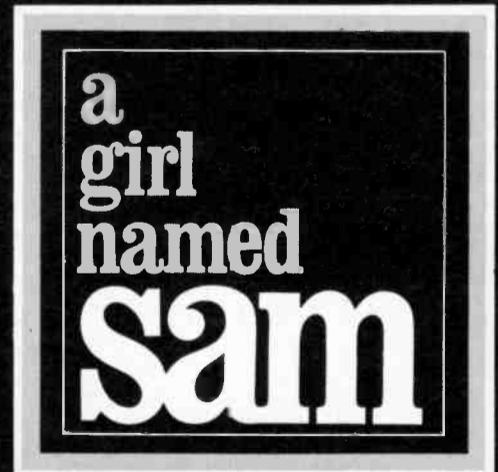
"THE BEST OF"

SLP 444 Johnny Bond



"FASTEST FIVE STRINGS ALIVE"

KS 1965 Don Reno



"A GIRL NAMED SAM"

SLP 448 Lois Williams



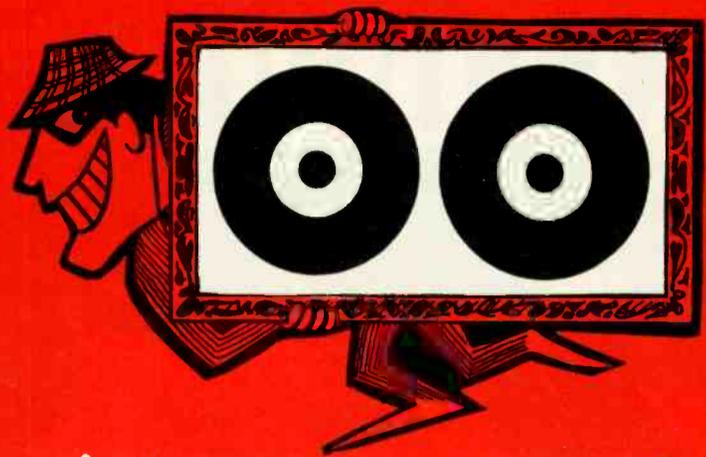
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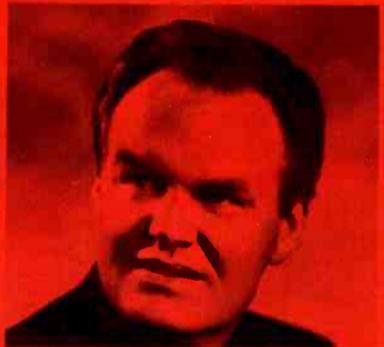


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YONAH & SUE-MIRL MUSIC
806 16th Ave. South, Nashville, Tennessee

Billboard **Hot Country Singles**

Billboard SPECIAL SURVEY For Week Ending 11/29/69

★ STAR Performer—LP's registering greatest proportionate upward progress this week.

Artist and/or Selection featured on "The Music Scene," ABC-TV Network

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	OKIE FROM MUSKOGEE Merle Haggard & The Strangers, Capitol 2626 (Blue Book, BMI)	8	38	38	THINGS GO BETTER WITH LOVE/ BACK SIDE OF DALLAS Jeannie C. Riley, Plantation 29 (Singleton, BMI/Hall-Clement, BMI)	9
2	3	TRY A LITTLE KINDNESS Glen Campbell, Capitol 2659 (Airfield/Campbell, ASCAP)	6	39	28	NEW ORLEANS Anthony Armstrong Jones, Chart 66-5033 (Rock Masters, BMI)	7
3	6	(I'M SO) AFRAID OF LOSING YOU Charley Pride, RCA 74-0265 (Hill & Range/Blue Crest, BMI)	4	40	63	GOD BLESS AMERICA AGAIN Bobby Bare, RCA 74-0264 (Return, BMI)	3
4	4	BACK IN THE ARMS OF LOVE Jack Greene, Decca 32558 (Blue Crest, BMI)	9	41	49	CAROLINA IN MY MIND George Hamilton IV, RCA 74-0256 (Apple, ASCAP)	4
5	2	SHE EVEN WOKE ME UP TO SAY GOODBYE Jerry Lee Lewis, Smash 2244 (Acuff-Rose, BMI)	9	42	68	BLISTERED/SEE RUBY FALL Johnny Cash, Columbia 4-45020 (Quartet/Bexhill, ASCAP/House of Cash, BMI)	2
6	15	BABY BABY (I Know You're a Lady) David Houston, Epic 5-10539 (Gallico, BMI)	4	43	50	FRIEND, LOVER, WOMAN, WIFE Claude King, Columbia 4-45015 (BnB, ASCAP)	4
7	21	YOUR TIME'S COMING Faron Young, Mercury 72983 (Combine, BMI)	5	44	44	PUT YOUR LOVIN' WHERE YOUR MOUTH IS Peggy Little, Dot 17308 (Terrace, ASCAP)	7
8	9	I'D STILL BE MISSING YOU Warner Mack, Decca 32547 (Pageboy, SESAC)	10	45	42	GROOVY GRUBWORM Harlow Wilcox, Plantation 28 (Singleton, BMI)	11
9	10	JUST SOMEONE I USED TO KNOW Dolly Parton & Porter Wagoner, RCA 74-0247 (Raydeem, SESAC)	6	46	55	APRIL'S FOOL Ray Price, Columbia 4-45005 (Tree, BMI)	2
10	14	LITTLE BOY SAD Bill Phillips, Decca 32565 (Cedarwood, BMI)	7	47	52	WHEN YOU'RE HOT YOU'RE HOT Porter Wagoner, RCA 74-0267 (Green Grass, BMI)	3
11	5	TO SEE MY ANGEL CRY Conway Twitty, Decca 732546 (Music City/Twitty Bird, BMI)	11	48	47	MY BLUE RIDGE MOUNTAIN BOY Dolly Parton, RCA 74-0243 (Owepar, BMI)	7
12	12	THERE WOULDN'T BE A LONELY HEART IN TOWN Del Reeves, United Artists 50564 (Rural Hill, ASCAP)	8	49	54	EVERY STEP OF THE WAY Ferlin Husky, Capitol 2666 (Green Grass, BMI)	2
13	24	YOU AND YOUR SWEET LOVE Connie Smith, RCA 74-0258 (Stallion, BMI)	4	50	51	DOWN IN THE BOONDOCKS Penny DeHaven, Imperial 66421 (Lowery, BMI)	3
14	13	SUCH A FOOL Roy Drusky, Mercury 72964 (Champion/Starday, BMI)	9	51	57	CALIFORNIA COTTON FIELDS Dallas Frazier, RCA 74-0259 (Blue Crest/Glad, BMI)	4
15	16	WHERE HAVE ALL THE AVERAGE PEOPLE GONE Roger Miller, Smash 2246 (Combine, BMI)	7	52	62	GOTTA GET TO OKLAHOMA ('Cause California's Gettin' to Me) Hagers, Capitol 2647 (Blue Book, BMI)	4
16	7	SINCE I MET YOU BABY Sonny James, Capitol 2595 (Progressive, BMI)	13	53	70	DOWN IN THE BOONDOCKS Freddy Weller, Columbia 4-45026 (Lowery, BMI)	2
17	19	HONEY, I'M HOME Stan Hitchcock, Epic 5-10525 (Hall-Clement, BMI)	8	54	—	BROWN-EYED HANDSOME MAN Waylon Jennings, RCA 74-0281 (Arc, BMI)	1
18	32	IF IT'S ALL THE SAME TO YOU Bill Anderson & Jan Howard, Decca 32511 (Moss Rose, BMI)	3	55	65	SUNDAY MORNIN' COMIN' DOWN Ray Stevens, Monument 1163 (Combine, BMI)	5
19	22	BIG IN VEGAS Buck Owens & the Buckaroos, Capitol 2646 (Blue Book/Exbrook/Milke Curb, BMI)	3	56	46	RUBEN JAMES Kenny Rogers & the First Edition, Reprise 0854 (Unarf, BMI)	6
20	11	I'D RATHER BE GONE Hank Williams Jr., MGM 14077 (Blue Book, BMI)	12	57	58	YOURS FOREVER Wynn Stewart, Capitol 2657 (Central, BMI)	3
21	18	SWEET THANG & CISCO Nat Stuckey, RCA 74-0238 (Forrest Hills, BMI)	9	58	43	NOBODY BUT YOU Don Rich & the Buckaroos, Capitol 2629 (Blue Book, BMI)	6
22	8	THE WAYS TO LOVE A MAN Tammy Wynette, Epic 5-10512 (Gallico, BMI)	14	59	75	SIX WHITE HORSES Tommy Cash, Epic 5-10540 (Peer Inter'l, BMI)	2
23	23	GET RHYTHM Johnny Cash, Sun 1103 (Hi-Lo, BMI)	8	60	61	DON'T MAKE LOVE Mac Curtis, Epic 5-10530 (Blue Echo, BMI)	4
24	17	HAUNTED HOUSE Compton Brothers, Dot 17294 (Venice/B Flat, BMI)	11	61	74	RAINBOW GIRL Bobby Lord, Decca 32578 (Contention, SESAC)	2
25	27	LODI Buddy Alan, Capitol 2653 (Gondora, BMI)	6	62	—	LOVE AIN'T NEVER GONNA BE NO BETTER Webb Pierce, Decca 32577 (Cedarwood, BMI)	1
26	20	MY BIG IRON SKILLET Wanda Jackson, Capitol 2614 (Party Time, BMI)	10	63	59	A WOMAN'S SIDE OF LOVE Lynda K. Lance, Royal American 290 (Noma/SPR/Birmingham, BMI)	5
27	25	SHIP IN THE BOTTLE Stonewall Jackson, Columbia 4-44576 (Gallico, BMI)	9	64	64	THE ONE MAN BAND Sheb Wooley, MGM 14085 (Channel, ASCAP)	6
28	56	CAMELIA Marty Robbins, Columbia 4-45024 (Weed Ville-Noma, BMI)	2	65	69	HE'D STILL LOVE ME Lynn Anderson, Chart 5040 (Gallico, BMI)	2
29	29	I'LL NEVER BE FREE Johnny & Jonie Mosby, Capitol 2608 (Laurel, ASCAP)	6	66	66	I'M WALKIN' Dave Peel, Chart 5037 (Travis, BMI)	3
30	48	I'M GETTIN' TIRED OF BABYIN' YOU Peggy Sue Decca 32571 (Sure-Fire, BMI)	5	67	67	HER AND HER CAR AND HER MOBILE HOME Dave Kirby, Monument 1168 (Tree, BMI)	4
31	33	TAKE A LITTLE GOOD WILL HOME Bobby Goldsboro & Del Reeves, United Artists 50591 (Passkey, BMI)	5	68	73	NITTY GRITTY DIRT TOWN Roger Sovine, Imperial 66398 (Cedarwood, BMI)	4
32	41	WISH I DIDN'T HAVE TO MISS YOU Jack Greene & Jeannie Seeley, Decca 32580 (Tree, BMI)	3	69	71	A WORLD CALLED YOU David Rogers, Columbia 4-45007 (Caramarf, BMI)	2
33	26	HOMECOMING Tom T. Hall, Mercury 72951 (Newkeys, BMI)	15	70	—	WINGS UPON YOUR HORNS Loretta Lynn, Decca 32586 (Sure-Fire, BMI)	1
34	35	TAKE TIME OFF Claude Gray, Decca 32566 (Tree, BMI)	6	71	53	THAT'S WHEN THE HURTIN' SETS IN Hank Snow, RCA 74-0251 (East Star/Glad, BMI)	5
35	40	SHE'S MINE/NO BLUES IS GOOD NEWS George Jones, Musicor 1381 (Glad, BMI/Raydee, SESAC)	3	72	—	ONE MINUTE PAST ETERNITY Jerry Lee Lewis, Sun 1107 (Hi Lo/Gold Dust, BMI)	1
36	31	KISSED BY THE RAIN, WARMED BY THE SUN Glenn Barber, Hickory 1545 (Acuff-Rose, BMI)	11	73	—	THE GUN Bob Luman, Epic 5-10535 (Gallico, BMI)	1
37	30	DON'T IT MAKE YOU WANT TO GO HOME Joe South, Capitol 2592 (Lowery, BMI)	9	74	—	I FALL TO PIECES Diana Trask, Dot 17316 (Tree, BMI)	1
				75	—	JOHNNY LET THE SUNSHINE IN David Ingles, Capitol 2648 (Topline, BMI)	1

SUPER STRONG SINGLES

"GROOVY GRUBWORM"

Harlow Wilcox and The Oakies

Plantation #28

"YOUR HUSBAND, MY WIFE"

Skip and Sherry

Plantation #32

"Get Rhythm"

Johnny Cash

Sun #1103

"BUCKAROO COWBOY"

Skip Gibbs

Plantation #33

"BEFORE the NEXT TEARDROP FALLS"

Linda Martell

Plantation #35

"IT TAKES ALL KINDS of PEOPLE"

Ray Pillow

Plantation #36

"GUILT BOX"

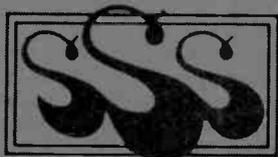
Dee Mullins

Plantation #31

"ONE MINUTE PAST ETERNITY"

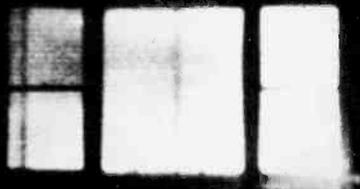
Jerry Lee Lewis

Sun #1107



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Johnny Duncan.
"Window Number Five."
4-45006



On Columbia Records

Country Music

Nashville Scene

• Continued from page 40

Snuffy Miller, the latter on Stop Records, have songs on the market. . . . Dot-Paramount's Ray Frushay has been honored by the Air Force for his work in supporting that branch of the service. The presentation was made in Houston. . . . Red Brigham has signed with King Records, with a first release due out at once. Red is now working the Northeast area. . . . Texas Kitty Prins, who long has supported country music in Belgium, says the art form needs strong promotion in that country. She feels people could help by supporting her magazine, distributed in that country. . . . Nicky Catamas, head of Black Jack Productions, is due in for meetings with Brad McCuen, of Sunbury/Dunbar. Discussions include original material and a master co-produced by Nicky and Don Ralke. . . . Terrace Music president Al Jason is flying from Chicago to here, and on to New York to make arrangements for a new operation which will be tied in with Nashville's Terrace office. . . . Veteran writer Ted Dafan, whose songs have been published by Peer Southern for 30 years, has signed his renewals with the firm. Among his top songs: "Born to Lose." . . . Mac Wiseman's first single for RCA has everything going for it. It's written by Cy Cobin and produced by Jack Clement. . . . Jim Wagner has announced the opening of his Hollywood country artist booking agency after a five-year affiliation with the Jim Halsey Company. A 12-year veteran in the booking business, he will headquarter at 6430 Sunset Boulevard. . . . Charlie Walker, Penny DeHaven & John Wesley Ryles I will headline a Thanksgiving eve party at the Jetstar Club in Huntsville, Ala. . . . Lou Christie is on a five-week tour of Europe for concerts and promotion of Buddah Records. . . . The new Columbia album by Carl Perkins, titled "Carl Perkins on Top," was recorded here with Billy Denny producing. Cedarwood has three chart songs, those by Webb Pierce, Bill Phillips and Roger Sovine. . . . Skeeter Davis will perform her just released single, "I'm a Lover, Not a Fighter," during the Dec. 10 appearance on the "Merv Griffin Show." The tune was written and produced by Ronnie Light. . . . Junior Samples' daughter, Kathy Samples, has been working with her dad on several "Hee Haw" spots. . . . Jimmy Kish has sold his home in Painesville, Ohio, but is unsettled on his future plans. . . . Don Tweedy's artist, Sudie Calloway, is moving strong with "Sundown Solitude" on the Avenue South label. . . . The Judy Lynn show traveled over 7,000 miles in October, including one of her rare appearances in Nashville. . . . Bobby Ranier released his new record "Jacksonville" in the town of the same name, and

(Continued on page 46)



PVT. MARTY Robbins, Jr., Columbia recording artist, is accompanied to a Germany-bound plane by his father, Columbia's Marty Robbins. He will be stationed in southern Germany with the U.S. Army.

Billboard Hot Country LP's

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This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	JOHNNY CASH AT SAN QUENTIN Columbia CS 9827	22
2	2	TAMMY WYNETTE'S GREATEST HITS Epic BN 26486	13
3	3	THE BEST OF CHARLEY PRIDE RCA Victor LSP 4223	5
4	7	JOHNNY CASH'S GOLDEN HITS, VOL. II Sun 101	10
5	5	GLEN CAMPBELL'S "LIVE" Capitol STBO 268	11
6	4	JOHNNY CASH'S GOLDEN HITS, VOL. I Sun 100	10
7	6	THE SENSATIONAL CHARLEY PRIDE RCA Victor LSP 4153	25
8	10	THE ASTRODOME PRESENTS SONNY JAMES IN PERSON Capitol ST 320	8
9	11	TALL DARK STRANGER Buck Owens, Capitol ST 212	4
10	8	A PORTRAIT OF MERLE HAGGARD Capitol ST 319	9
11	9	IT'S A SIN Marty Robbins, Columbia CS 9811	21
12	12	TOGETHER Jerry Lee Lewis/Linda Gail Lewis, Smash SRS 67126	9
13	17	MY BLUE RIDGE MOUNTAIN BOY Dolly Parton, RCA Victor LSP 4188	8
14	16	HANK WILLIAMS, JR. LIVE AT COBO HALL, DETROIT MGM SE 4644	8
15	13	JERRY LEE LEWIS' GOLDEN HITS, VOL. I Sun 102	9
16	15	DAVID HOUSTON Epic BN 26482	13
17	14	JERRY LEE LEWIS' GOLDEN HITS, VOL. II Sun 103	9
18	18	JIM REEVES' GREATEST HITS, VOL. 3 RCA Victor LSP 4187	18
19	24	THE WARMTH OF EDDY Eddy Arnold, RCA Victor LSP 4231	4
20	21	WOMAN OF THE WORLD/TO MAKE A MAN Loretta Lynn, Decca DL 75113	18
21	20	SAME TRAIN, DIFFERENT TIME Merle Haggard, Capitol SWBB 223	28
22	22	BACK IN BABY'S ARMS Connie Smith, RCA Victor LSP 4229	5
23	23	ALWAYS, ALWAYS Porter Wagoner & Dolly Parton, RCA Victor LSP 4186	18
24	19	I LOVE YOU MORE TODAY Conway Twitty, Decca DL 75131	18
25	25	MARTY'S COUNTRY Marty Robbins, Columbia GP 15	8
26	26	MY LIFE/BUT YOU KNOW I LOVE YOU Bill Anderson, Decca DL 75142	18
27	28	AT HOME WITH LYNN ANDERSON Chart CHS 1017	16
28	29	FROM ELVIS IN MEMPHIS Elvis Presley, RCA Victor LSP 4155	24
29	31	CLOSE UP Merle Haggard, Capitol SWBB 259	15
30	27	JOHNNY CASH AT FOLSOM PRISON Columbia CS 9639	77
31	32	GAMES PEOPLE PLAY Freddie Weller, Columbia CS 9904	77
32	30	THINGS GO BETTER WITH LOVE Jeannie C. Riley, Plantation PLP 3	12
33	33	HOLD ME Johnny & Jonie Mosby, Capitol ST 286	10
34	36	FLOYDS CRAMER PLAYS HOME COUNTRY CLASSICS RCA Victor LSP 4220	3
35	34	COUNTRY FOLK Waylon Jennings & the Kimberlys, RCA Victor LSP 4180	12
36	35	FROM THE HEART Diana Trask, Dot DLP 25957	11
37	37	MY GRASS IS GREEN Roy Drusky, Mercury ST 61233	7
38	38	GET RHYTHM Johnny Cash & the Tennessee Two, Sun 105	3
39	40	ROGER MILLER Smash SRS 67123	14
40	43	THE ESSENTIAL HANK WILLIAMS MGM SE 4651	4
41	44	DYNAMITE Peggy Sue, Decca DL 75153	4
42	42	ON TOP Carl Perkins, Columbia CS 9931	2
43	41	YESTERDAY WHEN I WAS YOUNG Roy Clark, Dot DLP 25953	21
44	—	SHOWTIME Johnny Cash & the Tennessee Two, Sun 106	1
45	—	BACK IN THE ARMS OF LOVE Jack Greene, Decca DL 75156	1

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AGAIN !**

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LYNN**

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GIANTS



WWVA's Dedication Plans

WHEELING, W. Va.—Plans have been formalized for the dedication of the Capitol Music Hall and WWVA's new

broadcast complex here Saturday night, Dec. 13, to coincide with the 43d anniversary of the station.

Basic Communications, Inc., parent firm of WWVA, recently purchased the theater, West Virginia's "largest and most beautiful." As part of a multi-million-dollar expansion program for WWVA and the famous Jamboree, an extensive renovation program is under way at the theater.

For the first time, the studios and the Jamboree will be under one roof in the spacious quarters. The theater facilities will allow increased attendance and improved presentation for the Jamboree. The scope of the complex also allows for future recording studios, talent management agency, music publishing, and television program syndication, which are currently in the planning stage.

"Wheeling will be developed into another country music capital," according to George Bland, station manager.

The Capitol Theater is being developed as a civic center for Wheeling and this entire part of the Ohio Valley. Broadway road shows, concerts, closed-circuit television, conventions, etc., are already being booked for 1970 in the facility. The development of Basic Communications' "Capitol Music Hall" is said to be significant for the entertainment, cultural and civic activities of the area.

The dedication will consist of a ribbon cutting, a reception, and an anniversary performance of the Jamboree, followed by a buffet supper, cocktails and dancing. Influential government,

Nashville Scene

• Continued from page 44

did four TV shows and seven radio guest segments. . . . **Arthur Smith**, long-time guitarist and producer, has been honored for his service to his church and denomination as a leading layman in Charlotte, N.C. He received the Southern Seminary Foundation Award from the Southern Baptist Theological Seminary. Previous recipients of the award have been pianist **Van Cliburn**, athlete **Bobby Richardson** and astronaut **John Glenn**.

Bobby Lord once introduced **Lorene Mann** as "a Mann named Lorene." **Jerry Byrd** suggested it would be a good title for an album. Her new RCA LP, due for December release, is "A Mann Named Lorene." . . . **Harry "Tex" Fenster** now has moved into the field of public relations, operating from his "House of Miracles" in Jamaica, N.Y. . . . Following the lead of another well-known artist, **Dick Shuey** went to the New York State prison at Sing Sing to perform for the captive audience. . . . Capable **Dorothy Kuhlman** has moved from WPLO in Atlanta to WHOO in Orlando. She's again putting out a regular newsletter. . . . **Jane Morgan** will record in Nashville for the first time cutting at RCA under the direction of **Chet Atkins** and **Ronnie Light**. . . . **Faron Young** has signed a writer's contract with

Wandering Acres Music, the SESAC affiliation of the **Webb Pierce** music complex. . . . **Shel Silverstein** has signed a contract with RCA. . . . "An Old Christmas Card" which was written by **Vaughn Horton** many years ago will be released as a new **Jim Reeves** single. . . . **Barbara Mandrell** has finished a week at the Nugget in Las Vegas, received a bouquet as she finished her stint, and was invited back for more. She now is being booked by Moeller Talent Agency.

Vox Jox

The June-July Pulse for Odessa, Tex., showed KOZA with 39 between 6-10 a.m., 52 midday, 60 between 3-7 p.m., and 77 between 7-midnight. Nearest competition was KBZB with a 19 in the morning. But KBZB drops after that. Nearest evening competition is KRIG with an 8. Staff at KOZA includes **Frank Childs**, **Tom Wall**, **Frank Hall**, program director **Gary Allen**, and **Mil Turner**. Allen says: "According to Pulse, KOZA is now the highest rated station in the nation per capita. . . . Note to **Julie Godsey** at Mainline Records, Cincinnati: "Thanks for the poop sheet. And next time you see the fantastic **Bill Sachs**, tell him that **Lee Zhitto**, **Paul Ackerman**, and myself really missed him in Nashville during the country music convention this year. We almost sent a pack of storm troopers, armed with **Jack Daniels**, to Cincinnati to kidnap him and bring him down to Nashville."

civic and business leaders will be taking part in the event. Hosts will be **Emil Mogul**, president of Basic Communications; **Ross Felton**, general manager, and **Bland**.

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Medley Over the Years—Sandi Scott (Cascade)
Hypocrisy—Bill Mizell (Camaro)
Valley of the Wind—Marty Martel (National)
Sandy Castle's—The Clouds (Northland)
Friendship and Comfort—Lee Wilson (Rich-R-Tone)
She's Still With Me—Dale Robertson (Liberty)
In the Land of Make Believe—Dusty Springfield (Atlantic)
Nobody's Darling—Jim Hinkle (Cherrylaine)
For the Love of a Lady—Jay & the Americans (United Artists)

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Programming Aids

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COLLEGE

Annapolis, Md. (WRNV), Bruce Harrison, Program Director, Personality
BP: "Fancy," Bobbie Gentry, Capitol.
BLFP: "Soul Sacrifice," Santana, Columbia. **BH:** "Sunlight," Youngbloods, RCA. **BLFH:** "Here Comes the Sun," Beatles, Apple.

Bethlehem, Pa. (WLVR)
A. James Cameron, Program Director
BP: "Peaches on Regalia," Hot Rats, Frank Zappa, Bizarre. **BLFP:** "Miss Ann," Johnny Winter, Columbia. **BH:** "Desperation," Humble Pie, Immediate. **BLFH:** "Early Morning Rain," Judy Collins, Elektra.

Boston, Mass. (WCSB)
Robert Nichols Jr., Program Director
BP: "What Does It Take," Motherlode, Buddah. **BLFP:** "Birds of a Feather," Winstons, Metromedia. **BH:** "I'll Hold Out My Hand," Clique, White Whale. **BLFH:** "Stranded in the Middle of No Place," Mickey Larry, Twinnight.

Bronx, N. Y. (WHCB) (Lehman College)
Harris Semegram, Station Manager, Personality
BP: "Grinder Man," John Lee Hooker, Stax. **BLFP:** "Jesus Is Just All Right," Byrds, Columbia. **BH:** "Je T'Aime," Birkin & Gainsbourg, Fontana. **BLFH:** "Long Way Down," Eric Mercury, Avco-Embassy.

Brooklyn, N. Y. (WBCR)
Lenny Bronstein, Music Director
BP: "Saint Paul," Terry Knight, Capitol. **BLFP:** "Lady-O," Turtles, White Whale. **BH:** "Leaving on a Jet Plane," Peter, Paul & Mary, WB-7 Arts. **BLFH:** "Bold Soul Sister," Ike & Tina Turner, Blue Thumb.

Brookville, N. Y. (WCWP), Steve Ellis, Program Director, Personality
BP: "Undun," Guess Who, RCA. **BLFP:** "Midnight Cowboy," Ferrente & Teicher, UA. **BH:** "Time and Love," Laura Nyro, Col. **BLFH:** "Je T'Aime, Moi Non Plus," Birkin & Gainsbourg, Fontana.

Chicago, Ill. (WLUC)
Kevin Killion, Music Director
BP: "Kozmic Blues," Janis Joplin, Columbia. **BLFP:** "Could I," Bread, Elektra. **BH:** "Rainmaker," Cryan Shames, Columbia. **BLFH:** "Up on Cripple Creek," Band, Capitol.

Cincinnati, Ohio (WFIB)
Rob Hegel, Music Director
BP: "Victoria," Kinks, Reprise. **BLFP:** "I Want You Back," Jackson Five, Motown. **BH:** "Whole Lotta Love," Led Zeppelin, Atlantic. **BLFH:** "Maybe," Janis Joplin, Columbia.

Collegeville, Minn. (KSJU)
R. M. Rother, Program Director
BP: "Holly Holy," Neil Diamond, Bang. **BLFP:** "Raindrops Keep Fallin' on My Head," B. J. Thomas, Scepter. **BH:** "Smash Hits," Jimi Hendrix, Reprise. **BLFH:** "Trudi," Donovan, Epic.

Columbia, S. C. (WUSC)
Bill Black, Music Director
BP: "She Belongs to Me," Ricky Nelson. **BLFP:** "Bring My Baby Home," Jackie Sule, BH. **BH:** "Swinging Tight," Bill Deal & the Rhondells. **BLFH:** "Dock on the Bay," Dells.

Dallas, Tex. (KSMU), Lee Michaels, Program/Music Director
BP: "Turn Turn Turn," Judy Collins, Elektra. **BLFP:** "Captured Live at the Forum," Three Dog Night, Dunhill. **BH:** "Volunteers," Jefferson Airplane, RCA. **BLFH:** "Cold Turkey," Plastic Ono Band, Apple.

De Kalb, Ill. (WNIU-AM), Curt Stalheim, Music Director, Personality
BP: "Mornin' Mornin'," Bobby Goldsboro, United Artists. **BLFP:** "Love Isn't," A. B. Sky, MGM. **BH:** "Evil Woman," Crow, Amaret. **BLFH:** "Living Loving Maid," Led Zeppelin, Atlantic.

East Lansing, Mich. (WEAK)
John J. Massignola, Music Director
BP: "And When I Die," Blood, Sweat & Tears, Columbia. **BLFP:** "Kiss Him Goodbye," Steam, Fontana. **BH:** "Dock of the Bay," Dells, Cadet. **BLFH:** "Eli's Coming," Three Dog Night, Dunhill.

Edinboro, Pa. (WJKB)
Darby Giles, Program Director
BP: "Holly Holy," Neil Diamond, UNI. **BLFP:** "Sunlight," Youngbloods, RCA. **BH:** "Feels So Good," Lighthouse, RCA. **BLFH:** "Up on Cripple Creek," Band, Capitol.

Evanston, Ill. (WNUR)
Dave Loebel, Music Director
BP: "My Kind of Love," Poco, Epic. **BLFP:** "Canadian Railroad Trilogy," Gordon Lightfoot, UA. **BH:** "I Can't Get No Nookie," Masked Marauders, Deity. **BLFH:** "Just One Smile," Dusty Springfield, Atlantic.

Ft. Collins, Colo. (KCSU)
Larry Sato, Program Director
BP: "Raindrops Keep Falling," B. J. Thomas. **BLFP:** "Kiss Him Goodbye," Steam. **BH:** "Ticket to Ride," Karen Carpenter. **BLFH:** "Up on Cripple Creek," Band.

Ithaca, N. Y. (WICB), Ron Kobosko, Music Director, Personality
BP: "Whole Lotta Love," Led Zeppelin, Atlantic. **BLFP:** "Time and Love," Laura Nyro, Columbia. **BH:** "Backfield in Motion," Mel & Tim, Bamboo. **BLFH:** "Sunlight," Youngbloods, RCA.

Durham, N. H. (WUNH)
Tom Minichiello, Music Director
BP: "Beginnings," Chicago Transit Authority, Columbia. **BLFP:** "Undun," Guess Who, RCA. **BH:** "Out in the Cold Again," New Gary Puckett & the Union Gap. **BLFH:** "Save the Country," Laura Nyro, Columbia.

Lewisburg, Pa. (WVBU)
Robert Reischer, Music Director
BP: "Whole Lotta Love," Led Zeppelin, Atlantic. **BLFP:** "Natural Born Woman," Humble Pie, Immediate. **BH:** "Fortunate Son," CC Revival, Fantasy. **BLFH:** "Here Comes the Sun," Beatles, Apple.

Macomb, Ill. (WWKS)
Tim McCartney
BP: "Something," Beatles. **BLFP:** "Goodbye Columbus," Association. **BH:** "And When I Die," Blood, Sweat, and Tears.

New York, N. Y. (WYUR)
Gary Cohen, Music Director
BP: "Whole Lotta Love," Led Zeppelin, Atlantic. **BLFP:** "Jingle Jangle," Archies, Kirshner. **BH:** "Venus," Shocking Blue, Colossus. **BLFH:** "Jam Up Jelly Tight," Tommy Roe, ABC.

Normal, Ill. (WGTL)
Wayne Weinberg, Music Director
BP: "Make Your Own Kind of Music," Mama Cass, Dunhill. **BLFP:** "Cherry Hill Park," Billy Joe Royal, Columbia. **BH:** "Leaving on a Jet Plane," Peter, Paul and Mary, Warner Bros. **BLFH:** "Volunteers," Jefferson Airplane, RCA.

Oswego, N. Y. (WOCR)
John E. Krauss, Program Director
BP: "Jingle Jangle," Archies, Kirshner. **BLFP:** "I'll Hold Out My Hand," Clique, White Whale. **BH:** "Eli's Coming," Three Dog Night, Dunhill. **BLFH:** "The Ballad of Paul," Mystery Tour, MGM.

Philadelphia, Pa. (WRTI)
Ken Skversky, A. M. Director
BP: "Down on the Corner," CC Revival. **BLFP:** "Undun," Guess Who. **BH:** "Backfield in Motion," Mel & Tim. **BLFH:** "Ruben James," First Edition.

Pittsburgh, Pa. (WRCT)
Jeffrey Bloom, Program Director
BP: "Eli's Coming," Three Dog Night, Dunhill. **BLFP:** "Kiss Him Goodbye," Steam, Fontana. **BH:** "Moby Dick," Led Zeppelin, Atlantic. **BLFH:** "That's the Way God Planned It," Billy Preston, Apple.

Pittsburgh, Pa. (WPGH)
Rick Cohen, Music Director
BP: "Swingin' Tight," Bill Deal & the Rondels, Heritage. **BLFP:** "Backfield in Motion," Mel & Tim, Bamboo. **BH:** "Here Comes the Sun," Beatles, Apple. **BLFH:** "Move Over," Steppenwolf, Dunhill.

Providence, R. I. (WDOM)
Craig Penn, Music Director
BP: "Eleanor Rigby," Free-Men, MGM. **BLFP:** "And When It's Over," Aesop's Fables, Cadet. **BH:** "Fortunate Son," C.C. Revival, Fantasy. **BLFH:** "The Rainmaker," Breeze, AM.

Queen, N. Y. (WQMC), Teddy Goldstiel, Music Director, Personality
BP: "She Lets Her Hair Down," Tokens. **BLFP:** "Goodbye Joe," Laura Nyro. **BH:** "Sweet Judy Blue Eyes," Crosby, Stills, and Nash. **BLFH:** "Maybe," Janis Joplin.

Richmond, Va. (WCRC)
C. A. Bustard, Music Director
BP: "Victoria," Kinks. **BLFP:** "Fortunate Son," CC Revival. **BH:** "I Want You (She's So Heavy)," Beatles. **BLFH:** "Good As You've Been to This World," Janis Joplin.

Shippensburg, Pa. (WSYC)
Ron Anderson, Music Director
BP: "Jumpin' Jack Flash," Thelma Houston, ABC/Dunhill. **BLFP:** "Like a Rolling Stone," Phil Flowers, A&M. **BH:** "Kiss Him Goodbye," Steam, Fontana. **BLFH:** "I'll Bet You," Funkadelic, Westbound.

State College, Pa. (WRSC)
Bob Hatfield, Personality
BP: "Midnight," Dennis Yost and Classics IV, Imperial. **BLFP:** "Up on Cripple Creek," Band, Capitol. **BH:** "Come Together/Flip," Beatles, Apple. **BLFH:** "Baby, It's You," Smith, Dunhill.

Trenton, N. J. (WWRC)
Alsn Gebroe, Program Director
BP: "Good Morning Love," Bleus, Diamond. **BLFP:** "Livin' Lovin' Maid," Led Zeppelin, Atlantic. **BH:** "Kiss Him Goodbye," Steam, Fontana.

University Park, Pa. (WHR)
Chip Pflieger, Station Manager
BP: "Undun," Guess Who, RCA. **BLFP:** "Let's Get Back to Rock & Roll," Playboys of Edinburg, 123. **BH:** "And When I Die," B.S.&T., Columbia. **BLFH:** "Take a Letter Maria," R. B. Greaves, Atco.

Vox Jox

• Continued from page 32

From KACT program director **Len Hart, Andrews, Tex.:** "I would like to single out **John Davis**, Big State Distributors in Dallas, for particular praise. A big hunk of what does on the air at KACT comes from Big State and RCA Records. We think that Mr. Davis is doing a very conscientious job. We have a variety format and can't seem to get many records. Lineup at KACT includes **Bobby Condra**, **Larry Napper**, station manager **Gary Miller**, and **Hart**. **Dave Charles** is now on **WOOD**, Grand Rapids, Mich.; he'd been music director of **WCCW** in Traverse City, Mich. . . . Note to **C.T. Wigglesworth:** I got hung up on too many projects and just now come across that Hooper Rating. It's too old to print. Send me the newest one and I guarantee you I'll print that. Okay?"

Staff at **KBHB** in Sturgis, S.D., now includes music director **Nick Tharalson** and **Buddy Meredith**. Meredith is a performing deejay, but Tharalson didn't mention whether Meredith has a new record out or not. . . . Slowly catching up. Would you believe I'm working both Saturday and Sunday on this column now? . . . **Mitch Russell** is with **WLEE** in Richmond, Va. . . . **Jim Dandy's** at **WDGY**, Minneapolis. . . . **Jack Wilson**, formerly of **KBTU-TV**, Denver, has a new show featuring conversation and entertainment that **WSBK-TV** in Boston plans to syndicate. . . . **Ken Hayes** is with all-request and oldies formatted **KIKI**, Honolulu; rest of lineup includes **Tom Collins**, **Jim Beam**, **Johnny Mack**, and **Bud Weiser**. . . . **WLBK** in De Kalb, Ill., has music director **Jerry Halasz** and air personality **John Miller**.

KSEL-FM, Lubbock, Tex., is a 24-hour country music station and needs stereo albums. Staff lineup includes **Gary Taylor**, **Curtis Lancaster**, **Ernest Byerly**, **Ed Lewis**, **Professor George**, **Gary Tunell** and **Lee Dee** doing fill-in work. . . . **Dick Hyatt** is back with **WGHQ**, Kingston, N.Y., after a hitch with Uncle Sam. . . . **Ed Perry** is now program director of **KIEV**, Glendale, Calif., a country station. . . . **Michael J. Raymond** is now doing a progressive rock show on **WENE**, Binghamton, N.Y., and needs albums. He's music director of the station.

At **WLOB** in Portland, Me., **Phil Lewis**, who came from **KMAK** in Fresno, Calif., to replace **Dick Havernin**, who went into the Army. . . . **KREM** in Spokane, Wash., features program director **Bob Adkins** and **Jim Johnson** in a morning show, **Bob Phillips**, music director **Al Wetzel**, and **Genn Denning**. . . . **John Brigman:** Thanks for the letter. What's happening now?

Tom Crane is program director of **WPBS**, Philadelphia. He'd been music director of **WIP** in Philadelphia. . . . **Miss Karen Knowles** is music director of **WGUY**, Bangor, Me.; she's a former Rockette at Radio City Music Hall in New York. . . . **KLIF** in Dallas now has a black on the air—**Cousin Lennie**. . . . **David Klahr**, program director of **WFIL-FM**, says that FM penetration figures are up to 84 percent in Philadelphia. His easy listening station keeps climbing, mostly in women listeners. . . . **Don Reed** is program director of **WIOD**, Miami, now; a promotion. . . . Note to **Robert Paul Westpheling**, president of the **Loyal Order of Small Town Disk Jockeys** and **Newsmen**, and **Rick W. Parry:** I really would like to hear you guys on the air. But what kind of medicinal fluid that I owe you?

The lineup at **KAFF**, Flagstaff, Ariz., now includes **Bob House**, program director **Sammy Lee**, **Dennes Hannon**, and **Keith Wade**. . . . In Worcester, Mass., **WNEB** has had some face-changing. **Paul Larson** is now program director. **Dick Brown** has joined the station from **WMEX** in Boston. **Doug Stephen**

is sort of assistant program director. **Lee Nelson**, a new man, is doing the 9 p.m.-1 a.m. show. **Joe Slezik** does an afternoon show. . . . **D. Gordon Bartlett**, **KWFR**, San Angelo, Tex., writes: "In regards to your article 'Top Deejay Meet on Anti-Drug Drive' in *Billboard*, I heartily concur in your belief that deejays are in touch with the young people. That is especially true in this West Texas community. I would like to know the results of the meeting and any information that would help us carry out such a program here." Be prepared, Gordon. The deejay panel met with **Bud Wilkerson** at the White House in Washington this past week. I think that they'll be coming up with some material and suggestions for radio stations to use in a nationwide campaign. It's my hope that every evening Top 40 jock in the nation will get deeply involved in this campaign. If you'd like more information about the project, write **Bud Wilkinson**, The White House, Washington, D.C.

Paul (Jerry Brooks) Flask, now out of the service, is with **WMBL** in Morehead City, N.C., on a regular basis; he'd been working part time there while serving at a local Marine Corps base. . . . **Paul Ward** reports in from **KGO**, San Francisco; he'd been with **KPAT** in Berkeley, Calif. Paul, I'd like to see that article. . . . **Paul Stagg** is with **WWTC**, Minneapolis; he'd been with **WDAY**, Fargo, N.C. . . . **Nick Bernard**, who worked in production back on **WINS** in New York during its rock days, is now with **WMGW** in Meadville, Pa. 16335. He needs country records for his FM side—**WMGW-FM**—which is country. **WMGW**, itself, is a Top 40 station and **Bernard** needs better service there, too. Address is 964 Park Ave. in Meadville.

Country and rock records are needed by **Phil Frady**, **WFSC**, P.O. Box 470, Franklin, N.C. 28734. . . . Whatever happened to **Bill Edmunds**, formerly with **WHN** in New York? . . . Lineup at **KRCB**, Council Bluffs, Iowa, includes program director **George (Sandy Cole) Brown**, **Walt Gibbs**, **J. Charles**, **Jim Conrad**, and **Danny O'Shay**. . . . It's difficult to believe, but I'm caught up. How about that!

Lee Shoblom, general manager of **KRAM**, country station in Las Vegas, writes to say he's still waiting for his construction permits for a new AM-FM facility at Lake Havasu City, Ariz. . . . **Arnell Church**, former music director of **WJBE**, Knoxville, is the new news man, on camera, for **WOAY-TV**, Oak Hill, Beckley, W. Va. **Arnell** believes he's the first black on-camera in W.Va.; at any rate, he's happy. . . . Staff at **WESY**, Greenville, Miss., includes **Walter Anderson**, **Eddie Williams**, and **Bill Jackson**. . . . Note to **Tom Pritchett** at **WDMV**: Sounds like a good operation. Thanks for the letter. . . . In Nashville a couple of weeks ago, I got to listen to **WSIX-FM**, a country music station. I thought the station was great, until I heard a pop record. That caused me to turn to **WLAC-FM**. The deejay was good, back-announcing "Louie, Louie" by **Julie London** very nicely. I really liked the "sound" of the station. They even played a classical tune a few minutes before **Miss London's** record. I think **WLAC-FM** could have been a little stronger on its image; the deejay could have announced his name and the call letters a little more often. Liked the tag line "Groovy music for groovy people." The deejay announced a Lettermen record, then had to take it back because it was really a **Mel Torme** record. But the deejay has such a good voice that the goof went down smooth. On a Wednesday morning, I listened to **Mack Allen**, **WKDA**. Then, at 1:54 a.m., **Bob Mitchell** of **WKDA** played "Fortune's Son" by the **Creedence Clearwater Revival**. He would be a good jock for a daytime slot. One morning, I noticed that **WKDA** had chopped out nearly all commercials except for

clusters of them. I've noticed that several stations across the country are doing this — clustering commercials and then segueing records to try to give the impression of playing more music. Whether it works or not, I'm not sure. On Friday at 3 a.m., I heard **KNOX** in Knoxville, but not too clearly. I tried to listen for a while, but the signal just didn't come in clear enough. **WSM**, because this was during its weeklong birthday celebration, was interviewing **Johnny Nash**, a pop artist, the next day at 2:12 p.m. The station, normally an easy listening outlet, was devoting a lot of its time to country artists while I listened, for understandable reasons. The whole convention is sort of the grandchild of **WSM's** birthday celebration. As a convention, it's the greatest convention in the world. There's more country music around than you could possibly listen to. And you'd be surprised at the number of pop program directors who make the scene each year. In fact, one rock program director is still down there, my old buddy **Bob Todd**.

Bob Mikkalson is the new general manager of **WGEZ**, 1,000-watt station bought recently by **Telegraph-Herald Inc.** The station is in **Beloit, Wis.** **Mikkalson** had been assistant manager of **KDTH** in **Dubuque, Iowa**. . . . **Miss Karen Layland** is now the "girl everything" for the **National Association of FM Broadcasters** in **New York**, replacing **Lois Heuer**. The **NAFMB** people are really radio people. Any FM station that needs help of any kind should get in touch with **Miss Layland**. . . . **Bill Quinn** is now station manager of **WPAW**, **Syracuse, N.Y.**; he'd been program director of **WTLB**, **Utica-Rome, N.Y.** Format of **WPAW** is **MOR** and he needs single and album service from record companies. **Bill**, I'm sorry that I'm a week or two late in this announcement. I promise to catch up on everything this issue and never (hardly ever, anyhow) be late again.

Nick Reynolds and **Dave Stanley** have joined **WRCP**, Philadelphia's 50,000-watt country music outlet. **Reynolds** had been with **WFIL**, Philadelphia; **Stanley** had been executive director of the **Jerry Blavett School of Radio-TV**. He's also assisting program director **Don Paul**. . . . **Jonathan Summers** at **WSAI** in **Cincinnati:** Your buddy **John Rode** is on **CKFH**, **Toronto**. . . . **Pat O'Shea**, formerly morning drive personality at **KSTN** in **Stockton, Calif.**, is now with **KDON** in **Salinas, Calif.**

I'm still looking for Top 40 stations to join in our Search for the New Sound campaign to find the nation's best rock groups. Only one station will be selected per market. The size of your market doesn't matter, because I want all markets. If you'd like to participate, write and I'll mail you some details. Kickoff date is Feb. 1.

Bill Stabler is the program director now at **WEEL**, **Fairfax, Va.** (Washington area). . . . **Edward W. Wendling**, **KRKC**, P.O. Box 625, **King City, Calif.** 93930, needs singles and albums. It's an **MOR** station that plays many Top 40 singles, usually before the Top 40 stations get around to playing them. . . . **Russ (Russ Carter) Wilkerson** has moved from **WVMO**, **Monroe, Mich.**, to **WGEE** in **Indianapolis** and is doing morning drive. . . . Note to **Richard (Rich Shaw) Priem:** Thanks for the letter. I appreciate information like that. And your thesis idea sounds good. **Jim Stutzman** is now with **WRFM-FM**, **New York**, hosting a 6-midnight show. He'd been with **WJAS** in **Pittsburgh** the past couple of years. This is his second stint with **WRFM-FM**.

Better get another cup of tea: this column has a long way to go yet. . . . **Jim Michaels** has left **KIOA** in **Des Moines, Iowa**, to join **WMIN** in **Minneapolis**. Replacing him as **KOIA** music direc-

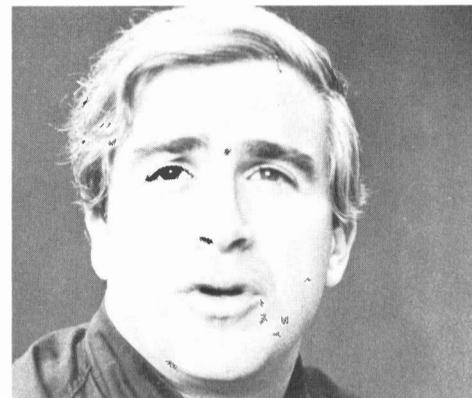
(Continued on page 58)

SAN FRANCISCO TODAY:

Groups Seek \$ Not Love



The Youngbloods energize a Berkeley folk audience.



Brian Rohan:
musical lawyer.

By Geoffrey Link

Creativity or commercialism? That question has plagued the San Francisco rock scene since Jefferson Airplane received \$20,000 front money for signing with RCA Victor. Previously, the problem centered on the bands vs. the record companies, artists vs. "exploiters."

Recently the situation has taken on a new dimension. As the band population continues to explode in the city, San Francisco is evolving into a budding music capital. A superstructure of commerce is being erected on the firm foundation of creativity the artists had already laid down.

San Francisco finally has a recording studio industry that can compete with other cities; record production companies like Studio 10, Parasound, North Beach Productions have sprung up; independent producers such as Milan Melvin, Frank Morin and Michael Sunday are developing; Mercury's office here, a little over one year old, has signed 20 groups so far; for the first time there are three regularly operating rock dance-halls and several small clubs like the Rehearsal Cafe and Ribeltad Vorden have joined existing rock nightclubs in the area.

Michael Phillips, vice president of the Bank of California, a year ago estimated the value of San Francisco's hard rock scene at \$10 million and he predicted that by the mid-1970s it would be the fourth largest industry in the city.

"Everything seems to be moving along," Phillips believes. "I'll stick to my predictions. If we're on a standard growth curve, the scene will double in about three years. The musicians are still coming, the recording studios are here. All the seeds are planted. By 1972, there will be a \$20 million volume of music business here — not including record sales."

"This city is where Nashville was 10 years ago," says David Rubinson, head of Bill Graham's Fillmore record label. "Everywhere you go you bump into someone who sings, writes or plays music. No community in the country has the potential San Francisco has."

The migration of groups to the area has continued. Members of

Atlantic's Crosby, Stills, Nash and Young have moved here, RCA's The Youngbloods are here, so are Michael Bloomfield and a coterie of his musician friends. And for every established band under contract to a major label, there must be two dozen others struggling for recognition.

Yet much of the original excitement is gone. The Haight-Ashbury has long been buried, and with it the geographical center that made the rock scene here communal. A feeble attempt to bring it all back home backfired this summer as threats of violence from "street people" caused music leaders like Graham and managers of the Grateful Dead, Jefferson Airplane and Quicksilver Messenger Service to call off the Wild West Festival that the promoters hoped would be a catharsis of the commercialism and lack of community everyone seemed to feel.

Insult was added to near injury soon after when the Light Artists Guild threatened to strike both Fillmore West and Family Dog at the Beach for higher wages. A meeting at the Family Dog ended with Graham storming out, swearing he would not open another ballroom after he is forced to vacate Fillmore West to make room for a Howard Johnson motel. Now Graham has a reprieve until April 1, 1970, and no longer will commit himself to leaving the ballroom scene. "I might change my mind," he admits.

Chet Helms' Family Dog is open seven days a week and each Tuesday there is a meeting of a community group, The Commons, where bands, light artists and community members plan weeknight events for the Dog. Helms still handles the weekend shows, but he is putting more variety into a once straight rock 'n' roll format. A Hell's Angels trio, folksingers and guru types such as Alan Watts have been added to the bills.

Of major importance to the city's development of music professionals is the series of free seminars in all facets of music and recording which David Rubinson and Fred Catero are conducting. Several hundred students have been learning about copyrights and sound mixing at the seminars. Rubinson plans to record some of the new groups which have been developed through the seminars and release them on a budget priced album for one of his two record labels.

Brian Rohan, the "rock 'n' roll barrister," who represents many of the city's leading groups, has seen the transformation from pure "love" to professionalism. "At first we went through a stage where record companies were coming here to pay exorbitant amounts of money for groups. Now the kids are interested in the performance of the record company. Managers are getting much more realistic and businesslike. The city has developed a better run music industry.

"Musicians are not as paranoid today about record companies; they're more willing to give a record company a fair shake. They will go into the studio and get out. We've had some of the most expensive albums come out of this town. The kids would never let anybody produce them. Now they're working with producers. The groups are more interested today in cooperating with the record companies."

San Francisco oriented musicians "can't seem to get into a groove with the hypers from Los Angeles," Rohan continues. Dope continues to play a background role in the music business. "Grass alters your time perspective," Rohan says, "and I think one reason kids are in the studio so much is they're stoned so much."

Bob Sarempa, who runs Mercury's office here, believes, "The artists have realized the importance of being commercially successful—that it's the only way they're really

Stills, Crosby and Nash record their next LP.



Billboard photos
by Eliot Tiegel

going to get their musical message across. There is a much more professional approach all the way around. They've learned how to get what they want onto record, yet have retained that San Francisco feeling and been able to say what they want.

"The Industry understands San Francisco better and I think San Francisco understands the industry better."

Mercury entered San Francisco last year with a flurry of signings, but recently has become more selective. Only four new acts have been put under contract in the past nine months, Sarempa said.

Another area of growth has been with independent production companies. There's Tom Preuss' Studio 10, a "developmental studio" for new bands like Leon's Creation, Day Blindness and Karl Richey, all of which have gone on to record LP's at Columbia Recording. Parasound Productions, headed by Bernie Krause, does much work on film scores, TV and radio commercials as well as Moog music for groups. David Rubinson is producing the Chambers Brothers, Taj Mahal and It's a Beautiful Day for Columbia. Golden State Recorders has a demo label called Golden Soul for which it has recorded local soul groups like the TCBs, Wally Cox and the Real Thing and Jesse Cowan.

And Al Kramer, manager of the Flamin' Groovies, reopened the old Fillmore Auditorium the end of September. By generally booking only one name band and with a Wednesday night audition similar to Fillmore West's Sounds of the City shows, the old Fillmore offers newer groups another much-needed outlet for exposure.

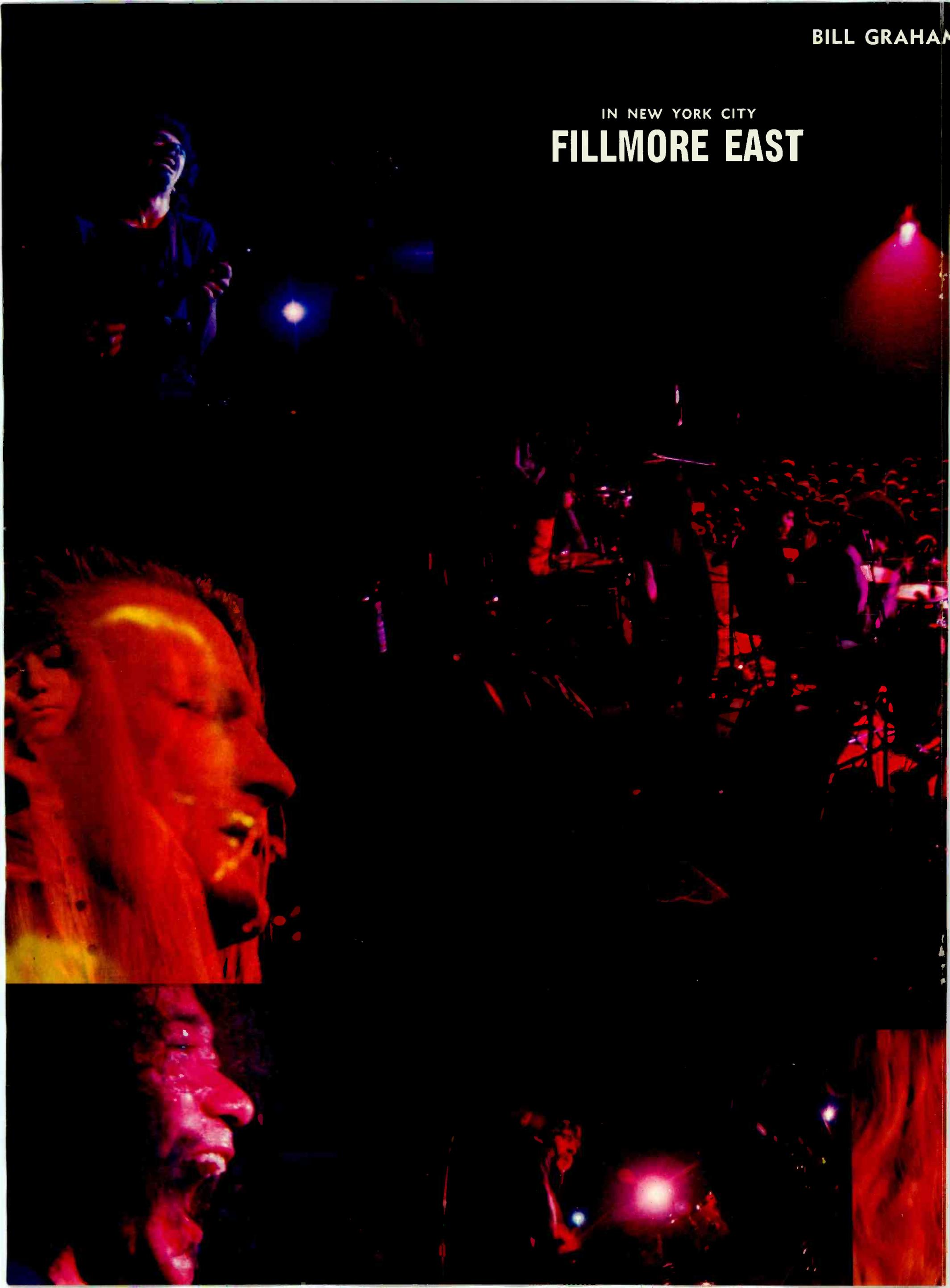
While Helms says that Family Dog, which seems to typify the city's hip faction, is searching for "new forms," he also admits he is much more of a businessman than most people think and that Family Dog's \$7,000 loss will soon be wiped out.

"I'm a businessman," Bill Graham says, "and the name of the game is draw." So he programs big name bands and goes about his business. Yet Graham seldom turns down a sincere request for help, whether it means a benefit or lending a ladder to his competitor Kramer.

In San Francisco, the line between hipness and business is frequently blurred.

BILL GRAHAM

IN NEW YORK CITY
FILLMORE EAST

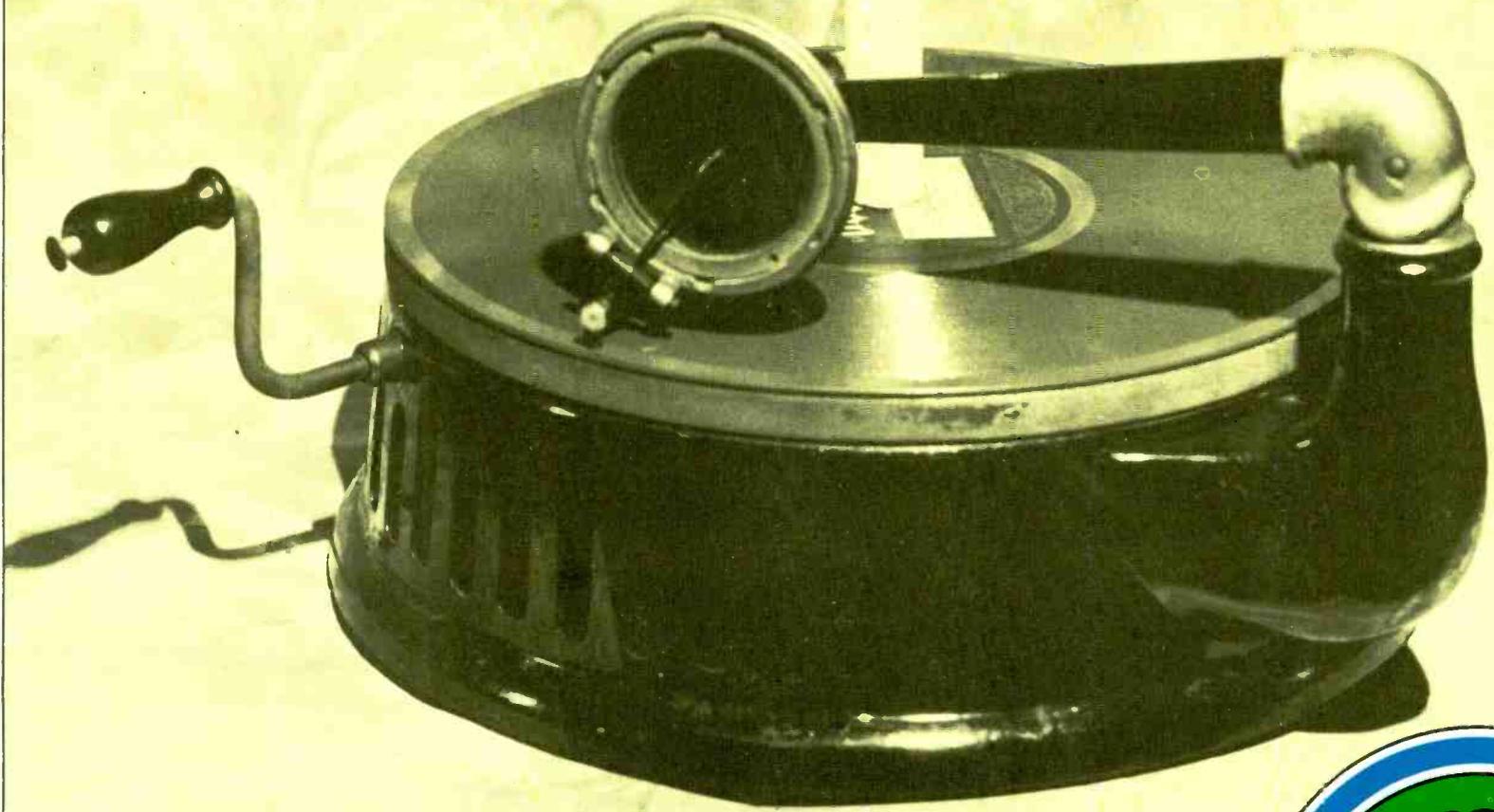


A PRESENTS

IN SAN FRANCISCO
FILLMORE WEST



Photographs by Jim Marshall



Just One Year Old &...

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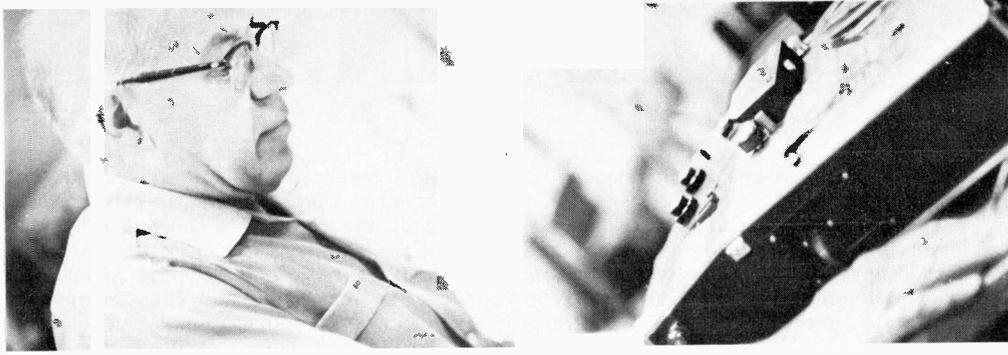
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Harry McCune Sr. tests a new tape machine.

Screaming guitars, distorted fuzz tones, shouting voices, blasting drums, ear shattering crescendos: they are no longer considered anathema to Harry McCune Sound Service.

"For years we all fought the rock musician, but now we've learned to live and work with him." Mort Feld, vice-president and general manager of the 35-year-old company, explains this new philosophy in the company's offices as the sounds of "testing, testing" filter out of its workshop.

Testing, testing is the key phrase at McCune, which has become totally involved with rock music and is a leading specialist in presenting rock concerts in large facilities—indoors or under the stars.

Distortion and feedback always represented unwanted conditions to soundmen. Today, Feld continues, they are conditions which can be met and worked with. "Like other sound system companies we had opposed the rock musicians. We didn't understand their high levels and distortion. Then sometime before the Monterey Pop Festival, we stepped back and decided to look at what they were trying to say. All we are translators of what they are trying to say. Then when we were on the way of solving problems of working with rock musicians, we no longer started our conversations with: 'Now you guys have to turn your pots down in order to get good sound.'"

The company set its engineering staff led by Bob Cavin to the task of analyzing its equipment and determining how modifications could adapt the amplifiers, speakers and control panels to complement the sounds of hard driving rock music.

McCune was hired to set up the sound system at the now famous Monterey Pop Festival two years ago. "That's where we learned everything," Feld says. Equipment in use during the festival was modified on the spot to allow the "translator" to shrug

McCUNE SOUND Turned on by ROCK

off his frustrations. When the McCune crew returned to San Francisco, it began modifying all its equipment to meet the severe punishment rock groups put sound systems through.

As a result of this experimentation, McCune is now called upon by scores of rock bands to travel with them on the concert circuit. Before Monterey, engineers like Harry McCune Jr. were traveling with the Tijuana Brass and Abe Jacob was traveling with Peter, Paul and Mary.

Thirty-five years ago, Harry McCune Sr. charged \$3.50 to provide a one mike and two speaker amplification system. Today, the company charges from \$250 to \$1,400 for a job involving complicated sound systems.

McCune uses heavy duty 100-watt amplifiers and special monitoring systems for musicians to hear themselves on stage. The soundman, or mixer, often becomes the "seventh man in a six man band." He has to have an understanding and appreciation of the music he is amplifying. As a result of its experimentation, McCune now mikes a drum set with four to six pickups—a situation Feld says was unheard of 10 years ago.

McCune modified its equipment (a trade secret Feld wishes not to reveal) to handle tremendous overloads generated by voices singing right on mikes plus the loud dynamics of the instruments themselves. "Sound equipment can't take these tremendous overloads so it distorts. We had to modify our Altec amplifiers and speakers and Shure microphones to meet this condition.

"We have learned that artists have to hear each other and we have had to learn that they need equipment to hear each other. Soundmen always fought that because feedback equalled distortion. So we developed special mixing equipment which allows us to decide which mike to feed back to the artists. It's a separate mix, so the groups can hear things which the audience doesn't."

Mixer Abe Jacob, for example, presently on a tour with Peter, Paul and Mary, carries nearly 2,000 pounds of equipment with him. He has an Altec 1567 mixer modified for overload. McCune's basic sound system of amplifier and speakers is based on reproducing the high end signal with a multi cellular, multi directional horn.

This form of speaker can be aimed at an audience area where sound can be absorbed by soft "bodies." "We minimize the sound aimed at flat back areas," Jacob explains.

Reproducing music on a flat outdoor field is the toughest kind of assignment. "Trying to push sound 1,000 feet and have impact at the rear of that area is tough," Feld says. "We ask festival promoters to look for areas with a natural rise." (McCune has since Monterey, worked such festivals as Sky River near Seattle, the Gold Rush Festival near Stockton, Calif., and the Seattle Pop Festival.)

McCune rents its equipment to musicians. "If all the equipment came back at the same time," notes Feld, a 26-year veteran with the company, "there'd be no room to house it all. It's been that way for the past two years."

Engineer Abe Jacob in a "check out" stance.



NOVEMBER 29, 1969, BILLBOARD

Studio, Studio, Where Are You? EVERYWHERE!

Bay Area bands, which not long ago had to travel to Los Angeles or New York to get the sound they wanted, can stay at home during recording dates now that San Francisco studios are catching up to their counterparts south and east.

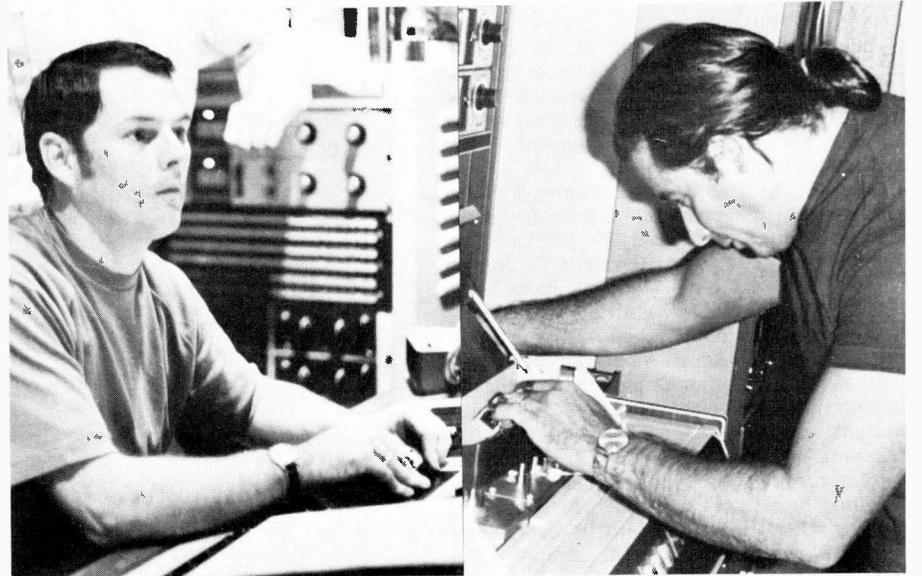
A recording studio industry is burgeoning here at the rate that almost matches the influx of bands. Eight major commercial studios—four of them less than a year old—are now in the area. Four have 16-track machines and two others plan to go to 16 in the next few months. Prices vary, but 16-track usually runs \$90-\$95 an hour and 8-track \$65-\$70.

"The recording scene here is just beginning," comments Richard Olsen, general manager of Pacific High Recording, among the first to go to 16-track. Pacific High, until a year ago, was but a 3-track setup in Sausalito owned by Peter Weston. Since then PHR has been used to record Sly and the Family Stone, Country Joe and the Fish and the Charlatans.

Now Weston is in the running with Coast Recorders, Wally Heider Recording, Golden State Recorders, Columbus Recording, Pacific Recording 20 miles south in San Mateo, Sierra Sound in Berkeley and Mercury's new 8-track studio in the city.

Coast Recorders, which recently acquired Commercial Recorders here and is part of United & Western Recorders in Los Angeles, moved into a renovated warehouse on September 9 with one 16-track and two 8-track machines. Coast anticipates a final investment of \$1 million, according to Mel Ryan, general manager.

Soon to switch from 8 to 16-track is Golden State, which lost Quicksilver Messenger Service. Quicksilver recorded their "Happy Trails" LP on Capitol at Golden State but have logged around 400 hours so far at PHR on a new album.



Russ Gary (left) mixes a session; Fred Catero adjusts his recorder.

"I lost some accounts, like Quicksilver, because I didn't have 16-track," owner Leo de Gar Kulka admits. "We are getting ourselves back into modernization so we can give our customers what they demand."

Sierra Sound in Berkeley handles much of the work across the Bay and though it now has but one 8-track, Sierra plans to go to 16 in a few months and expand to accommodate a second studio, according to Pete Seplow, chief engineer.

Fred Catero Sound is a new entity on the peninsula. Catero is a former Columbia Records engineer from New York who has joined Bill Graham and David Rubinson in setting up a studio at Pacific Recording in San Mateo. Catero Sound, which is associated with the Fillmore Corp., is leasing Pacific Recording as the home studio for all Rubinson's projects.

The principals of Pacific Recording can use the facility whenever there is no Rubinson-Catero activity. Owner Paul Curcio and manager Bob Liotta are adding \$200,000 in equipment to the facility which Rubinson and Catero have requested.

Catero, Columbia Records first long-haired engineer, speaks of the studio's most important feature being the existence of "the right vibes." Elated over not having to hassle with any engineers union, Catero believes unions can stifle the creative process. There are too many engineers who are willing to halt a session because it's lunch time even though the artist is close to having his performance down pat, Catero feels.

Catero and Rubinson are unusual in another sense: they listen to the music they record at low levels in the control room. "It has been proven that the louder you listen the less accurate is your ability to judge pitch," says Catero, a sound engineer for 20 years. "The louder you listen, the less is your ability to judge volume level relationships."

On playback, the two turn the volume up, but they hear their efforts at a low level more typical of a person's living room than a recording studio.

McCune Recording Studio, which opened last August, is a "tuneable room" in which panels can be moved to expose soft or hard surfaces. Don Geis, formerly with Coast Recorders, heads the operation. The studio is built for both audio and visual effects. Large TV lights are hung from the ceiling and a second control room for closed circuit TV is being constructed. The room and its 8-track equipment has been used mostly for demonstration disks by unknown acts who generally look to the engineer for guidance, states Geis.

At Mercury, two 8-track studios have finally been completed in the building the company leases. Bands rehearse in the rooms when they're not in use. Mercury's large studio can hold 40 musicians. "We need rehearsal space as much as we need studios," says Bob Sarempa, the top company official. George Horn is his chief engineer who has been overseeing the construction of the two studios which will eventually have 16-track equipment.

Wally Heider's studios are all 16-track. The Filmways company opened in March and has been doing booming business. The largest room, studio A, will be completed next month. Frank DeMedio designed all the facilities. The two story building in the downtown section of the city has complete mastering capability. Three engineers handle all the mixing, Russ Gary, Mel Tanner and Bud Billings. Studio C, in which Crosby, Stills, Nash and Young rented time every day during October, was built as a "dead room" explains engineer Gary. "We build them as dead as possible and then liven them to our needs."

It's becoming a sound business to open a studio in San Francisco.

FANTASY'S Future Spelled EXPANSION

By Eliot Tiegel

There are no fantasies about the future for San Francisco's leading record company. After 20 years of existence, Fantasy is in the chips, the pop chips, mind you, and the future portends growth in a number of areas, all thanks to the cash flow generated by the fantastic success of Creedence Clearwater Revival.

Having just completed the biggest dollar quarter in its history, Fantasy is constructing new offices in Berkeley, plans building a record pressing plant and tape duplicating factory, and will broaden its repertoire coverage into areas never associated with the Fantasy/Galaxy name.

The \$1.5 million headquarters is planned for an April 1970 completion. The building will have three 16-track studios, full mastering facilities and three rehearsal halls. And artists will not be charged for studio time. "There will be no pressure in our studios," boasts president Saul Zaentz. "We won't charge studio time against an artist's royalties because we figure that as a cost of doing business. I've always felt that a record company shouldn't charge for studio time if it has its own facilities."

Fantasy will additionally allow artists to use its tape equipment at no charge for rehearsal purposes. "This is one freedom they'll have," adds Zaentz. Another feature will be a special night door allowing acts to come into the complex when they need to.

Adjacent to this facility, Fantasy plans constructing its pressing plant-tape duplicating factory sometime in 1971. "Our volume has been so fantastic," boasts Zaentz, "that we have a lot of plans."

These plans involve starting an educational division in conjunction with the Pacifica Foundation, which operates non-commercial radio stations plus launching a budget line for classical, jazz and pop product.

Zaentz explains the move into spoken word recordings as filling a need for "intelligent historical albums." Al Bendich, Fantasy's legal vice-president, is overseeing this expansion department. Among the first projects are albums on the student movement and the black perspective. Mario Savio, the former firebrand leader of the free speech movement at Berkeley, is producing the student movement LP. The brunt

of the material will be drawn from radio broadcast tapes provided by Pacifica, which operates KPFA in Berkeley; KPFA in Los Angeles and WBAI in New York. Original music will be inserted into these documentary-type albums.

The series will also cover such study topics as civics, political science, drama and poetry.

Fantasy plans releasing its as yet unnamed \$2.98 budget line in the first quarter of 1970. Jazz and pop product will be sprung from the catalog, with classical product being developed from Musicdisc's library of 400 albums. "We will also record new classical works," adds Zaentz, "like works by small groups which have not been done before." Ed Bogus, a former violinist with the Oakland Symphony, is working on the development of the classical fare. Zaentz envisions 24 classical albums next year. His reason for entering the classical field? "We want to be a total record

company, not just one which releases rock or jazz products."

Despite this all encompassing view, Fantasy's first million selling group is Creedence, whose "Bayou Country" and "Green River" albums have each moved 1 million units apiece. Noted for its strength in the jazz idiom during the 1950's, Zaentz says "a jazz album that sold 50,000 copies was a hit, although we did have some that approached the 200,000 mark."

Zaentz took over the company from the Weiss Brothers two years ago. The current fiscal year is by far the greatest in the firm's history, Zaentz claims, with the current fiscal quarter four times as strong as any previous similar period.

Although there have been numbers of small companies formed around the Bay Area during Fantasy's 20 years of operation, Zaentz jokingly classifies Fantasy as "being up at the top and the bottom of the ladder in San Francisco."



On the move—Fantasy executives Al Bendich and Saul Zaentz.

As a result of the national acclaim for Creedence, from five to 10 acts a week drop by the company's Oakland offices to audition. Fantasy's policy is to be super critical. It has only recently signed up Clover, a rock band and the Congress of Wonders, an improvisational comedy trio.

Despite its success, Zaentz is not building up an a&r staff. He feels the performers themselves know what they want to do, and he doesn't cater too kindly to producers infusing their own personalities and ideas into a group's sound.

Still, Ray Shanklin is Fantasy's staff soul producer for Galaxy, Fantasy's commercial blues label which maintains a small roster of artists. Fantasy also distributes soul product from two outside companies, Soul Clock and Boo.

The move to Berkeley next spring will be the fourth time Fantasy has been anchored in the Bay Area. All the Fantasy executives (there is a payroll of 15) plus Creedence live in Berkeley. "There's a tremendous talent pool in Berkeley," says Zaentz. "Culturally the environment is excellent." Also excellent is the 20-minute drive to downtown San Francisco where recordmen gather to gossip and booze.

Although there are other record companies trying to cull success in San Francisco, like Mercury and Fillmore, Zaentz doesn't know what their impacts will be. "I don't even know what values we are to the city," he remarks. Zaentz feels the lack of record industry professionals in San Francisco is the reason for the dearth of record companies in his territory.

Fantasy's domestic product is handled by 31 distributors plus Liberty/UA in England. Over half of these U.S. distributors have handled the Fantasy line for over 10 years, indicating a strong loyalty association.

Do people have a new image of Fantasy now that its name is associated with top 40 charts? Zaentz doesn't believe Fantasy has any image. "Our non-image is our image," he says. "We go day to day and we answer questions as they come up." Adds lawyer Bendich: "It's pragmatic rather than programatic."

Whatever it is, Fantasy/Galaxy is a big fat cat where profits are turning the future sparkingly bright.

CREEDENCE Supports Old Rock SOUNDS

By the time Jefferson Airplane signed with RCA at the end of 1965, it was clear that a new sound emanating from San Francisco would soon be on its way up the charts. For lack of a better name, it was tagged acid rock and it held sway in the pop music scene for three years.

Recently, however, another sound has come out of this area. The British call it delta rock; Creedence Clearwater Revival considers it just rock 'n' roll.

Emerging from a decade of obscurity and dues-paying, Creedence this year has grossed over \$1 million. In the last nine months, they have appeared on five TV specials and earned six gold records, including two No. 1 singles and two LP's that topped the chart—almost as many as the rest of the San Francisco bands have done in four years. But, then, aside from geography, Creedence isn't really part of the San Francisco rock scene—and never has been.

"We never identified with it," says John Fogerty, lead guitarist, singer, songwriter and producer for the band which joined Fantasy in 1964. Fogerty was away in the Army when acid rock started happening here. "Also, we weren't part of that kind of music. It seemed like we were on a different road going in a different direction."

As the acid rockers rolled along the high road, Creedence was headed back into the past they remembered as teen-agers sequestered across the Bay in suburban El Cerrito: Carl Perkins, Screamin'

Jay Hawkins, Bobby Darin, the Penguins, Elvis. "I was too busy glorifying the people I dug rather than experimenting with new things," Fogerty recalls.

It was April 1959 when John Fogerty and drummer Doug Clifford decided to form the Blue Velvets. They got Stu Cook, a classmate at Portola Junior High, to play bass and John's brother Tom, four years older than the others, was lead singer—when he wasn't with some other band. A year and a half later, they cut a single for Christy Records called "Beverly Angel" that sounded like the Penguins—but five years late.

"It was the first indication, even though it was really subconscious, that we like old stuff better than new stuff," Fogerty says. Creedence has continually capitalized on the big beat and simple lyrics of early rock.

After a series of stiffs for Orchestra Records, the Blue Velvets went to Fantasy, then mainly a jazz label based in San Francisco, and recorded several tunes as the Golliwogs, a name the pre-Zaentz management surprised them with by putting it on their first record.

Everything Fogerty and friends recorded through "Suzy Q" was original. By the time they were out of high school they had as a band logged more than 2,000 hours in the studio and Fogerty, who occasionally had worked as a sideman for other groups, had twice that.

After Zaentz took over Fantasy in September 1967 and moved it

to Oakland, the Golliwogs became Creedence Clearwater Revival and finally, in early 1968, started playing in San Francisco after eight years of working fraternity parties and small East Bay clubs for \$10 apiece plus all the beer they could drink.

"I was afraid of San Francisco," Fogerty admits. "We'd been so bad for so long." Creedence opened at a foundering (now defunct) club in North Beach called Deno Carlo's and started to build a following.

"That was something I never thought we'd do," he continues, pulling at his bushy mutton chop sideburns. "I thought we'd have hit records first. I'm really glad now because it isn't just 'cause we happened to hit a certain sound or a record was a fluke that made it."

It was "Suzy Q" that attracted an audience even then beginning to be jaded by freak rock. Creedence wanted to go back to the roots before blossoming into a new sound.

"We did old songs and they sounded like old songs. We didn't take 'High Heel Sneakers' or 'Spoonful' and freak it out. So much of the rock now is almost synthetic, almost contrived. The old sound isn't something you can improve upon. Technically, yeah, but the performances on some of those records are just tremendous. I think that was the key to why, when we did an old song, everyone noticed."

The tape recorder spins, picking up a voice remarkably soft. The harsh tones on disk seem to belong to a blackman, rough and exciting

as if he had played the blues all his life. But John Fogerty isn't a blues singer ("we have a blues sound, but it's rock 'n' roll music we're playing.") In fact, he's only been singing half the time the band has been together.

"I was even ashamed of singing. I didn't want to open my mouth," Fogerty says. Then he spent two weeks during the summer of 1964 in Portland, Ore., with another band that had no singer and he gained confidence. He returned and the Blue Velvets started playing fraternity parties at a Berkeley club called the Monkey Inn on weekends for a year and a half.

"That's where it happened," Fogerty recalls. "There was all this beer and cigarettes and not really caring if it hurt. I'd sing sometimes till I'd turn white. It was like after you'd run a mile straight uphill."

There was no public address system so he raised his voice to a key above the music and just shouted out the words. "I used to get sore throats, but after awhile there was a power there that I didn't know I had, I began to hear a sound so I began to try songs that would go with that. 'Hully Gully' was one of the first. I could just shriek that out."

Except for their initial success with "Suzy Q" and "I Put a Spell on You," Creedence's material has primarily consisted of songs written by John Fogerty—new songs that sound old. Songs like Fogerty's generation was weaned on but apparently never got enough of.

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LABELS' NEW ATTITUDE:

Cautious With 'Pop/Hippies'

"We all signed a lot of acts. Then we had to digest them, and then you find out you can only work with so many. Everybody's just become much more concerned with salability."

Salability, not just recording music for music or the group's sake. The speaker is Bob Sarempa, who directs Mercury's San Francisco office.

A more hardened attitude, tinged with a greater feeling of reality, permeates the city's recording industry, small, but becoming more professional and polished by the very nature of the people who are surviving and bringing their expertise to this city veiled in grayness and marijuana smoke.

Perhaps a tipoff to Mercury's own position in San Francisco is the nature of Sarempa's talent scouting trips. No longer is he confined to the Haight Ashbury, but he now travels to Seattle, Redding, Sacramento, Portland. With Mercury's San Francisco office taking over the creative role in California from Los Angeles, there is a greater concern for covering the total West from the Bay City.

Mercury's San Francisco office is devoid of any staff producers. One year ago there were two, but they all split to record lots of artists, not just those assigned to the Mercury family.

"People here are more musically together," says Sarempa. "They're even using sidemen on their dates." One new Mercury act, Trakstod, a quartet from Sacramento, added horns and strings for its debut LP. "Side instruments are available and we're starting to use them," notes Sarempa.

Artists falling under Sarempa's critical eye include Mother Earth, now living in Nashville, but still maintaining an umbilical cord relationship with the California office; Eric Von Schmidt (from

Sarasota, Fla., who cut his first LP for Smash in North Hollywood); Blue Cheer, now reformed as a quartet; Trakstod; Tongue and Groove, Sir Douglas Quintet, Prince Albert and the Cans, Joyce Dunn, Sherwood, Harvey Mandel, Linn County, Steve Miller, Richard Twice, the Mystic Moods Orchestra and Link Davis Sr. (from Louisiana).

On other fronts: Columbia, which started off with sour Moby Grapes (there are still people in town who remember the giant Moby Grape hype which never caught on), has finally struck paydirt with Janis Joplin and Santana. RCA's Youngbloods, after moving from New York, are a dynamic band, with Warner Bros. still sticking with Canned Heat and Capitol with Quicksilver Messenger Service. Epic is promoting the Flamin' Groovies and Imperial has Thomas and Richard Frost, who have hit the singles charts.

Arhoolie, the folk music specialty firm, continues its quiet ways, although this year it worked on a major blues project with Blue Thumb. Owner Chris Strachwitz helped Blue Thumb put together the recently released "Memphis Swamp Jam" LP of performances by a host of ever-green Southern blues musicians who appeared at the Memphis Blues Festival.

The record company scene is dominated by Fantasy's phenomenal success streak with Creedence Clearwater Revival, a home grown product, not an ersatz brand which migrated here from some other chilly climate. (Or as the musicians say, a place with "chilly vibes.")

The "vibes" in San Francisco are ringing gloriously for David Rubinson, who is putting together a full program of recording activities for his Fillmore and San Francisco labels. Rubinson is the city's second experienced producer to migrate here, only his approach to music is a bit more realistic than that of Erik Jacobsen, who formed Sweet Reliable Productions two years ago, and has hardly made any impact at all. Jacobsen, who gained success by producing the Lovin' Spoonful, was originally set up by Warner Bros. but those exclusive financial arrangements have since been modified.

Things have generally been quiet with Jacobsen and Warners, although he did release an LP by the Blue Velvet Band last August, produced vocalist Norman Greenbaum's debut LP on Reprise and co-produced the Fifth Ave. Band with two former members of the Lovin' Spoonful.

Last year Jacobsen admitted he "worked slowly." That is not the case with Rubinson, who has been in San Francisco since last March. He has already produced albums by Aum, Elvin Bishop, Cold Blood, Lamb and is moving into the folk and classical fields.

"This city has the greatest creative potential of any city in the country," Rubinson feels. "New York is a stone fossil because there is no place to play, no place to make a mistake. Local bands can be kept working because of the local clubs which ring the city. The colleges here are the bedrock of the LP buyers, so we have youth all around us."

As to the lack of a&r offices for major companies, Rubinson has a one-word answer for that quandary: "stupidity." "Record companies haven't moved in here because they're stupid. A company needs an a&r man, an art director, lawyer and promotion man and it's in business. Just starting a publishing company in this city could produce a profit.

"My objective," Rubinson explains, "is to be self-sufficient with my labels. Can San Francisco become self-sufficient? Up to now record companies have been signing acts and taking the money out of the city. I'm going to try to bring the money back. All recording art, photography and lithography will be done here."

Although he's mostly been associated with bands like the Chambers Brothers, It's A Beautiful Day and vocalist Taj Mahal, Rubinson plans to record a series of classical works. He will cut box sets on the art of the fugue and the Goldberg Variations with Margaret Fabrizio on synthesizer. He also plans to record concertos for electric guitar and orchestra plus works by such contemporary composers as Steve Reich, Terry Riley and Lamont Young. Rubinson is planning to record the Richmond Symphony with It's A Beautiful Day, one of several acts he produces freelance for Columbia.

"Record companies are afraid of decentralization," Rubinson says sternly. "But the future of the business is not having an a&r man sitting in New York listening to tapes sent in."

Sending tapes to companies outside of the city sounds attractive to Tom Donahue, underground radio's portly paternal figure, who started North Beach Productions last April when he left KSAN. Donahue has been recording two local rock bands, Fox and Fast Bucks, and an English group, Silver Metre. Fast Bucks will have a single on Kama Sutra this month. In conjunction with his production firm, Donahue has launched two publishing companies, Tartunes (for Fast Bucks's efforts) and Ant Palace for general music publishing.

Donahue is also preparing a four-hour radio show for syndication. He is also preparing a series of one-hour TV shows presenting artists "In Concert" in association with National General Corp.

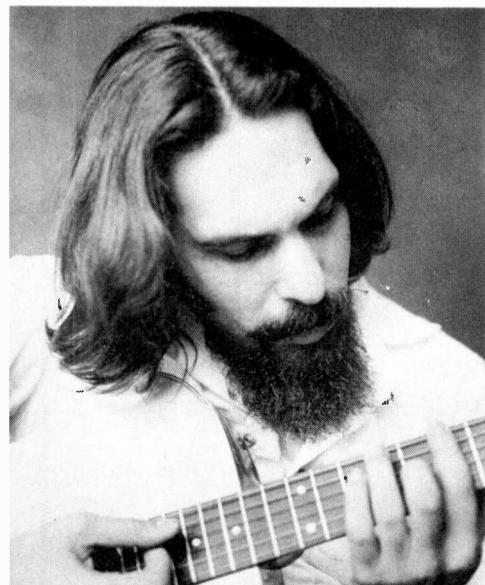
Also entering the production field is Studio 10, formed eight months ago, which has begun releasing albums in the Bay Area. Tom Preuss, 30-year-old founder of the studio, has three albums in release on his Studio 10 label by Leon's Creation, Day Blindness and Karl Richey. The studio was opened as a facility for beginning bands. After expenses, the company receives half of the net profits with the artist, Preuss says.

Leon's Creation is a seven-piece band led by organist Leon Patillo. Day Blindness is a male trio and singer Karl Richey has a featured role in the local version of "Hair." Studio 10 is launching its record label with a small press run on albums and single material.



Mercury's Bob Sarempa.

Fillmore Corp. SPREADS Its Branches



The Fillmore Corp., says Bill Graham in one of his more poetic moments, is like a tree. "Everything we've gotten into has been a branch" growing out of Fillmore West ("the heart of it") into record labels, a management and talent booking agency, a recording studio tie-in, and soon into television and film production as well as presenting shows in major concert halls outside the city.

All of this has been within the past year and represents a significant factor in the growth of the music industry in San Francisco.

Once Graham had opened Fillmore East he could manage bands and assure them of exposure on both coasts. So, with attorney Brian Rohan, Shady Management was formed. Right now, it represents Santana, Cold Blood, Aum, Sanpaku and Elvin Bishop. Graham takes only a straight 10 percent instead of the usual 15-20 percent. "We don't need that profit," he says.

He's right. Fillmore Corp. has much more going for it than that. There's his Fillmore and San Francisco labels, product distributed through Columbia and Atlantic, respectively, with ex-Columbia producer David Rubinson heading the operation. Already Aum and Elvin Bishop have put out Rubinson-produced LP's on Columbia and Cold Blood will soon be out on Atlantic. And there's Fred Catero Sound, run by the former Columbia engineer of the same name. (See recording studio story.)

And now, an as yet unnamed branch of Fillmore has been set up to produce big name acts in large concert halls. Paul Baratta, Graham's right hand man since the old days at the Fillmore Auditorium, will be in charge.

The Rolling Stones shows in San Diego and the Oakland Coliseum early in November were the acid tests, so to speak, though Graham earlier this year put on a Doors concert at the Cow Palace and produced a major Jefferson Airplane date in Toronto last year. Graham expects to get the operation into full swing in January and has hopes of booking such heavy draws as the Band, the Who, the Airplane and Crosby, Stills, Nash and Young. The new venture, however, will not present shows

David Rubinson concentrates on a melody.

in cities like Los Angeles, "where there already are good promoters," Graham says.

Then there's the film production company he's hoping to branch into. Graham has secured option on a screenplay, "Please Feed the Guerrillas," by Oakland writer Robert W. Goldman—the story of the takeover of a small town by young revolutionaries.

Though plans are still indefinite, Graham has sent copies of the script to prospective actors. "The entire cast, as much as possible, should be rock 'n' roll stars," Graham says. So Grace Slick and Jim Morrison are among those that have been sent the script. For the part of a 50-year-old man, Graham sent a script to Lawrence Welk.

Again, still being negotiated, is a television production company to try a new concept in pop music TV shows: presenting an artist, not just a hit song. "A guy like John Mayall should be able to play 10-20 minutes," Graham feels. "I don't agree that a statement can be made in two-three minutes. We want to get across the music of the man and what makes him tick."

Graham is pessimistic about a network allowing the freedom he demands. "We want to retain the right to say who goes on the show. If we get good dollars from a major company but lose the reins, it defeats the whole purpose." So Fillmore is now negotiating with National Educational Television about a series of 13 one-hour programs.

Graham has developed much new managerial talent within his operation and he says personnel is the key to Fillmore's expansion. Baratta, a former baby furniture salesman and, like Graham, an ex-actor, is a prime example. "Paul can book a show as well as I can," Graham says.

Graham is reluctant to reveal what Fillmore Corp. is worth, but one report has it that Transcontinental Investing Corp., the conglomerate that bought Sol Hurok, offered \$4 million for it. If Fillmore's many branches begin to bear fruit, and there's no reason to think otherwise, there is potential for much more than that to be made. Yet Graham protests he's not just in it for the money. And there's something about the way his eyes hold you in a fixed, hard look that makes you believe him.

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Don Sherwood Plays Music On Television

Don Sherwood, San Francisco's unpredictable disk jockey, has done it again. He's left the safe womb of KSFO, the all powerful AM station AGAIN and is now broadcasting early mornings on a UHF television station, KBHK, channel 44.

It may sound kookie, for someone to leave a top rated AM station to go into something as uncertain as early-morning UHF television, but Sherwood is known for uncanny, unexplained antics.

Channel 44, owned by Kaiser Industries, invites San Franciscans to "listen to Sherwood on TV." The show is neither pure TV fare nor pure radio converted for a TV camera. It is a hybrid of Sherwood appearing on camera to try to tell jokes and sell products (many of his radio advertisers shifted right along with him to the dark confines of wake-up UHF), plus playing music. When a record is played the screen shows an old radio with the numbers 44 inserted where the station dial is with Sherwood's name at the bottom of the picture.

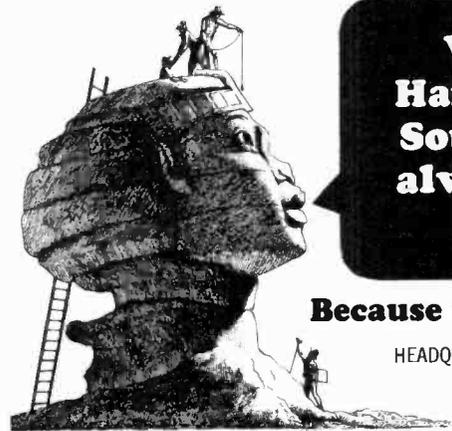
The music is designed for background listening, and so is the show. You really don't need to watch—listening suffices because there isn't anything exciting visually happening. Musically, the

sounds are somewhat dated; i.e., "Sunny" by the Brass Ring; "Wild Flower" by Floyd Cramer; "Look at That Face" by Anthony Newley; "The Sweetest Sounds" by Nancy Wilson; "Loveable" by Vic Damone; "Opus No. One" by Ted Heath. Harry Nilsson's "Everybody's Talkin'" was the only "new" song heard by a recent visitor.

Reading the news on camera in somber, put-on tones, he comments: "I hurt myself when I talk like that." That may not be all he's hurting.

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Interest in 'Oldies' Grows; Record Museum Has 10,000

PHILADELPHIA — When you speak of oldie singles on the East Coast, you're speaking the language of the Record Museum, which operates nine stores in the Pennsylvania, Delaware, New Jersey and New York area. Each of the stores carries, or has access to, 10,000 different oldies.

"We do a phenomenal amount of business in all the stores," said Joe Lorin, district manager of the store here. "We carry

almost all of the singles that have made the "Hot 100" charts since 1950, and we also stock the big hits from 1945 to 1950. In fact, from 1955 on, we should have every single that has been on the Billboard "Hot 100." The stores also carry about 350 current single titles, and when they drop off the charts, they automatically go into the oldies' file.

The store does a tremendous amount of mail order business, according to Lorin. They have radio advertisements on Chicago and Detroit radio, and this accounts for a large volume of orders from these areas. "We do not go into newspaper advertising since we feel radio accomplishes the message we are trying to get across," he said.

The idea for the store started in 1961, and has grown steadily each year. This accounts for the expansion to nine stores. Seven carry the name of Record Museum, while the store in Trenton, N.J., is called the Old Record Gallery and the one in New York City is named House of Oldies. The average floor space for each store is about 60 feet by 30 feet.

After opening in 1961, the store here received publicity from Jay Blabbit, a disc jockey on WHAP. The store still has connections with local stations, since many survey the store to find which oldies are selling the best. The store then furnishes the stations with copies of the records to play.

The most popular oldies now are: "Hey Jude" by the Beatles; "Sad Girl" by Jay Wiggins, a local artist; "What Becomes of the Brokenhearted" by Jimmy Ruffin; "There's a Moon Out Tonight" by the Capris; "Soul and Inspiration" by the Righteous Brothers; "Hang on Sloopy" by the McCoys; "Johnny Angel" by Shelly Fabrares; "Hold On, I'm Comin'" by Sam and Dave; and "My Girl" by the Temptations.

The response from different areas of the country does not surprise Lorin. "We are the only outlet in the country that deals so heavily in oldies. Some stores may carry the top 10 oldies, but we carry 10,000. There isn't anybody else in the country that can touch us," he said. In addition to singles, the store also carries some old albums, such as by the Platters, Elvis Presley or Buddy Holly, but the main emphasis is on singles.

The stores sell the oldies for \$1 apiece, with \$3 the minimum order, plus 50 cents for shipping. Lorin could offer no figures on how much of the stores' business is oldies since the sales figures are not kept on that basis.

He said one of the problems facing the oldies market now is that record companies stop pressing the oldies. "It happens more often than we like to admit that requests can't be filled because the records just aren't available." He said that the store likes to keep at least three or four copies of each of the 10,000 titles they stock. The biggest selling oldies are stocked almost like new records.

Lorin said that he noticed no increase in oldie sales locally since the start of the revival of old rock tunes, although he said business in the Midwest and West Coast area have increased steadily the past few years.



CLEANING CLOTHS. New lint free, disposable cleaning cloths for tapes and records are available from Robins Industries Corp. The cloths, which are actually made of a nonwoven, lintless cellulose material, are conveniently sized for the respective applications. They are discarded when soiled or dry from use, but to ensure cleanliness and storage life, they are individually packaged. Peg packs of 18 disposable cloths list as \$1.65.

Try to Stem Electronics Trade Ban

WASHINGTON, D.C. — An exchange of letters between the U.S. State Department and Britain's Ministry of Technology two weeks ago may have lessened the possibility of a serious nontariff trade barrier forming in Europe against U.S. electronic component manufacturers. The letters followed a meeting that took place in Washington in late October involving officials of the British Ministry of Technology, the Departments of State, Commerce and Defense, and the Electronic Industries Association (EIA), representing U.S. electronic manufacturers.

The U.S. letter, sent by the State Department, indicated that assurances had been given by the British that a so-called Tripartite Accord being formed in Europe had as its objective the harmonization of standards and measurement tests in the electronic components field on a broad and nondiscriminatory basis with participation open to all interested countries. U.S. manufacturers had feared that the European accord would bar their participation making it difficult for them to compete in European markets.

Also in the letter, the State Department emphasized the interest of the U.S. in participating in an international system for harmonizing electronic component standards.

EIA MEETINGS

WASHINGTON, D.C.—The following is a list of important meetings of the Electronic Industries Association in 1970:

March 9-12: EIA Spring Conference, Statler Hilton, Washington; April 5-9: 17th annual Industrial Relations Conference, Key Biscayne Hotel, Key Biscayne, Fla.; May 13-15: 1970 Electronic Components Conference, Statler Hilton, Washington; June 8-11: 46th EIA Convention, Hotel Ambassador, Chicago; June 28-July 1: 1970 Consumer Electronics Show, New York City; Oct 12-15: EIA fall conference, Fairmont Hotel, San Francisco; and Nov. 11-13, Sixth Annual Government Procurement Relations Department Meeting, Key Biscayne Hotel, Key Biscayne.

BEST SELLING Billboard Sheet Music

BEST SELLING POPULAR SHEET MUSIC

Title—Publisher

- AQUARIUS (Big 3)
- AND WHEN I DIE (Hansen)
- COME TOGETHER (Hansen)
- EVERYBODY'S TALKIN' (Criterion)
- IMPOSSIBLE DREAM (Foxy)
- IS THAT ALL THERE IS (West Coast)
- JEAN (Hansen)
- JESUS IS A SOUL MAN (Warner Bros. Seven Arts)
- LEAVING ON A JET PLANE (Big 3)
- LOVE THEME FROM ROMEO & JULIET (Hansen)
- LOVE'S BEEN GOOD TO ME (Hansen)
- SMILE A LITTLE SMILE FOR ME (Hansen)
- SOMETHING (Hansen)
- SOMEWHERE MY LOVE (Big 3)
- SUGAR, SUGAR (Hansen)
- SUSPICIOUS MINDS (Hansen)
- A TIME FOR US (Hansen)
- TRACY (Plymouth)
- TRY A LITTLE KINDNESS (Hansen)
- WEDDING BELL BLUES (Hansen)
- WINDMILLS OF YOUR MIND (Big 3)

Vox Jox

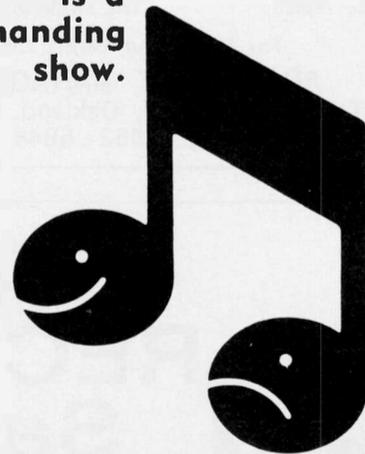
Continued from page 48

tor is **Dic Yongs**. . . **Bob Hamilton** reports in from WCRO in Johnstown, Pa., where he's now program director. Formerly program director of WIOO in Carlisle, Hamilton also doubled as **John Roberts** at WIBG in Philadelphia for a while. The WCRO lineup includes **Tom Aroney**, **Ron Miller**, **Chuck Bender**, **Johnny Mark Roberts**, and **Hamilton**. . . So, the Billboard staff picks "Roll Over Beethoven" by **Jerry Lee Lewis & Linda Gail Lewis** on Smash Records last week as a country hit. But **Don Gilbert**, program and music director of

KUVR in Holdrege, Neb., writes: "It's not very often that a station in city of 6,000 gets to break a record . . . what I'm getting at is that we've taken a cut from the latest Lewis & Lewis 'Together' album. The cut I'm speaking of is 'Roll Over Beethoven.' How long has it been since Jerry Lee hit the rock charts. This no doubt could put him back among the top." Gilbert's letter was dated Oct. 7, which should show you that I'm a month behind in Vox Jox. But catching up fast.

Thomas H. Cowan, first radio announcer in the New York area, (Continued on page 75)

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Fidelitone



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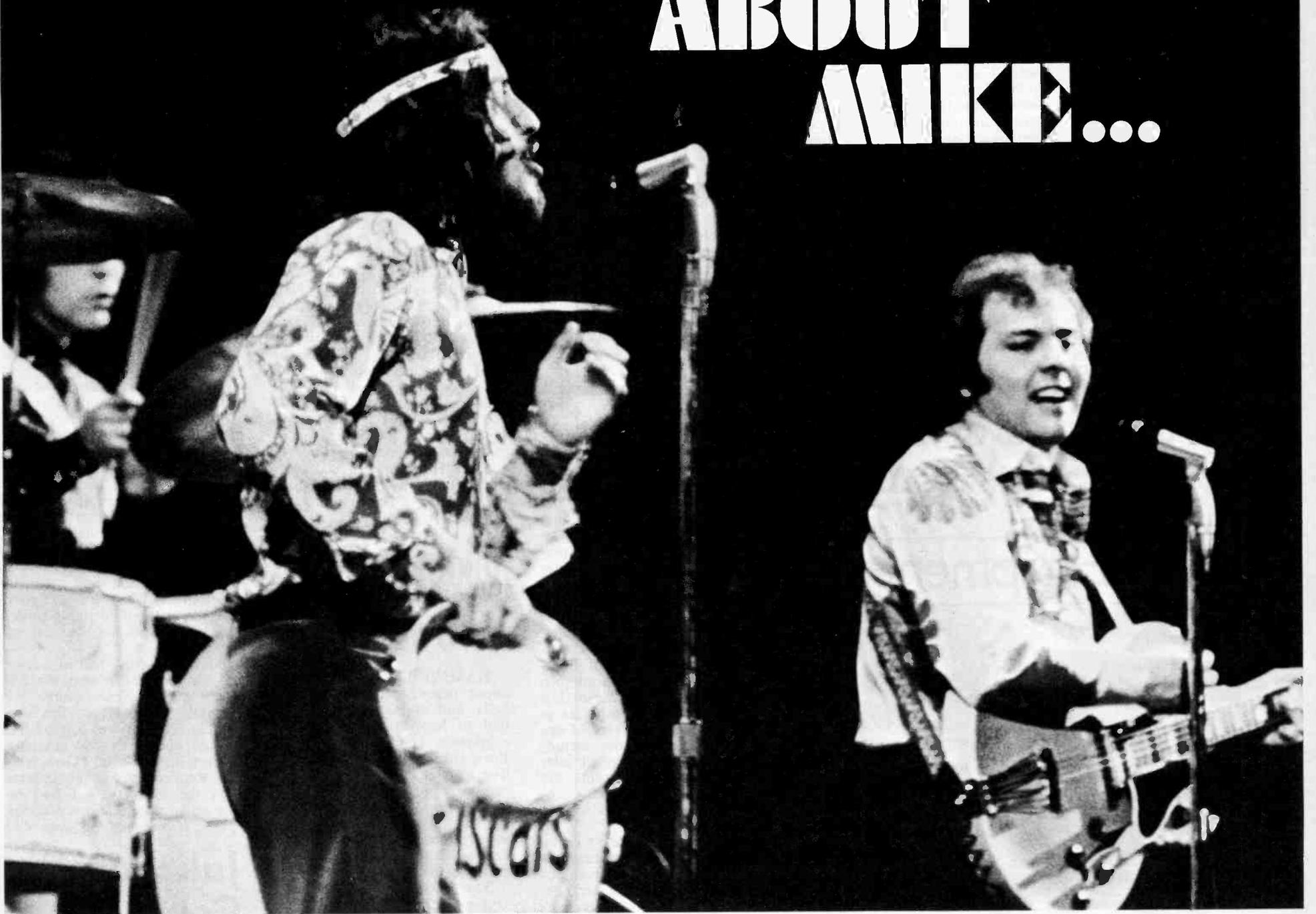
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Coin Machine World

OVER 3,000 WATCH

Second Iowa Pool Tourney Considered Qualified Success

By EARL PAIGE

DAVENPORT, Iowa — The second coin-operated pool table tournament recently concluded



LEN SCHNELLER (right), U.S. Billiards sales manager from New York, is congratulated by Davenport (Iowa) Mayor John Jebens. The occasion was a recent coin-operated pool table tournament held in the Iowa city. A second tournament was successfully concluded Nov. 16.

here provided a number of meaningful lessons. Considered a success in almost every aspect, the sponsoring group concluded that only one tournament should be held per year and that the best time is in the spring. As with initial tournament here, the second one provided excellent public relations benefits. The tourney finals went smoothly because all concerned were experienced and the cooperation from every angle was excellent, according to Howard Harkins, secretary of the tourney group. Over 3,000 spectators attended.

The tournament group is called the Iowa and Illinois Coin Operators Pool Table Group. This time the prize money was nearly doubled to \$5,225 plus trophies and the tournament was held on 16 tables all operating simultaneously. Additionally, winning places were extended from four to eight in four divi-

(Continued on page 62)

VIHON BOOSTS POOL TOURNEY

DAVENPORT, Iowa — Bob Vihon, who has traveled the Mid-West for wholesale coin machine distributors and who has helped organize pool table tournaments, working closely with Len Schneller of U.S. Billiards, promised a group of operators here that he would help in their tournament, even though he is no longer in the coin machine business. "I guess you could say I left the coin machine business in a blaze of glory," he joked last week.

Many operators have praised Vihon for his tireless efforts in organizing and helping run tournaments. During the initial tourney here sponsored by the Iowa and Illinois Coin Operators Pool Table Group last May, Vihon was on his feet at the scoreboard for hours on end. Now back in the electrical supply field, Vihon commented on his future in the juke box industry: "I can be had for a price. Providing, the price is right."

Tell Tax Risks of 25c Bulk Vending

CHARLOTTE, N. C.—The onslaught of taxes aimed at operators is just beginning, accord-

ing to Lee Smith, partner, Smith Regal of the Carolinas and other firms under a corporate banner

here. Smith is particularly conscious of the problem of bulk vendors now expanding into quarter capsule merchandise who may be risking heavy penalties unless they establish precise records or separate quarter vending companies.

Of the several reasons for establishing a separate business entity for quarter capsules, Smith lists taxes as the first criteria: "The law in South Carolina is quite specific about this. Sales of items at a dime or less are exempt from the sales tax in South Carolina. However, if operators combine all sales, including quarter sales, then all sales from 1 cent to 25 cents are subject to sales tax. South Carolina is not alone in this sort of tax arrangement.

"Establishing a separate quarter vending business has other advantages aside from ensuring an equitable tax arrangement. By establishing Merchandising Associates, we are better equipped to analyze quarter vending both as to what its potentials are and what its problems entail. Also, quarter vending is truly a specialized field. Operators will find they cannot continue to cover the waterfront with one man and one car; quarter vending requires a separate approach.

If operators cannot separate their quarter business, Smith

(Continued on page 63)

III. Programmer Tells Formula for Christmas

By GEORGE KNEMEYER

ROCK ISLAND, Ill. — Because of the short season on Christmas programming, jukebox operators should select material with care. This is the tip from Orma Johnson Mohr, Johnson Vending Co. here, who said she will begin to put some Christmas singles on boxes immediately following Thanksgiving Day.

"We get requests from some of the locations to begin programming Christmas singles the day after Thanksgiving," she

said. "Other locations usually request them within a week after that. We usually concentrate the seasonal singles in the adult lounges, since Christmas records get the most play there."

The Christmas songs programmed are usually the traditional ones, such as "White Christmas," "Silent Night" and "Jingle Bells" by Bing Crosby. "Christmas Song" by Nat King Cole, and "Little Drummer Boy" by the Harry Simeone

(Continued on page 62)

Favor N.Y. Licensing Bill With Home Rule Provisions

ALBANY, N.Y.—Millie McCarthy, president of the New York State Coin Machine Association, Inc., said that the association will aim to submit the Laverne licensing bill to the state legislature again soon with an accompanying home rule message. Mrs. McCarthy made the statement at the association's recent annual meeting here.

The bill, which was vetoed for the fifth time in six years during the summer, provided for the licensing of amusement game operators in New York, exclud-

ing cities of one million or more population. The proposed two-year licenses were divided into two categories: \$50 for an operator with a single machine and \$500 for an operator with more than one machine.

"It is apparent that success can be achieved only through a home rule message from major cities," Mrs. McCarthy said, "particularly Syracuse and Buffalo, who raised an objection. Cities fear losing their right to object to certain equipment. An amendment with local options clause could assure them of their prerogatives. It would be similar to the State Liquor Authority ruling permitting local areas to vote themselves 'dry' if they choose, without denying alcoholic beverages to the rest of the state."

Mrs. McCarthy had said after the summer defeat that the bill was not a complete failure. "As a public image effort, this was a great thing. It was a good bill and no one really said anything against it," she said. "Gov. Nelson Rockefeller had no quarrel with the bill. It's just that he saw no advantage in transferring

(Continued on page 62)

Jukebox 'Tells' Its Own Story

NASHVILLE — After songs about peace marches, wedding bells, and midnight cowboys, it had to happen—a song about a jukebox. The record is "Hello, I'm a Jukebox" by George Kent. The song is basically Kent talking as a jukebox might if it could speak. Although unique, the single is one of several c&w songs aimed at the juke-box market which purchases large amounts of this material.

The record begins with Kent saying the title, and then pointing out that the listener isn't losing his mind, it's just that jukeboxes do not talk unless they have something to say. The jukebox then "tells" the man listening that he shouldn't be harsh with the woman he loves and should take her back. The jukebox points out that he has seen "a lot of slugs in my time" and so he knows a good person when he sees one. The song is done in country style. It is available on Mercury Records.

Jukebox Big Consumer of Belgium 45's

BRUSSELS—There are currently 33,000 jukeboxes in operation in Belgium, according to Henri Heymans, an economics student at the College of Saint Ignace, Antwerp. His study revealed that jukeboxes account for one-fourth of all singles purchased here.

In a paper on the subject, Heymans emphasizes the important role played by jukebox operators in the record industry, pointing out that they buy 2.5 million singles a year—based on a replacement rate per jukebox of one single per week.

Mrs. Montooth Dead

PEORIA, Ill. — Mrs. Marge Benson Montooth, wife of Les Montooth, secretary of the Music Operators of America, was buried Nov. 21 in Morris, Ill. Her death was due to cancer. Mrs. Montooth, 63, had been in the hospital three weeks. Funeral services were held at the Clugsten Funeral Home here.

Seevend Into Austria; New Marketing Target

By WALTER MALLIN

HAMBURG—Beginning Jan. 1, 1970, Seevend-Automaten-Vertriebs-GmbH is extending its distribution operations to Austria. The distributor will commence marketing jukeboxes to operators instead of locations.

Seevend joint manager Hans Rosenzweig said a new Austrian headquarters will be established in Vienna and this will become

the gateway to building trade with Czechoslovakia, Bulgaria, Yugoslavia, Rumania and other East European countries.

Rosenzweig also said that Seevend's policy in Austria would be to try to switch the jukebox industry over to an operator basis. At present 90 percent of jukeboxes are owned by cafe and inn proprietors.

New Equipment



Bally—Four Player Flipper Game

Ballyhoo is back. But for operators who might not remember that the original Ballyhoo pingame from Bally Manufacturing Corp. is generally credited with starting the pingame boom in the 1930's, it should be clarified that this game is a new 4-player version bearing the famous name. Among several outstanding features on the new game are a pair of separate kickout holes, each with advancing bonus scores. Sales manager Paul Calamari explained: "The kickout hole at the top of the playfield delivers 100 to 500 when the ball enters the hole. Plenty of suspense is provided by the fact that the bonus light steps whenever any 1-point target is hit, returning to 100 after 500 is reached. The lower kickout hole bonus light advances by tens from 10 points to 100 points when any of several 10-point targets are hit." If the ball enters the kickout hole while an adjustable mystery-lighting "Ten times" is illuminated, the score is multiplied by 10; hence, the 100 light can add 1,000 to the score. Double kickout lanes offer another feature. The right lane always guarantees a 100 score, but additionally, if the kickout light is on, the ball is shot back onto the playfield for more action. Jumbo flippers and a "Play-More" post that pops up between the flippers, are still other features. A ball kicked back through the right lane that enters the out-hole while "Shoot Again" light is on, returns to the plunger for a free ball—just one more feature.



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New Christmas Formula

• Continued from page 60

Chorale. Mrs. Mohr also pointed out that the vending company tries to program at least one new Christmas song per year, if they are available. Some of the newer Christmas singles are becoming almost as popular as the traditional songs. Recent examples include "The Chipmunk Song" by David Seville, "Jingle Bell Rock" by Bobby Helms, and "Silent Night" by Barbra Streisand.

Mrs. Mohr said that she usually takes the records off most of the jukeboxes between Christmas Day and New Year's Day. The remaining records come off within one week after New Year's Day. "Our whole Christmas single operation is geared to the two to three weeks between Thanksgiving and Christmas," she said.

Mrs. Mohr usually programs the songs for the rest of year with the help of her two assistants, Liz Christianson and Virgil Johnson. They usually use the Billboard "Hot 100" charts to determine choice of records. They also listen to the local radio stations. "We will usually put the record on the jukeboxes when the song reaches the middle of the 'Hot 100' charts. By that time we feel they have been heard enough so people are familiar with them to recognize the title. Sometimes when a record takes a big jump from the bottom we will put it on quickly," she said. Mrs. Mohr also pointed out that before it services a location, the company

will check the type of music that would be most popular with the patron. "We program for the individual location. We try to match the sound of the record with the location," she said. The company also tries to match requests, but this sometimes is difficult.

Oldies

Some of the current singles the company is programming: "See Ruby Fall"/"Blistered" by Johnny Cash, "Holly Holly" by Neil Diamond, and "Someday We'll Be Together" by Diana Ross and the Supremes.

Oldies also are a vital part of their programming, and the company instituted a new idea by programming mostly oldies in adult lounges within the past few weeks. "We have found this to be very successful," Mrs. Mohr said. "We have gotten a very favorable reaction to the oldie ideas." Johnson Vending Co. also uses oldie programming in young adult locations, usually putting on rock records of the past few years.

Records by local artists are also a part of the programming format. "We try to help them by putting the records on select jukeboxes on our route. Most of these people work in night clubs and just have a few copies of the record," Mrs. Mohr said. "Of course we also listen to the record before putting it on a jukebox to determine what location the record best suits." The Johnson Vending Co. services jukeboxes within a 40-mile radius of Rock Island on the Illinois side of the Mississippi River.

Favor New York Licensing Bill

• Continued from page 60

the licensing control from local to state government."

The association has said that any coin operators in the state who were revealed by the state as having a criminal record would not be accepted as members. This came after reading reports from the state liquor authority stating that such operators were deemed unacceptable to have a loan or any other interest in a bar.

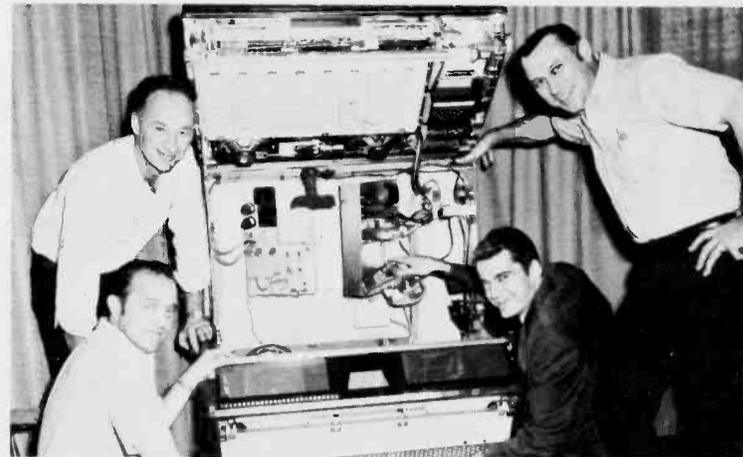
The association also heard a report from Michael Mulqueen on the two for 25-cent play on jukeboxes. He favored it, because the peak hours of play are too short to continue with the three for 25 cents play.

Jack Wilson discussed the built-in alarm systems for machines, and Bucky Van Wyck brought one in to demonstrate to the audience, pointing out that John Bilotto, distributor for Wulitzer jukeboxes from Newark, N.Y., would also be distributing the alarm systems. The membership went on record favoring an alarm apparatus built into the system at the factory, but agreed it should be optional equipment.

Bilotto spoke of making better use of record promotion material provided by record companies. He urged the association to play a greater role in focusing attention on performers and songs that help jukebox play.

(Continued on page 64)

Wis. Rock-Ola Showing



ROCK-OLA'S Bill Findlay, 2nd right, explained mechanical features to Bob Wiedenhoft, left, Novelty Service; Dick Wegner, Badger Novelty, and Ken Zastrow, W. Z. Novelty Service.



DAN MATTES, left, Mitchell Novelty Co., got the Rock-Ola 442 story from Walter Bohrer, Hastings Distributing Co., and Joe Robbins, Empire Coin.



SAM HASTINGS, left, Hastings Distributing Co., showed the new Rock-Ola 442 to operators, Morris Fuhrmann, Morrie's Amusements, and Arnold Jost.



WALTER BOHRER, left, Hastings Distributing Co.; Bill Findlay, Rock-Ola; Sam Hastings, and Joe Robbins, Empire Coin, posed proudly with the new Rock-Ola 442.

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Second Iowa Pool Tourney

• Continued from page 60

sions and the competition during finals was streamlined because of the use of 16 tables.

Rowe Showing

"The tournament was just unbelievably well organized," said Ed Ginsberg, president, Atlas Music Co., Chicago. Ginsberg enthusiastically backed the initial tournament here and this time held a showing during the tournament for the new Rowe International, Inc. Trimount jukebox. Clint Schockey from the factory was in charge of the showing, held at the Blackhawk Hotel. The tournament was held in the spacious Masonic Temple here.

Ginsberg said he didn't want the jukebox showing to interfere

with the event at the Masonic Temple and that everything worked out well. "We had a surprise snow storm the first night. This didn't interfere too much though. A lot of operators came in from various parts of Iowa and Illinois, though probably the weather did curtail some operators' plans."

Operators involved in the tournament were Harkins, Pete Kahler, Louis and Wallie Osterman (American Shuffleboard Sales, Peoria, and the only firm with no winners), John Cox, George Wooldridge (president, Illinois Coin Machine Operators Association), Clarence Hagen, Orma Johnson Mohr and Pete Langbehn. Bob Raywood, Buthe Music, Elgin, Ill., president of

(Continued on page 64)

NVA Survey of Tax and Licenses

CHICAGO—There are now 45 states levying a sales tax or a use tax. Only Oregon, Alaska, Delaware and Montana have not resorted to sales tax for producing added revenue. Most states have licenses, too. Many states have increased tax rates by 1/2 to 1 1/2 percent. Hikes of 1 percent are common and rates as high as 5 percent are becoming common. The National Vendors Association (NVA) recently published the following study:

ALASKA

Several changes were proposed in the Alaska business tax license, but no action was taken by this legislature. One bill (S 342) would raise the fee for a coin machine license Class II from \$120 to \$200. This bill along with the other bills not disposed of will be carried over until the 1970 legislative session.

ARKANSAS

A bill which gives the blind a preference in the allocation of vending locations in public buildings was approved by the Governor on March 7, 1969. Vending facilities presently not operated by the blind will be transferred at the termination of the contract or when a change in the present facility is

imminent. A series of three bills would have required a license for operating merchandise vending machines at the rate of \$100 per year. These bills died.

CALIFORNIA

A bill including a provision to extend sales tax relief for vendors to merchandise vended at 15 cents (up from 10 cents) and under was passed in August (Assembly Bill No. 444). The relief involves the classification of a vendor as a "consumer" rather than a "retailer" and the payment of tax on the cost of merchandise rather than the selling price. An annual tax on vending machines at the rate of \$20 per machine or 1 percent of the gross receipts from vending machine sales, whichever is greater, has died.

CONNECTICUT

There has been an increase in license fees for machines vending products at 5 cents or more to a rate of \$25 for three machines, \$50 for from 4 to 50 machines, \$100 for 51 to 100 machines and \$100 for each 100 machines or fraction thereof. For machines vending products at 1 cent, \$10 for three machines, \$20 for 4 to 50 machines, \$40 for 51 to 100 machines and \$40 for each 100 machines or fraction thereof.

This act (H6247) requires the name, address and phone number of the company to appear conspicuously on each machine. The bill was approved by the Governor on June 24, 1969. There is a separate machine labeling bill (S 564) which requires that each machine be labeled with the name and address of the owner and a telephone number where service may be obtained in 24 hours per day. Employee records of hours worked and wages paid for a period of three years must be kept by the employer at a location approved by the commissioner other than the place of employment if such place is designed primarily as an establishment for housing and use of coin operated service or vending machine (H 8663). A tax proposal which was defeated would have eliminated the imposition of the sales tax on all sales of \$1 or less.

FLORIDA

The sales tax rate was increased from 3 to 4 percent. Under their bracket system, no tax is added on sales under 10-cents, a 1-cent tax is imposed on sales from 10-cents to 25-cents, 2-cents on sales from 26-cents to 50-cents, 3-cents on sales from 51-cents to 75-cents and 4-cents on sales from 76-cents to one dollar. This law is still without approval as are various other proposals on local licensing such as the local licensing authority to the Pinellas county. A home rule licensing authority for the cities of Alachua, Defuniak and West Palm Beach passed both houses. Defeated were per machine tax proposals which would have raised the per machine license fee from 75-cents to \$3 per machine. Also defeated was the proposal which would have removed the requirement that city license fees be limited to one-half the state license rate. Also defeated was the proposal which would have limited the imposition of municipal occupational taxes to businesses maintaining their principal place of business within the city. A detailed report on the Florida litigation will be furnished later.

(Continued on page 64)

Separate Company Key To Handling 25c Line

• Continued from page 60

warns that they should at least maintain precise records. "For example, here in North Carolina we were able to obtain an exemption on penny sales. However, if we do not maintain precise records on penny sales, the tax commissioner can declare all sales subject to tax. Most tax laws have this sort of catch-all arrangement whereby unless a thorough breakdown is available, exemptions will be disallowed."

In fighting for exemptions Smith does not favor the hat-in-hand humility approach. "We did not take the poor-mouth approach in North Carolina. Rather, we merely informed the tax people that our sales were through machines that have a fixed price. We cannot collect a sales tax as vendors with multiple pricing mechanisms and as retailers can. A sales tax for a bulk vendor amounts to an in-

come tax. And this is quite serious when viewed in this light.

"Seen as an income tax a 4 percent sales tax based on gross sales can be as much as a 50 percent income tax. If your net profit is 8 percent and your sales tax on gross is 4 percent then you're really being taxed 50 percent right from the start. This sales tax has to come from your profit, since you cannot build it into the product you're vending at a fixed price.

Convincing tax officials that bulk vendors operate at a fixed price is the most logical argument, Smith believes. "Unless we make our case known to tax officials we are going to be in for increasing tax problems."

Judge Parker Dead

ENFIELD, N.C.—R. Hunt Parker, half brother of bulk operator Walter M. Parker here, died recently. For several decades, R. Hunt Parker served on the Supreme Court of North Carolina and was chief justice at the time of his death.

IMPORTANT!

Because of the unprecedented response to Billboard's 75th Anniversary Issue, the advertising deadline has been advanced from December 12 to December 5.

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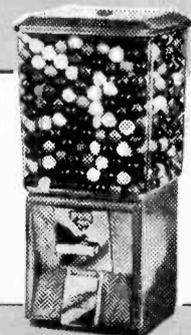
SUPPLIES—Empty capsules V-V1-V2, coin weighing scales, counters & wrappers, stamp folders, decals, route cards, padlocks, spray paints, machine cleaners & lubricants, paper cups for hot nut venders & hot beverages.

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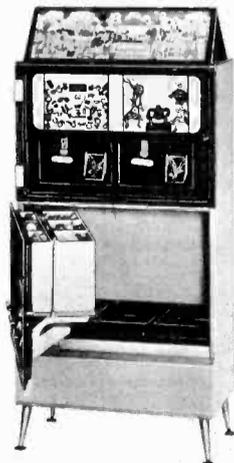
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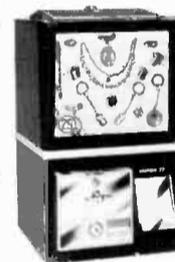
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5c Northwestern Mix	4.25
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10c Jewelry Mix	8.00
10c Lighter Mix	8.00
10c Big Dice Mix	8.00
10c Assortment Mix	7.00
10c Western Mix	8.00
25c V2 Jewelry, 100 per box	10.00
25c V2 Oogies, 100 per box	10.00
Empty V-V1-V2 CAPSULES	
Wrapped Gum—Fleers 1500 pcs.	\$5.55
Rain-Bo Ball Gum, 2200 per ctn.	7.80
Rain-Bo Ball Gum, 2100 printed per carton	7.85
Rain-Bo Ball Gum, 5550 per ctn.	9.40
Rain-Bo Ball Gum, 4300 per ctn.	9.50
Rain-Bo Ball Gum, 3550 per ctn.	9.50
Maltettes, 2400 per carton	8.65
20 Cartons minimum prepaid on all Leaf Brand Rain-Bo Ball Gum.	
Adams Gum, all flavors, 100 ct.	.45
Beech-Nut, All Flavors, 100 ct.	.45
Minimum order, 25 Boxes, assorted.	

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Second Iowa Pool Tourney Is Success

• Continued from page 62

the Northern Ill. operators' group, was here studying the tournament.

Public Relations

Also helping in the tournament were Carol Harkins, Margaret Langbehn, Liz Christian, Clara Mosley and Connie Shaffer. The girls were credited with keeping the registrations running smoothly.

Also contributing to the professional conduct of the tournament was the local Shrine Patrol, who served as referees. The Shrine handled the concessions and all money from this was donated to the Crippled Children's Hospital. The tourney group contributed \$500 to the Children's Hospital.

The tournament received news coverage on WOCT-TV's 10 p.m. news show Nov. 15 and was also mentioned prominently in local newspapers. Mayor John Jebens was present for the presentation of awards. Danny Hague, winner of the first tournament, coolly went on to victory again and is considered a strong contender if coin-operated tournament competition ever becomes of national importance.

Long an advocate of elevating

pool tournaments to a national event is Len Schneller, U.S. Billiards, Amityville, New York. Schneller was here throughout the tournament and rated it a definite success. "The second tournament is always an improvement," he said. "Each time the operators see their mistakes and can take corrective measures. This time there weren't any problems."

Harkins agreed that there weren't any problems with the tournament itself. "The only hitch was a slight delay on Saturday but this only set our schedule back about an hour. Everything was just organized so smoothly. People who walked in were simply amazed that a tournament could be so well organized and so professionally designed."

The tournament started at the local level after Labor Day. Harkins said: "We learned that we should hold tournaments in the spring. The weather was very nice at the start of our tournament and people just weren't in the taverns and other locations. Also, only one tournament a year should be held—this gives the winners a longer and more meaningful reign as champion in their locations."

He said that the group would be meeting soon and that in all likelihood another event would be planned:

The winners:

Class A, \$1,000 prize, Danny Hague, the Huddle, operator, Pete Kahler, Illowa Amusement, Fulton, Ill.; runner-up, \$500, Gary Norman, Gary's Tap, operator, Howard Harkins, Howard Music, Davenport; Third place, \$250, Tom Prickett, Suburban Lanes, Howard Music; Fourth place, \$250, Ted Bishop, Tri-Lighter, operator, John Cox, Cox Music, Davenport; Fifth place, \$125, Jerry Holle, Maggie's Tap, Illowa Amusement; Sixth place, \$125, Fred Ramos, Sportman's Tap, operator, George Wooldridge, Sterling, Ill.; Seventh place, \$125, Gordon Bramm, Suburban Lanes, Illowa Amusement; Eighth

place, \$125, Ken Siebke, Probate Inn, Howard Music.

Class B, \$500 prize, Stanley Henson, Stalkfleets, operator, Clarence Hagen, Hawkeye Amusement, Iowa City; runner-up, \$250, Charlie Peterson, Lee's Place, operator, Mrs. Orma Johnson Mohr, Johnson Vending, Rock Island, Ill.; Third, \$125, Vernon Vilmont, Huddle, Illowa Amusement; Fourth, \$125, Ardie Clements, O'Toole's, operator, Pete Langbehn, Mississippi Music, Moline, Ill.; Fifth, \$100, L. E. Sparks, B&B Tap, Howard Music; Sixth, \$100, Nelson Martin, Glynn's Tap, Cox Music; Seventh, \$100, Cliff Henning, Bowladrome, Johnson Vending; Eighth, \$100, Gary Weatherly, Fine Rock, Howard Music.

Class C, \$200, Manuel Madrigal, Al's Lounge, Howard Music; runner-up, \$150, Carl Cruys, Pete's Midwest, Howard Music; Third, \$100, Glenn Dresselhaus, B&B Tap, Howard Music; Fourth, \$100, Barry Fenton, J&K Tap, Blackhawk Music; Fifth, \$50, Bruce Jansen, Tri-Lighter, Cox Music; Sixth, \$50, John Melleeker, Colonial Inn, Hawkeye Music; Seventh, \$50, Ray Fredrickson, Highlife Inn, Illowa Amusement; Eighth, \$50, Robert Adamson, Don & Marie's, Blackhawk Music.

Women's, \$100 prize, Donna Mayer, Arrow Club, Cox Music; runner-up, \$75, Ruth Murphy, Al's, Howard Music; Third, \$50, Henrietta Hartman, Huddle, Illowa Amusement; Fourth, Betty Johnson, Jewel Pool Parlor, Howard Music; Fifth, \$25, Barbara Fullmer, Greentree Tap, Howard Music; Sixth, Judy Meinburg, Col's Pacific, Johnson Vending; Seventh, \$25, Sandy Boettcher, Hiway Inn, Mississippi Music; Eighth, \$25, Donna Kaufman, Pete's Midwest, Howard Music.

N.Y. Licensing Bill

• Continued from page 62

After the meeting, many operators left for his show room to view the new Wulitzer models.

The association also elected the following new slate of officers: Mrs. McCarthy reelected president and Mac Douglas reelected treasurer. Mulquin elected secretary. Vice presidents will be George Holtzman, John Van Wyck, Henry Knoblauch Jr., Louis Bruno, Anthony Trungale and Howard Bathrick. The directors are Fred Joseph, Don Trumbull, Henry Gentner, Thomas Greco, Duke Huntington, Jack La Harte, Lindy Nardone, Carl Pavesi, Joseph Grillo, Victor Van der Leenden, Carl Vescio and Ogden Whitback.

Tax and License Survey

• Continued from page 63

ILLINOIS

The State of Illinois just adopted a state income tax for the first time. Governor Ogilvie promised that the age of this tax will eventually mean the end of the personal property tax and a reduction in the sales tax burden from food, drugs and the like. Many of these changes are not possible under the present Constitution, but a State Constitutional Convention is scheduled to begin in December, 1969. Their work will last for at least several months and possibly a year. After their work is completed, the New Constitution will be submitted to referendum. Many changes are expected to be made in the entire tax structure. The bulk vending exemption was introduced this year but did not pass. It is expected to be introduced again in the 1970 legislative session and chances of passage are considered much greater. For one thing, there will be less reliance on the sales tax for revenue purposes.

We have been working with Bob Kantor and the Illinois Bulk Vending Association to gather the amount of actual tax loss to the State in adopting the bulk vending exemptions. We think the legislator will be impressed by the relatively minimal amount involved. The legislature passed (but the Governor has not yet signed) a bill increasing the penalty for breaking into coin operated machines or for possessing certain duplicate keys or tools for breaking into coin operated machines. Under the new act these offenses will constitute a felony rather than a misdemeanor.

INDIANA

A bill making a breaking into a vending machine a felony was introduced but died without passage.

IOWA

A bill which would have exempted sales of 14 cents or less paid through coin operated vending machines from the sales tax was introduced and is carried over to the 1970 legislative session. Also introduced are various proposals to increase the license fees per machine.

KANSAS

House Bill No. 1270 allows an operator disposing of or selling vending machines in the course of his business to do so without obtaining a license.

MISSOURI

Two especially important bills were introduced in the State legislature—one proposed a \$5 to \$10 per machine tax while another would exempt from the sales tax sales of tangible personal property through vending machines at a price of fifteen-cents or less.

NEBRASKA

Food and beverage machine operators are now licensed by the State with a fee of \$50 per operator.

NEW YORK

The rate of the sales tax was increased from 2 percent to 3 percent effective April 1, 1969. In addition, two proposed bills affecting our industry have been carried over to the 1970 session. One bill provides for the exemption from the sales tax of candy bars sold at the price of 15-cents or less. The others (S 5459, A 6064 and A 7119) would eliminate the provision that "vendor be primarily engaged in making such (10-cents) sales" from the exemption for sales at 10-cents or less. Also

pending is the proposal to extend the power of the Health Commissioner to include authority to inspect vending machines and vehicles, to make tests and take samples (S 4472). Likewise pending is the proposal which would prohibit requiring the taking of a lie detector examination as a condition of employment.

NORTH DAKOTA

The previous total sales tax exemption on vending machines sales has been terminated as of July 1, 1969, and now sales tax must be paid on items sold through vending machines at a cost of 16-cents or more only. A vending machine license bill was defeated.

OREGON

Defeated was a proposal which would have provided for a sales tax of 3 percent of the gross receipts of a retailer. This bill, however, would have exempted single purchase sales of 15-cents or less if made through a vending machine provided adequate records would be kept.

SOUTH DAKOTA

Although the general sales tax rate was increased from 3 percent to 4 percent, the former 3 percent rate still applied on sales through vending machines and other coin operated equipment.

TEXAS

With the help of Floyd Price and other interested Associations, a \$15 per machine tax was defeated. The effective sales tax rate (local and state) is now 4¼ percent but vending sales of 16-cents or less are still exempt. Defeated were efforts to make entry into a coin operated machine a felony and an attempt to prohibit the use of polygraph exam as a condition of employment.

WASHINGTON

Defeated was an attempt to make entry into a coin operated machine a felony.

WEST VIRGINIA

Various proposals to increase sales taxes were defeated. But also defeated was a proposed sales tax exemption for sales of 10 cents or less.

WISCONSIN

All state licenses have been increased dramatically. The license fee for a vending machine operator is \$10.

WYOMING

Defeated was a bill which would have allowed the Department of Public Health to require a permit for the operation of a vending machine and a fee of \$1.

UTAH

The sales tax was increased to 4 percent and defeated was an effort to exempt from the sales tax all sales from vending machines of 10-cents or less. A fiscal note attached to the bill indicated that the exemption would have been a loss of from \$100,000 to \$125,000 in revenue to the state.

Interstate United Into Maintenance

CHICAGO—Interstate United Corp., a national food management company, has entered the building services and maintenance field through a joint venture with Operations Service Systems, Inc. A new company, United Building Services, Inc., is the first venture for the company into the maintenance field. They had previously been concerned with operating public restaurants and food services. Interstate has also recently entered the music operating business.

It's time for
Thanksgiving

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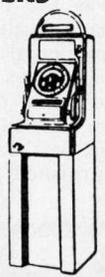
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Coinmen In The News

COLUMBUS, O.

Royal Distributing Corp. enjoyed the largest turnout in the history of the company Oct. 29 for the unveiling of the Wurlitzer Statesman. Over 100 customers passed through the doors to see the new phonograph. The program was hosted by Dick Gilger and Bob Burris plus the Royal staff.

Winners of the door prizes were Jack Young, Acme Music Systems of Niles, O.; Robert Ehman of Grove City, O.; Tommy Thompson of Columbus, O.; Mrs. Robert Zeller of Zanesville, O.; Walter Knight of Bellefontaine, O.; and Kenneth Marvin of Richwood, O. Representing Royal in addition to the Columbus personnel were Joe Westerhaus Jr., president of Royal, and Jim Wall, general sales man-

ager. Also in attendance representing The Wurlitzer Co. was Bert B. Davidson, Midwest regional sales manager.

PHILADELPHIA

The Automatic Coin Vending Machine Industry Division of Bonds for Israel honored Albert M. Rodstein, president of Macke Variety Vending Co. and Amuse-A-Mat Corp., at a State of Israel Tribute Dinner held last Sunday (Oct. 26) at the Holiday Inn in

Philadelphia. Marvin Stein, a previous recipient of the award, was dinner chairman with William Fishman and Joseph Silverman, associate chairman. Jack Beresin, former boss-man at ABC Consolidated Corp. and Berlo Vending Co. and now consultant with the parent company, Ogden Foods, was honored at a testimonial dinner Nov. 9 at the Bellevue-Stratford Hotel. Funds from the dinner will be used for a Police Athletic League center to be named in his honor. Beresin is a member of PAL's board. T & G Vending & Amusement Co., Inc., was formed here to operate all types of amusement and vending machines. Law firm of Mirachi, De Fino & Cop-

polino filed the petition for a charter of incorporation. Automated Vending Co., based in Reno, Nev., filed for a Certificate of Authority as an out-of-state corporation to operate its manufacturing business in Pennsylvania. William Fishman, head of ARA's food catering and vending organization, and Ralph W. Pries, vice-president of Berlo Vending Co., were named associate chairmen for the Trade Council of the 1970 Allied Jewish Appeal Campaign. Pries will handle the music industries and coin machines divisions while Fishman will be in charge of the food trades divisions.

Beresin and Pries, executive vice-president of Berlo Vending Co.,

have been named to the Executive Board of Variety Clubs International. Both are former presidents of Variety. Fishman, named chairman of the 41st anniversary banquet of the National Conference of Christians and Jews, to be held Dec. 9 at the Bellevue Stratford. The annual event features the presentation of the NCCJ's National Human Relations Award to a local civic leader. Louis M. Novek and George R. Doerr are the owners of the newly established Novek Vending Service based on Edgevale Road. Macke Laundry Service Co. of Maryland, operating laundry, vending and other coin-operated machines, setting up operations in this area.

Mont. Assn.



RAY EBERT, Don and Tom Baker, Kenny Sandi, and Kenny Flynn were among those at a recent meeting of the Montana operator's association.



SHELLEY MARLOWS and Jay Cravath, who entertained during banquet.



JOHN MEAR, Harry Armstrong and Jackie Lance.



BOB WALKER, Dorothy Christensen and Zollie Kelman.

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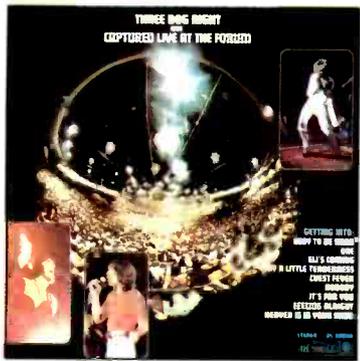
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Billboard Album Reviews

NOVEMBER 29, 1969



POP
THREE DOG NIGHT—
Captured Live at the Forum.
Dunhill DS 50068 (S)

Three Dog Night, slick Hollywood pop-rock group, are a top attraction above ground and underground, which their new "live" album from Los Angeles' Forum confirms. The seven-man ensemble, built around the vocal trio of Cory Wells, Danny Hutton and Chuck Negron spotlight their chart hits and in-person favorites "Easy to Be Hard," "Chest Fever," "Eli's Coming," "It's for You," and others.



POP
DIANA ROSS & THE SUPREMES—
Cream of the Crop.
Motown MS 694 (S)

Miss Ross & the Supremes are once again riding high on the Hot 100 Chart with their current smash single, "Someday We'll Be Together," and their latest LP is a likely candidate for Top LP honors. It includes their current hit and features "The Young Folks," another recent chart single. They perform the nine other songs, mostly originals, in that sleek, professional manner for which they are renowned.



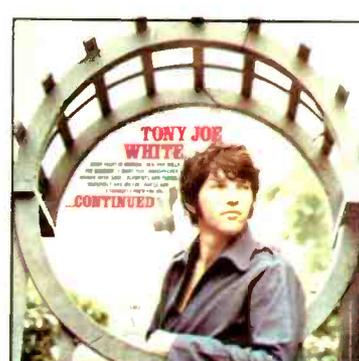
POP
GRASS ROOTS—
Leaving It All Behind.
Dunhill DS 50067 (S)

With two record clicks, "Wait a Million Years" and "Heaven Knows" included, this album comes custom-built for a big sales reception. The group is solidly put together and Steve Barri's production sees to it that all elements work together for total impact.



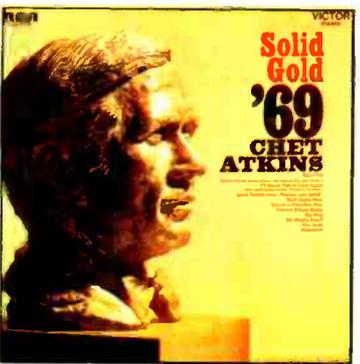
POP
SERGIO MENDES & BRASIL '66—
Ye-Me-Le.
A&M SP 4236 (S)

With their current single "Wichita Line-man" featured, group comes up with one of their finest and most commercial entries. The title tune is a winner as is their reading of the Beatles number "Norwegian Wood," and the recent hit "Hair," "Easy to Be Hard." The sparkling "Mascuerade" has much of the feel and flavor of their initial hit "Maisquerada."



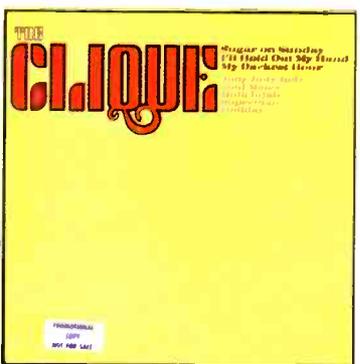
POP
TONY JOE WHITE—
Continued.
Monument SLP 18133 (S)

His current singles chart mover, "Roosevelt and Ira Lee," is included here to stimulate sales. However, the LP is a blockbuster with or without a hit! They call his music "swamp music," but whatever it may be termed, the 25 year old has come up with a bag of his own original numbers that sport a funky blues beat that never lets up and lyrics that have a great deal to say.



POP
CHET ATKINS—
Solid Gold '69.
RCA Victor LSP 4244 (S)

For tasteful guitar performance Atkins is in a class by himself. He has selected a mixed bag of fascinating material here, including the Beatles' "Hey Jude," "Jean" (from the "Prime of Miss Jean Brodie"), "Aquarius," "Folsom Prison Blues" and "Son of a Preacher Man." His technique and musicianship are superb.



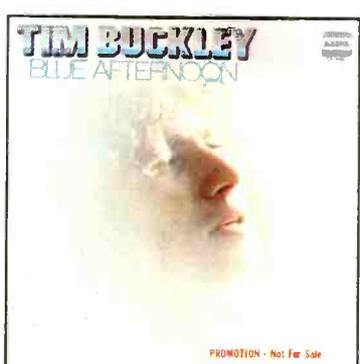
POP
THE CLIQUE—
White Whale WWS 7126 (S)

The Clique scored on the Hot 100 with their single winner "Sugar on Sunday," and with this LP follow up, including that initial success, should score equally well on the album best seller charts. Their current release, "I'll Hold Out My Hand" is also included, but not to be overlooked are the group's outstanding performances of "Little Miss Lucy" and "Holiday."



POP
PAUL ANKA—
Life Goes On.
RCA Victor LSP 4250 (S)

Paul Anka put himself into hit record producer Wes Farrell's hands for this package and he comes out a winner. Farrell has brought forth an Anka who has enough vocal mettle to cover the wide range of the consumer market. Anka's treatment of "Life Goes On," "Eleanor Rigby," "Tell It Like It Is" and "Happy" are just a few of the LP's many treats.



FOLK
TIM BUCKLEY—
Blue Afternoon.
Straight STS 1060 (S)

The gentleness of Tim Buckley makes for a moving, sensitive set of songs in this, his first album for Straight Records. "The Train" is a superior extended number, but all of the other songs are first rate, including "Blue Melody," "The River," "Cafe" and "Chase the Blues Away." This artist's mounting popularity can only continue its climb with this pressing.



POP
THE BEST OF JACK JONES—
Kapp XKS 5009 (S)

Although the selections have been released at various times, in various LP's, this deluxe 2 record set, described as the Best of Jack Jones should prove an important item at the dealer level. Reassembled are the Jones favorites "Wives and Lovers," "Lollipops and Roses," "Call Me Irresponsible," and "Impossible Dream." Also standouts are "Brother Where Are You," "If You Go Away" and "People."



POP
LOVE OUT THERE—
Blue Thumb BTS 9000 (S)

Blue Thumb jumps into the thick of the rock races with a sparkling double-disk effort from Love, solid West Coast foursome built around multi-talented Arthur Lee. Lee wrote and arranged all 17 cuts and handles the lead vocals, as Jay Donnellan rises to the fore of rock guitarists by sheer weight of variety demanded by the double load. Love is musical, tight and sophisticated. The label's packaging is a big plus.



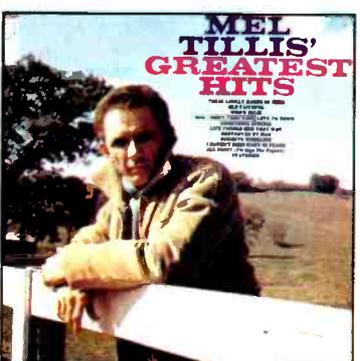
POP
AN OBSERVATION BY KING CRIMSON—
Atlantic SD 8245 (S)

A royal reception awaits King Crimson, a strikingly original rock group with a tight, towering sound and forboding poetry. Already an underground favorite, the nine-minute "Court of the Crimson King," features the group's depth and deliberateness, while "21st Century Schizoid Man" and "Epitaph" are fast-action rock-jazz excursions by the quintet. Peter Sinfield composes the lyrics.



POP
THE LIBERACE RECORD—
Forward ST-F 1017 (S)

The Liberace legend lives on. This new record, featuring highlights of the entertainer's London TV series proves that Liberace is still a master of the ivories. The record is extremely well done, both from the point of view of arrangement and presentation. Tunes featured here include "Nola," "The Third Man Theme," "Tico Tico," and "Exodus."



COUNTRY
MEL TILLIS' GREATEST HITS—
Kapp KS 3589 (S)

Strong country merchandise. Mel Tillis on this disk records some of his own material, such as "Ruby Don't Take Your Love to Town," and "All Right (I'll Sign the Papers)," as well as other strong songs by Harlan Howard, Damon Black and others. His style has individuality and will appeal to country buffs.



COUNTRY
CARL PERKINS ON TOP—
Columbia CS 9931 (S)

Carl Perkins has cut some great sides here. There's a unique performance of the classic blues, "C. C. Rider," as well as a selection of tunes by Bob Dylan, Chuck Berry, Jimmy Reed, Buddy Holly and others. The cuts are full of vitality and style and bring to the pop field the great elements of blues and country influences.



CLASSICAL
TEBALDI FESTIVAL—
Renata Tebaldi.
London OSA 1282 (S)

This magnificent two-LP set is a must for the many admirers of this popular soprano. One disk has Miss Tebaldi singing Wagner and French arias in Italian ably conducted by Anton Guadagno. The other LP has Richard Bonynge leading the same New Philharmonia Orchestra in a fascinating program beginning with Italian arias, but also including Spanish songs and "If I Loved You" in English.



CLASSICAL
SCHUBERT: SONATA IN B FLAT—
Arthur Rubinstein.
RCA Red Seal LSC 3122 (S)

Always a perfectionist, Mr. Rubinstein recorded this subtle and complex work four times before he was satisfied to release a record of it. Consequently, this album is the end result of repeated experimentation and minute planning. Mr. Rubinstein's skillful interpretation brings out all the gentle poignancy of the piece.



CLASSICAL
SCHUBERT: SYMPHONY No. 9
Menühin Festival Orch.
(Menühin).
Angel S 36626 (S)

This is the fifth conducting effort on Schubert symphonies by Menühin and he ranks higher with each successive try. His canvas here is large enough and Menühin makes the most of it, especially in the Finale, where his energetic skills inspire the orchestra.



CLASSICAL
VERDI: AIDA—Price/Vickers/
Gorr/Variou Artists/Rome Opera House Orch. (Solti).
London OSA 1393 (S)

This memorable three-LP performance of "Aida," formerly on RCA, should enjoy renewed success in this new version on London, who have completely remastered the set. Leontyne Price's "Aida" is glowing, as usual, as are the other leads played by Jon Vickers, Rita Gorr, Robert Merrill and Giorgio Tozzi. Georg Solti is the expert conductor.



COMEDY
JONATHAN WINTERS—
Stuff 'n Nonsense.
Columbia CS 9799

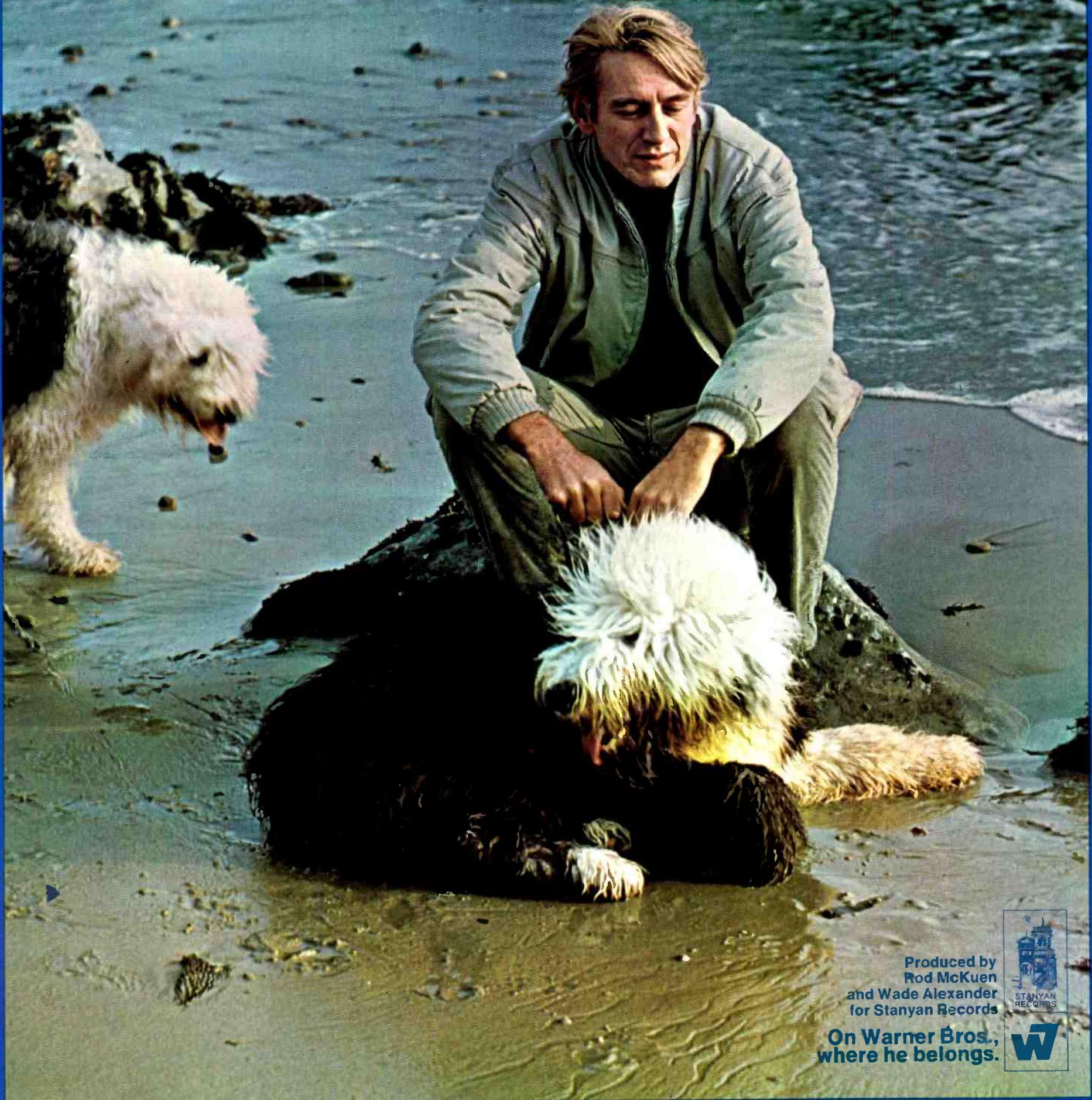
Winters takes requests from his audience, and the result is a hilarious program that should prove a heavy seller. He covers all points from heart transplants to John Wayne landing on the moon, to General Custer and a hijack to Cuba with the creativity and cleverness as only Winters can do it! Has all the chart potential of his early LP successes.

ROD MCKUEN

writes hits for everybody else.
He's kept his new one for himself...

**MR. KELLY/
KELLY & ME**

from his new best selling book,
In Someone's Shadow.



Produced by
Rod McKuen
and Wade Alexander
for Stanyan Records



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where he belongs.





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IN BILLBOARD**

Billboard Album Reviews

NOVEMBER 29, 1969



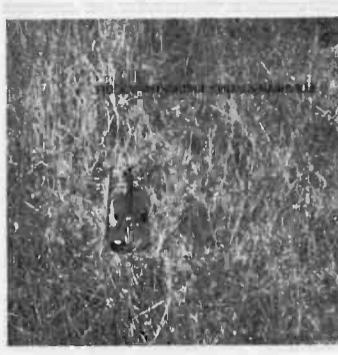
POP
RIGHTEOUS BROTHERS—
Re-Birth.
Verve V6-5076 (S)

The Righteous Brothers (with new member Jimmy Walker replacing Bill Medley) are back. And what a return to the music scene! The soulful sound is still there and the material is better than ever. Top programming and sales are guaranteed by the duo's performances of "Born on the Bayou," "You Don't Know Like I Know" and "Woman, Man Needs Ya," their brand-new single.



POP
ERIC ANDERSEN—
Eric Andersen—
Warner Bros.-7 Arts WS 1806 (S)

There is an unmistakable stamp of originality of material and performance in Andersen's latest LP. It is appropriate that it was recorded in Nashville for the country sound dominates as "I Was the Rebel" will testify. Of all the fine material included here, two haunting narratives, "What It Is Like to Be Free," and "Go Now, Deborah" are notable.



POP
KNIGHTSBRIDGE STRINGS—
Nashville.
Monument MAS 13008 (S)

Two worlds are represented in this album. Part of the tracks were cut in Nashville to get that country flavor, then the rest of the tapes were recorded in London to add lush strings and orchestras to the country sound. The result is out-of-this-world versions of "Orange Blossom Special," "Distant Drums," and "Green, Green Grass of Home." An excellent album.



COUNTRY
HANK THOMPSON
SALUTES OKLAHOMA—
Dot DLP 25971 (S)

This tribute to Oklahoma actually has no boundaries; many of the tunes are known around the world—"Oklahoma Hills," "Dusty Skies," and "Take Me Back to Tulsa." In addition, there's Thompson's latest single—"Oklahoma Home Brew." Thompson is in his usual smooth form and the entire album is entertainment plus.



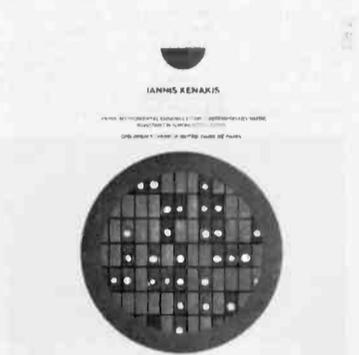
COUNTRY
RED SOVINE—
Who Am I?
Starday SLP 445 (S)

A good one for Sovine. This package contains a combination of great country standards and relatively recent song material. In the former category are such jewels as "Signed, Sealed and Delivered" and "Money, Marbles and Chalk," and typical of the latter are "Ruby, Don't Take Your Love to Town." Sovine does them in the traditional style.



CLASSICAL
GRIEG: PEER GYNT—
Armstrong/Ambrosian Singers/
Halle Orch. (Barbirolli).
Angel S 36531 (S)

A fine, all-around performance by all makes this album stand out. Sir John weaves the melodies with craftsmanship and detail. Shelia Armstrong's soprano shapes her dramatic skills in a line paralleling the author's musical effectiveness. Ambrosian Singers excel.



CLASSICAL
**XENAKIS: POLLA TA DHINA/
ST/10—Paris Instrumental Ensemble for Contemporary Music (Simonovitch).
Angel S 36656 (S)**

An excellent example of the almost limitless potential and artistic beauty of contemporary music is demonstrated in this album featuring some of the works of Iannis Xenakis, one of the leading contemporary composers to come out of Greece. The creations are artistically interpreted by Konstantin Simonovitch conducting the Paris Instrumental Ensemble for Contemporary Music, and backed up in the first piece by the Children's Choir of Notre Dame De Paris.



CLASSICAL
SHOSTAKOVICH: BALLET SUITES
Nos. 1, 2 & 3—Bolshoi
Theater Orch. (M. Shostakovich).
Melodiya/Angel SR 40115 (S)

The composer's son again takes his father's ballet works and translates them with authority and charm. He puts these lively pieces into place with an understanding and humor that is never brash. The three featured soloists take care of things in entertaining fashion.



LOW-PRICE CLASSICAL
ARIAS—John McCormack.
RCA Victorla VIC 1472 (M)

This LP shows the versatility of the tenor back in the glorious days of opera. For represented are English, Italian and French arias, including a winning selection from "Natoma" and another piece from "Tristan und Isolde" when McCormack seemingly had lost his power but he certainly did not lose his sense of feeling and lyrical charm.



JAZZ
JOE JONES—
Boogaloo Joe.
Prestige PR 7697 (S)

Guitarist Jones aided by tenor saxophonist Rusty Bryant are heard in a collection that, like the title says, is full of contemporary rhythms as well as some down home jazz noises. Jones may be a jazz guitarist first and foremost but he keeps one ear open for what's going on outside. His version of "Dream On Little Dreamer," for instance, has the addition of a bass line he heard from the Jimi Hendrix group. Wide appeal jazz.



SACRED
LEROY VAN DYKE—
Just a Closer Walk With Thee.
Kapp KS 3607 (S)

This a fine sacred package. Leroy Van Dyke, backed by the Jordanaires, does some great standards here, and the various cuts are really arresting. "Steal Away," "Just a Closer Walk With Thee," "Peace in the Valley" and many more are done with tremendous heart and sincerity.



GOSPEL
VARIOUS ARTISTS—
All Time Gospel Hits, Vol. 4.
Nashboro 7077 (S)

Here is an album which all gospel lovers should find appealing. It brings together many of the top names in the field of religious music. Among the super groups featured here are The B. C. & M. Mass Choir, Prof. Harold Boggs, The Swanee Quintet and The Consolers. The tunes are powerful and inspirational. The artists are sincere. Definitely a package worth purchasing.



GOSPEL
**SOUL STIRRERS—Soul's In,
But Gospel's Out of Sight.**
Checker LPS 10056 (S)

The beat is rock, with some very advanced musical sounds providing spice, but the message is soul gospel. "If I Were a Bird" has protest overtones and features an excellent harmonica driving things onward. The LP also features "Blowin' in the Wind," "A Place in the Sun," and "Butterfly."



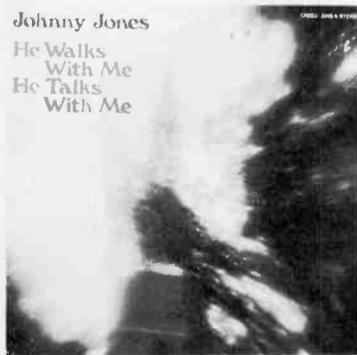
GOSPEL
VARIOUS ARTISTS—
Gospel Time—Happy Time!
GMA CAS 9671 (S)

This third annual combined effort of members of the Gospel Music Association is at one and the same time a collector's item and a package of inspiring but entertaining religious messages. "Power in the Blood" by the Florida Boys stands out; also represented with excellent tunes are the Blackwood Brothers, the Singing Rambos, the Statesmen Quartet.



GOSPEL
SEGO BROTHERS & NAOMI—
Jesus is a Soul Man.
Songs of Faith SOF 155 (S)

Gospel fans will find these cuts very satisfying. The vocal styling of the group and their dedication and spirituality project strongly. Typical examples are "Letters From My Father," "Jesus Is a Soul Man" and "A Friend Like Jesus."



GOSPEL
**JOHNNY JONES—He Walks
With Me, He Talks With Me.**
Creed 3013 (S)

If you are a lover of gospel music and have never heard of Johnny Jones, now is the time to get acquainted. Jones has taken gospel and dressed it in soul/rock threads. The result is an exciting innovation which will not only win the singer many new fans, but will also win many more followers for gospel music.



INTERNATIONAL
VARIOUS ARTISTS—
Las Grandes Voces Rancheras.
Columbia ES 1949 (S)
EX 5249 (M)

Javier Solis, Trio Los Panchos, and Cuco Sanchez lead a lineup of other outstanding names in the Latin-American scene. There's also Irma Serrano with "Es Amor," Conchita Solis with "Te He de Amar y Te He de Amar." The album is designed to please all Latin markets, as well as anyone else with a tequila soul.



INTERNATIONAL
**THE BEST OF PUCHO &
THE LATIN SOUL BROTHERS
WITH JACKIE "SOUL" THOMPSON**
Prestige PR 7679 (S)

Focusing on a Latin-jazz beat, this is the cream of the crop tunes of some recent Pucho albums. There's "Georgia On My Mind," "I Can't Stop Loving You," and "See See Rider." All of these would fit very well on easy listening format stations and even on some Top 40 stations. Pucho produces some of the best beat jazz on records today and his work is highly exotic.



CHRISTMAS
MORTON GOULD—
A Musical Christmas Tree.
RCA Red Seal LSC 3110 (S)

Undoubtedly one of the best items of Christmas music produced this year, this Morton Gould production presents all the favorite Christmas melodies in an exciting and original way. Arranged and conducted by Gould himself, the tunes include, "Silent Night," "The First Noel," "Jingle Bells," and "Adeste Fidelis." This is an outstanding record both from choice of repertoire and quality of production.



CHRISTMAS
VARIOUS ARTISTS—
Country Christmas.
Monument SLP 18125 (S)

The names alone—Billy Walker, Henson Cargill, Grandpa Jones, Harold Bradley—will sell this album. But two things stand out and are recommended for heavy air-play on all formatted stations during the Christmas season. One is the beautiful recitation by Grandpa Jones, "Christmas Guest." The other is Cargill's "Little Drummer Boy." Both rank, immediately, among the classics.

★★★★ 4 STAR ★★★★★

SOUNDTRACK ★★★★★

SOUNDTRACK—Bob & Carol & Ted & Alice. Bell 1200 (S)

POPULAR ★★★★★

CHUCK BRIDGES & THE L. A. HAPPENING—Vault 132 (S)

ANITA KERR—Touch Love. Dot DLP 25970 (S)

MIKE BURG & THE WATERFALL—The Creedence Clearwater Revival Songbook. Forward ST-F 1021 (S)

MIK ECURG & THE WATERFALL—The Doors Songbook. Forward ST-F 1020 (S)

FRUMMOX—Here to There. Command/Probe CPLP 4511 (S)

LOIS WALDEN—Walden. Earth ELPS 1001 (S)

TIM DAWE—Penrod. Straight STS 1058 (S)

CATTANOOGA CATS—Forward ST-F 1018 (S)

THE NASHVILLE GUITARS IN DETROIT—Monument SLP 18126 (S)

NEIL CHOTEM & HIS ORCH.—Gordon Lightfoot Instrumental Songbook. Kapp KS 3619 (S)

AROUND THE WORLD WITH ADDY FLOR—Monument SLP 18129 (S)

THE BERETS—The Mass for Peace. Avant Garde AVS 116 (S)

BIG FOOT—Wiro ST-W 1004 (S)

ARTHUR LYMAN—Today's Greatest Hits. Hi Fi Life 1040 (S)

WHALEFEATHERS—Declare. Nasco 9003 (S)

THE GIFT OF RANDY JOHNSON—Amaret ST 5003 (S)

THE UNUSUAL WE—Pulsar AR 10608 (S)

BUDDY FITE—Cyclone CY 4100 (S)

COUNTRY ★★★★★

LINK DAVIS—Cajun Crawdaddy. Mercury SR 61243 (S)

CLASSICAL ★★★★★

SCRIABIN: SYMPHONY No. 1—USSR Symphony (Svetlanov). Melodiya/Angel SR 40113 (S)

LOW PRICE CLASSICAL ★★★★★

CARTER: SONATAS—Various Artists. Nonesuch H 71234 (S)

THE ART OF EMANUEL FEUERMANN—RCA Victor/VIC 1476 (M)

A NONESUCH CHRISTMAS—Various Artists. Nonesuch H 71232 (S)

JAZZ ★★★★★

DON PATTERSON—Oh Happy Day. Prestige PR 7640 (S)

EDDIE "LOCKJAW" DAVID—In the Kitchen. Prestige PR 7660 (S)

HAROLD MABERN—Workin' and Wailin'. Prestige PR 7687 (S)

HOUSTON PERSON—Goodness! Prestige PR 7678 (S)

FOLK ★★★★★

F. J. McMAHON—Spirit of the Golden Juice. Accent ACS 5049 (S)

COMEDY ★★★★★

VARIOUS ARTISTS—Kermit Schaffer's Blend-erful World of Bloopers. Kapp KS 3617 (S)

RELIGIOUS ★★★★★

VIRGIL FOX—Songs of Inspiration. Kapp KS 3616 (S)

GOSPEL ★★★★★

SWANEE QUINTET—27th Anniversary. Creed 3012 (S)

CHILDREN'S ★★★★★

SPYRI: HEIDI—Claire Bloom. Caedmon TC 1292 (S)

POLKA ★★★★★

HAPPY CASEY (FINGERS) SIEWIERSKI—Loveable. Jay Jay 5129 (S)

CHRISTMAS ★★★★★

CAROL CHANNING—The Year Without a Santa Claus. Caedmon TC 1303 (S)

CHRISTMAS WITH HELEN O'CONNELL—Superior ZLP 775 (S)

SPOKEN WORD ★★★★★

STEVENSON: THE STRANGE CASE OF DR. JEKYLL AND MR. HYDE—Anthony Quayle. Caedmon TC 1283 (S)

THE JAMESTOWN SAGA—Barbour/Various Artists. Caedmon TC 1280 (S)

JOHN UPDIKE READS FROM COUPLES AND PIGEON FEATHERS—Caedmon TC 1276 (S)

INTERNATIONAL ★★★★★

LOS MAYAS—Dedicated to the One I Love. 4 Corners of the World FCS 4261 (S)

OSIPOV STATE RUSSIAN FOLK ORCH.—Balalaika. Mercury SR 61244 (S)

LOS HISPANOS—New Dimensions. Musicor MS 6050 (S)

Cincinnati Symphony (Rudolf). Decca DL 710168 (S)

This sterling set has Max Rudolf and the Cincinnati Symphony in magnificent per-

formances of four key 20th century or-

chestral works beginning with William

Schuman's familiar "New England Triptych."

Other modern milestones here are Luigi

Dallapiccola's "Variazioni per Orchestra,"

Anton Webern's "Canto for Orchestra" and

Peter Mennin's "Canto for Orchestra."

GREAT HARPSICHOORD HITS—Sylvia Marlowe. Decca DL 710170 (S)

Sylvia Marlowe is the stunning soloist in

this pressing of short, mainly flashy har-

psichord selections. Included are familiar

pieces of Rameau, Bach, Purcell, Handel,

Couperin, Daquin, Mozart, Haydn, Scarlatti.

The works are all played in Miss Marlowe's

superb fashion.

JOLAS: QUATUOR II XENAKIS: HERMA / BOUCOURECHLIEV: ARCHPEL I—Various Artists. Angel S 36655 (S)

Here is another exciting contemporary al-

bum featuring the works of such noted

composers as Betsy Jolas, Iannis Xenakis,

and Andre Boucourechliev. Like other works

in the series, it is dramatic and exciting.

A tasty morsel for the mod music buff.

LOW PRICE CLASSICAL

BRAHMS: SYMPHONY No. 3 / TRAGIC OVERTURE—Philharmonia Orch. (Giulini). Seraphim S 60101 (S)

Released some years ago, the record shows

Giulini in the form and leadership strength

which have made him so popular world-

wide. The No. 3 is an example of his no-

nonsense, controlled and dedicated ap-

proach.

RAVAL: THE COMPLETE MUSIC FOR PIANO SOLO—Samson Francois. Seraphim SIC 6046 (S)

A fine package for collectors. Samson Fran-

cois in this three record set performs such

Ravel compositions as "Pavane pour une

enfante defunte," "Mirrors," "Gaspard de

la nuit" and many other pieces. The per-

formances capture the moods and nuances

of these beautiful works. The notes by

Maurice Delage are excellent.

RUDOLF KEMPE CONDUCTS MUSIC OF CZECHOSLOVAKIA—Royal Philharmonic. Seraphim S 60098 (S)

Rudolf Kempe conducting the Royal Phil-

harmonic Orchestra, turns in an outstand-

ing performance on the Music of Czecho-

slovakia. Under Kempe's masterful guidance,

Dvorak's "Scherzo Caproccioso," Smetana's

"Bartered Bride," and Weinberger's "Polka

and Fugue," all assume new brilliance.

This is a scintillating album, really a work

of art.

BERLIOZ: L'ENFANCE DU CHRIST—Various Artists/Choruses & Orch. of French National Radio (Martinon). Nonesuch HB 73022 (S)

Hector Berlioz's Opus No. 25 of L'Enfance

Du Christ, performed here by various arti-

sts, is remarkably well-interpreted. The

work is dramatic, interesting, diversified.

It brings to the mind of the listener mind

images of the infancy of Christ which

Berlioz sought to portray in his music. The

work comes in a two-record set.

JAZZ

GEORGE WEIN'S NEWPORT ALL-STARS—Atlantic SD 1533 (S)

Wein's current All Star group plays all

around the world mainly at Wein's Festi-

vals. It is a fine jumping mainstream group

that is worthy on two counts above others—

it keeps the Armstrong-inspired, tasty

cornet of Ruby Braff (a most worthwhile

though neglected jazz musician) to the

fore, and also welcomes back to records

Tal Farlow on guitar. Other bonus items

are Red Norvo on vibes and possible the

first vocal by Wein himself ("Nobody

Knows You"). Happily Farlow and Barney

Kessel's (the other guitar player) are listed

to prevent confusion.

GENE AMMONS—The Happy Blues. Prestige PR 7654 (S)

Reissue of some imposing jam session jazz

from 1956 led by tenor saxist Gene Am-

mons, now happily back on the scene again

after a long absence (and recording for

Prestige). He is aided considerably by a

front line that includes Jackie McClean, alto,

and Art Farmer, trumpet. This is relaxed

and loose blues based jazz, full of warmth,

tone and taste. The long title tune and

an equally lengthy "Can't We Be Friends"

are the exceptional cuts on this LP.

FOLK

JEAN RITCHIE—Clear Waters Remembered. Sire SES 97014 (S)

The clear distilled voice of Jean Ritchie and

a collection of mainly traditional songs

culled mainly, she says, from childhood

memories, although "Black Waters" is a

telling indictment of people deprived of

their land through so-called progress, and

"West Virginia Mine Disaster" is self ex-

planatory. Guitar and occasional dulcimer

and fiddle provide the accompaniment for

this genuine album by a genuine singer.

BLUES

JOHNNY WINTER—First Winter. Buddha BDS 7513 (S)

This is very early Johnny Winter and it

will be eagerly seized by the buffs. Pro-

duced by Huey Meaux, this presents Winter

in much of his own material, such as

"Leavin' Blues," as well as John Louder-

milk's "Bad News," M. J. Allison's "Parch-

ment Farm" and others. Fine guitar and

vocals.

VARIOUS ARTISTS—Stars of the 1969-70

Memphis Country Blues Festival. Sire SES

97015 (S)

This album not only provides some of the

key basic sounds affecting and influencing

music today, but is a historical document

of music itself. Joe Callicott excels on

"Hoist Your Window and Let Your Curtain

Down." Champion Jack Dupree comes on

strong on "Troubles." Mississippi Fred Mc-

Dowell and Booker T. Washington White

and Furry Lewis also excel.

GOSPEL

CONSOLERS—Together We Shall Stand. Nashboro 7078 (S)

Here's an album that touches the soul of

the gospel. It is very uncommercial. It

represents the sounds of a deeply sincere

group of people doing the thing they know

best—singing praise to their God. The tunes

are carefully selected to convey the peace

of mind the group has found, and even

the most sceptical listener feels the power

of their convictions.

B. C. & M. MASS CHOIR—Draw Me Closer. Creed 3014 (S)

One of the most outstanding qualities about

this album is its sophistication. It is very

professionally done. It takes the finger-

snapping and shouting out of gospel and

gives the medium a new dress. The beauty

of this album is almost classical. Favorites

included on it are "Oh Happy Day," and

"The Lord's Prayer." This is really a com-

mendable effort.

REV. WILLINGHAM—Live at Mercy Seat. Nashboro 7075 (S)

The personal magnetism of the Rev. Wil-

lingham is clearly evidenced in this album

recorded live at The Mercy Seat in Chicago.

Rev. Willingham is dynamic, he turns on

his audience with a combination of hymns,

chants and prayers. Always at his best

when appearing before a live audience,

this album with its imaginative background

music is undoubtedly one of his best to

date.

PROFESSOR HAROLD BOGGS—Just the Two of Us. Nashboro 7076 (S)

If you appreciate gospel, then you'll really

flip over this new album by Prof. Harold

Boggs. It is a sincere album, full of songs

of praise, songs of hope and even songs of

protest, as in the case of "Who Did It

Help to Put a Man on the Moon?" There

are old favorites here too, like, "Precious

Lord," "Just the Two of Us," and the

evergreen, "He." Definitely one of the

better gospel releases of the day.

INTERNATIONAL

SONORA SANTANERA—La Unica. Columbia EX 5250 (M); ES 1950 (S)

Combining mariachi touches with orchestral

strings for a lush sound, Sonora Santa-

nera roams through "Te Vi," "Tarde Playa-

era," and "Sabor a Tabasco." The mood of

all of the tunes is easy listening, but with

an exciting flavor.

CHRISTMAS

ORIGINAL TV CAST—The Littlest Angel. Mercury SRM 1-603 (S)

The classic Christmas story will be making

its TV debut this season with an all-star

cast, including young Johnny Whitaker,

(little "Jody" in "Family Affair"), Fred

Gwynne, Cab Calloway, John McGiver, Tony

Randall and Connie Stevens. The music and

lyrics by Lan O'Kun are delightful and

fitting, and the album should fare well in

sales during the coming season.

SPOKEN WORD

VINCENT PRICE—Witchcraft-Magic / An Adventure in Demonology. Capitol SWBB 342 (S)

A Smash Follow-Up To "In A Moment"

From

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BACK ISSUES OF BILLBOARD AND other similar publications. Sold, traded, bought. William J. Haskett, 3 E. Main, Mooresville, Ind. 46158. de27

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DIVORCE, LEGAL, MEXICAN, SPEEDY! Detailed, authoritative information, in- cluding required documents, \$2.00 (re- fundable). ABEL, Box 61, Ciudad Juarez, Mexico. de20

FEMALE CONTORTIONISTS AND AC- robotic Dancers. Need photos and/or articles. Write: S. Malcolm, c/o Grabo- vol, 3895 Las Vegas Blvd. N., North Las Vegas, Nev. 89030. no29

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Billboard 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	Wks. On Chart
	1	2	3		

Artist and/or Selection featured on "The Music Scene," ABC-TV Network

1	1	2	17	LEAVING ON A JET PLANE	6
				Peter, Paul & Mary, Warner Bros.-Seven Arts 7340 (Cherry Lane, ASCAP)	
2	2	1	2	TRY A LITTLE KINDNESS	7
				Glen Campbell, Capitol 2659 (Airfield/Campbell, BMI)	
3	7	13	28	RAINDROPS KEEP FALLIN' ON MY HEAD	5
				B. J. Thomas, Scepter 12265 (Blue Seas/Jac/Twentieth Century, ASCAP)	
4	4	5	12	A WOMAN'S WAY	5
				Andy Williams, Columbia 4-45003 (Pequod, ASCAP)	
5	5	11	25	AND WHEN I DIE	5
				Blood, Sweat & Tears, Columbia 4-45008 (Tuna Fish, BMI)	
6	6	6	7	MAKE YOUR OWN KIND OF MUSIC	6
				Mama Cass Elliot, Dunhill 4214 (Screen Gems-Columbia, BMI)	
7	8	12	36	I GUESS THE LORD MUST BE IN NEW YORK CITY	5
				Nilsson, RCA 74-0261 (Dunbar, BMI)	
8	3	3	1	WEDDING BELL BLUES	9
				Fifth Dimension, Soul City 779 (Tuna Fish, BMI)	
9	10	14	15	SMILE A LITTLE SMILE FOR ME	6
				Flying Machine, Congress 6000 (January, BMI)	
10	14	28	31	MIDNIGHT COWBOY	4
				Ferrante & Teicher, United Artists 50554 (Unart, BMI)	
11	13	16	34	LOVE WILL FIND A WAY	5
				Jackie DeShannon, Imperial 66419 (Unart, BMI)	
12	20	31	—	EARLY IN THE MORNING	3
				Vanity Fare, Page One 21-027 (Duchess, BMI)	
13	12	8	8	SHANGRI-LA	8
				Lettermen, Capitol 2643 (Robbins, ASCAP)	
14	15	32	38	A BRAND NEW ME	4
				Dusty Springfield, Atlantic 2685 (Assorted/Parabul, BMI)	
15	24	29	30	UNDUN	4
				Guess Who, RCA 74-0195 (Friends of Mine, Ltd./Dunbar/Cirrus, BMI)	
16	21	—	—	FORGET TO REMEMBER/GOIN' OUT OF MY HEAD	2
				Frank Sinatra, Reprise 0865 (Razzle Dazzle, BMI)	
17	27	36	37	SOMETHING	5
				Beatles, Apple 2645 (Harrisons, BMI)	
18	23	26	33	NO ONE BETTER THAN YOU	4
				Petula Clark, Warner Bros.-Seven Arts 7343 (Anne-Rachel, ASCAP)	
19	19	20	20	I STILL BELIEVE IN TOMORROW	9
				John & Ann Ryder, Decca 73256 (Leeds, ASCAP)	
20	28	33	—	MIDNIGHT COWBOY	3
				Johnny Mathis, Columbia 4-45034 (Unart, Barwin, BMI)	
21	36	38	—	TAKE A LETTER MARIA	3
				R. B. Greaves, Atco 6714 (Four Star Television, BMI)	
22	9	4	3	IS THAT ALL THERE IS?	12
				Peggy Lee, Capitol 2602 (Trio, BMI)	
23	33	—	—	HOLLY HOLY	2
				Neil Diamond, Uni 55175 (Stonebridge, BMI)	
24	29	23	23	TONIGHT I'LL SAY A PRAYER	7
				Eydie Gorme, RCA 74-0250 (Sunbury, ASCAP)	
25	26	35	40	I STARTED LOVING YOU AGAIN	4
				Al Martino, Capitol 2674 (Blue Book, BMI)	
26	38	40	—	COME SATURDAY MORNING	3
				Sandpipers, A&M 1134 (Famous, ASCAP)	
27	11	7	5	TRACY	10
				Cuff Links, Decca 32533 (VanLee/Emily, ASCAP)	
28	—	—	—	SOMEDAY WE'LL BE TOGETHER	1
				Diana Ross & the Supremes, Motown 1156 (Jobete, BMI)	
29	30	30	32	TOMORROW IS THE FIRST DAY OF THE REST OF MY LIFE	4
				Lana Cantrell, RCA 74-0268 (Chappell, ASCAP)	
30	—	—	—	YESTER-ME, YESTER-YOU, YESTERDAY	1
				Stevie Wonder, Tamla 54188 (Stein & Van Stock, ASCAP)	
31	—	—	—	LA LA LA (If I Had You)	1
				Bobby Sherman, Metromedia 150 (Green Apple, BMI)	
32	34	34	—	PAPA JOE'S THING	3
				Papa Joe's Music Box, ABC 11246 (Papa Joe's Music, ASCAP)	
33	40	—	—	WALKIN' IN THE RAIN	2
				Jay & the Americans, United Artists 50605 (Screen Gems-Columbia, BMI)	
34	35	—	—	HAPPY	2
				Paul Anka, RCA 47-9667 (Pocketful of Tunes, BMI)	
35	—	—	—	WICHITA LINEMAN	1
				Sergio Mendes & Brasil '66, A&M 1132 (Canopy, ASCAP)	
36	39	37	—	OH ME OH MY (I'm a Fool for You)	3
				Lulu, Atco 6722 (Nootrac, ASCAP)	
37	—	—	—	GROOVY GRUBWORM	1
				Harlow Wilcox, Plantation 28 (Little River, BMI)	
38	—	—	—	FANCY	1
				Bobbie Gentry, Capitol 2675 (Shayne, ASCAP)	
39	—	—	—	BLACKBIRD	1
				Bossa Rio, Blue Thumb 107 (MacIen, BMI)	
40	—	—	—	MacARTHUR PARK	1
				Tony Bennett, Columbia 4-45032 (Canopy, ASCAP)	

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I'M A BETTER MAN
GENTLE ON MY MIND
LOVE LETTERS
A TIME FOR US
DIDN'T WE
I WISH YOU LOVE
AQUARIUS/LET THE SUNSHINE IN
ALL YOU'VE GOTTA DO IS ASK
THE SIGNS OF LOVE
CAFE
LET'S KISS TOMORROW GOODBYE

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Engelbert has exploded!

This truly great talent has emerged as an unqualified giant of the entertainment world.

Engelbert Humperdinck has broken club records everywhere he's performed including his just completed stay at the Royal Box (Americana Hotel, N.Y.). His recent host stint on the Hollywood Palace show proved him to be a TV phenomenon — and his own TV network spectacular December 2 will propel him even higher into stardom's stratosphere. Everything adds up to making Engelbert's newest LP his biggest ever.



Soul

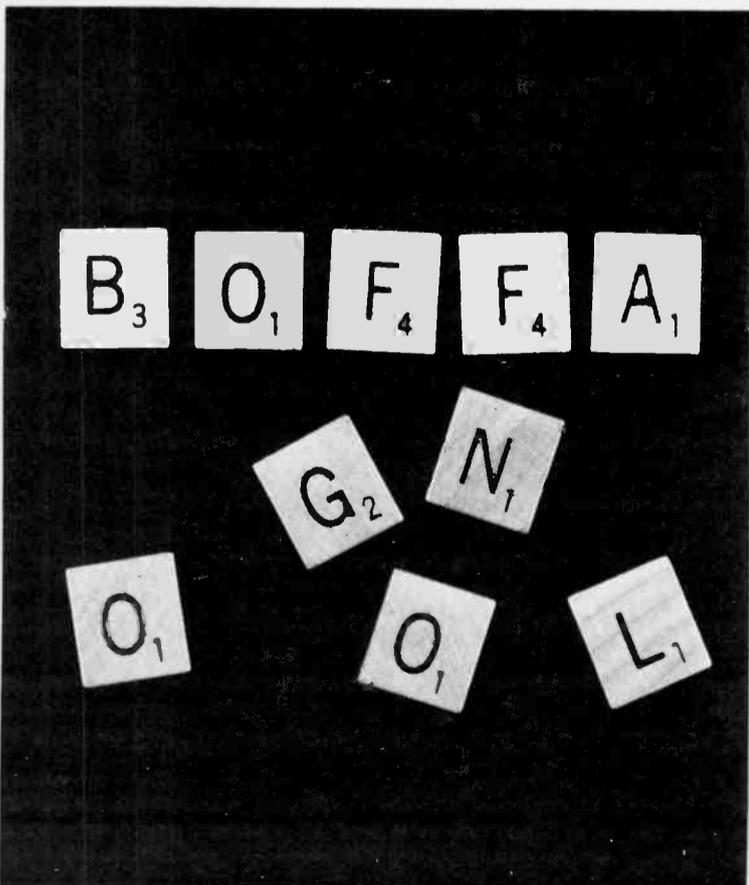
Soul Sauce

By ED OCHS

SOUL SLICES: "Buck White, the Broadway musical starring Muhammad Ali, has scheduled previews through Nov. 30 and opens Dec. 2. Buddah Records has acquired the original cast album rights to the play which features music and lyrics by Oscar Brand Jr. . . . Rick Hall's Capitol-distributed Fame label has set January for album releases by Candi Staton, Brothers Unlimited and the Trademarks. . . . Chess Records' vintage blues series includes LP's from Elmore James & John Brim, Howlin' Wolf, Albert King & Otis Rush, Little Walter, Muddy Waters and an all-star jam album. . . . New from Kim Weston: "Danger, Heartbreak Ahead," on the new People label. . . . Vault Records has jumped into the soul picture with "Keep Your Faith Baby," by Chuck Bridges & the Happenings. . . . First solo disk from Diana Ross: "Time and Love," on Motown naturally. . . . Blue Horizon's Mike Vernon travels to L.A. for a week to record Slamhefty, a local group headed by Rod Piazza. He'll also meet with singer-guitarist Slim Green and Jonny Otis' Rhythm & Blues Hall of Fame. . . . Holland-Dozier-Holland, who still can't do any composing until their litigation with Motown is cleared up, have signed two Toronto groups, Children of Lucifer (formerly the Stone Soul Children) and Jason King. . . . Ike & Tina Turner ("Bold Soul Sister") joined Sam & Dave ("Oh, Oh, Oh") last weekend at Madison Square Garden (Wow, Wow, Wow!). . . . More Records in San Francisco has issued "Dig," an album of Eldridge Cleaver's speech at Syracuse during his bid for the presidency as a Peace and Freedom candidate. Says the accompanying note: "Dig" may never make it on the national charts, there ain't no music, but it should be on your charts. . . . New Ashford-Simpson disk from Marvin & Tammi: "What You Gave Me," on Tamla. . . . Percy Sledge is one of the top artists in Holland. His "My Special Prayer" disk has a lock on the No. 1 spot. He's also big in South Africa. . . . Atlantic artists invade Detroit with appearances by Clarence Carter, Nov. 27 at Mr. Kelly's, Eddie Harris, Dec. 4-7 at Baker's Keyboard Lounge, and Les McCann with Roberta Flack at the Masonic Temple, Nov. 30. . . . New from the Intrigues: "I'm Gonna Love You," on Yew. . . . "He Ain't Heavy, He's My Brother," penned by Bobby Scott and a big hit for the Hollies in England, has been recorded by RCA's Leon Bibb. . . . Ella Washington, a fine artist simmering with her "I Want to Walk Through This Life With You" disks, winds up her promotion tour of the South Nov. 23 in Birmingham, Ala. . . . Johnny Robinson, a new Epic artist managed by Sly Stone, is being produced by Hi's Willie Mitchell in Memphis. . . . A Ron Moseley special of Fame: Spencer Wiggins' "Love Machine." Rick Hall feels he has the potential to be the biggest and best in soul.

★ ★ ★

FILLETS OF SOUL: The Impressions will re-record their "Amen" classic for the holiday season. They'll also include Curtis Mayfield's "Miss Black America" theme in their next album. The Impressions, who never really received the recognition that the Temptations and Miracles thrive on, will eventually lose Mayfield, who is rapidly assuming his other role as a record executive. Like the Supremes, the Impressions will continue with new vocal leadership, with Mayfield producing and perhaps recording solo. The group is currently touring with the dynamic Cubie & the Five Stairsteps and report that travel and age are catching up. . . . New from the Four Tops: "Don't Let Him Take Your Love From Me." . . . The Spaniels are back and Buddah's got them. . . . James Brown's first album of the new year will be called "Broadway Funk." Brown, who will cut back on his personal appearances to 30 big-city concerts a year, will start filming his life story in March. He also owns the



Billboard SPECIAL SURVEY For Week Ending 11/29/69

BEST SELLING

Billboard Soul Singles

Artist and/or Selection featured on "The Music Scene," ABC-TV Network

★ 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	BABY, I'M FOR REAL	Originals, Soul 35066 (Jobete, BMI)	10	26	24	JEALOUS KIND OF FELLOW	Garland Green, Uni 55143 (Colfam, BMI)	15
2	2	LET A MAN COME IN AND DO THE POPCORN (Part 1)	James Brown, King 6255 (Dynatone, BMI)	6	27	27	CAN'T TAKE MY EYES OFF YOU	Nancy Wilson, Capitol 2644 (Saturday/Seasons Four, BMI)	3
3	4	BACKFIELD IN MOTION	Mel & Tim, Bamboo 107 (Cachand/Patchal, BMI)	7	28	23	HOT FUN IN THE SUMMERTIME	Sly & the Family Stone, Epic 5-10497 (Stone Flower, BMI)	15
4	5	FRIENDSHIP TRAIN	Gladys Knight & the Pips, Soul 35068 (Jobete, BMI)	4	29	14	THAT'S THE WAY LOVE IS	Marvin Gaye, Tamla 54185 (Jobete, BMI)	13
5	6	YESTER-ME, YESTER-YOU, YESTERDAY	Stevie Wonder, Tamla 54188 (Stein/Van Stock, ASCAP)	5	30	22	THE SWEETER HE IS	Soul Children, Stax 0050 (Birdees, ASCAP)	11
6	17	SOMEDAY WE'LL BE TOGETHER	Diana Ross & the Supremes, Motown 1156 (Jobete, BMI)	3	31	50	I LOVE YOU	Otis Leavill, Dakar 614 (Dakar, BMI)	2
7	11	THESE EYES	Jr. Walker & the All Stars, Soul 35067 (Dunbar, BMI)	4	32	18	DOIN' OUR THING	Clarence Carter, Atlantic 2600 (Fame, BMI)	9
8	3	GOING IN CIRCLES	Friends of Distinction, RCA 74-0204 (Perpete, BMI)	14	33	35	NA NA HEY HEY KISS HIM GOODBYE	Steam, Fontana 1667 (MRC/Little Heather, BMI)	3
9	20	ELEANOR RIGBY	Aretha Franklin, Atlantic 2683 (Maclen, BMI)	2	34	26	IT'S HARD TO GET ALONE	Joe Simon, Sound Stage 7 72641 (Cape Ann, BMI)	7
10	12	YOU GOT TO PAY THE PRICE	Gloria Taylor, Silver Fox 14 (Myto, BMI)	7	35	—	BEEN A LONG TIME	Betty Everett, Uni 55174 (Parabut/Assorted, BMI)	1
11	9	I CAN'T GET NEXT TO YOU	Temptations, Gordy 7093 (Jobete, BMI)	14	36	32	WALK ON BY	Isaac Hayes, Enterprise 9003 (Jac/Blue Seas, BMI)	13
12	15	TAKE A LETTER MARIA	R. B. Greaves, Atco 6714 (Four Star Television, BMI)	5	37	49	TOO MANY COOKS (Spoil the Soup)	100% Proof Aged in Soul, Hot Wax 6904 (Gold Forever, BMI)	3
13	19	(Sittin' on the) DOCK OF THE BAY	Dells, Cadet 5658 (East/Time/Redwall, BMI)	4	38	30	AFTER YOU	Barbara Acklin, Brunswick 755421 (Dakar/BRC, BMI)	4
14	28	I WANT YOU BACK	Jackson 5, Motown 1157 (Jobete, BMI)	2	39	39	HOW CAN I TELL MY MOM & DAD	Lovelites, Lock 723 (Moo-Lah, BMI)	4
15	16	JUST A LITTLE LOVE	B. B. King, BluesWay 61029 (Sounds of Lucille/Pamco, BMI)	5	40	—	ANY WAY THAT YOU WANT ME	Walter Jackson, Cotillion 44053 (Blackwood, BMI)	1
16	10	SAY YOU LOVE ME	Impressions, Curtom 1946 (Curtom, BMI)	7	41	—	HE KNOWS THE KEY (Is Always in the Mailbox)	Vivian Copeland, D'Oro 3500 (Greenlight, BMI)	1
17	8	GIRLS IT AIN'T EASY	The Honey Cone, Hot Wax 6903 (Gold Forever, BMI)	8	42	42	MY LUCKY DAY	Frankie Newsome, GWP 515 (Toby-Nic, BMI)	3
18	7	CRUMBS OFF THE TABLE	Glass House, Invictus 9071 (Gold Forever, BMI)	10	43	—	GO FOR YOURSELF	Soul Tornadoes, Burt 400 (Delrick, BMI)	1
19	13	YOU'VE LOST THAT LOVIN' FEELIN'	Dionne Warwick, Scepter 12262 (Screen Gems-Columbia, BMI)	9	44	—	GET ON THE CASE	Infinity, Fountain 1102 (Infinite, ASCAP)	1
20	—	AIN'T IT FUNKY NOW	James Brown, King 6280 (Golo, BMI)	1	45	45	HURRY CHANGE	Tenison Stephens, Aires 2076 (Kelton/Lyman/Feldman, BMI)	3
21	31	IS IT BECAUSE I'M BLACK	Syl Johnson, Twinight 125 (Nuddato-Syl-Zel-Highton, BMI)	4	46	48	TO BE YOUNG, GIFTED AND BLACK	Nina Simone, RCA 740276 (Ninandy, BMI)	2
22	21	BAD CONDITIONS	Lloyd Price, Turntable 506 (Cissi, BMI)	7	47	47	DUM-DE-DUM	Dynamics, Cotillion 44045 (Dleif/Cotillion, BMI)	2
23	25	WE MUST BE IN LOVE	5 Stairsteps & Cubie, Curtom 1945 (Camad, BMI)	6	48	46	YOU GOT YOUR THING ON A STRING	J. P. Robinson, Alston 4577 (Sherlyn, BMI)	2
24	34	WEDDING BELL BLUES	5th Dimension, Soul City 779 (Celestial, *BMI)	6	49	—	DON'T LET LOVE HANG YOU UP	Jerry Butler, Mercury 72991 (Assorted Parabut, BMI)	1
25	36	HOW I MISS YOU BABY	Bobby Womack, Minit 32081 (Tracebob/Unart, BMI)	4	50	—	SOMEBODY PLEASE	Vanguards, Whiz 612 (Hot Shot, BMI)	1

soundtrack rights to his life-story movie. Brown said recently he has been "closed out of TV because the man was afraid of losing his customers. But I think that now I'll be forced to have my own TV show. I could have one of those five-day week things any time I want it. But you don't see Sinatra on every day do you?" . . . Allan Bell, of America's Best Attractions in Kansas City, writes us on what he considers SOUL SAUCE'S "Number One Hangup: the alleged destruction of black blues singers by that horrendous white invention. . . . Money." Says Bell, "In our opinion, a very substantial portion of the American black community today believes that what you consider to be a 'sell out form of soul' to be, in fact, the real soul music, and the aged blues singers you often rever to are, with some significant exceptions, relics of a bygone era that have failed to progress. In other words, does the Motown sound have to mean selling out to the white trade? Could the Motown sound just maybe mean progress in soul? . . . And anyway, since when did old mean good? . . . Needless to say, he continues, enjoying contemporary soul music does not necessarily indicate one's disrespect for soul singers of an earlier day, but rather a choice of perspectives. Soul music today is keeping up with the times." What do you think? Write SOUL SAUCE and tell us how you feel about the status of soul today. . . . Bill Black's Combo, now with Columbia, is readying an album. . . . The Intrepid label has a winner with "Our Love Grows Sweeter Everyday," by Bobby Newton & Tina Blount. Jesse James produced. . . . Dan Goldberg of Record World reads SOUL SAUCE. Do You?

The charts tell the story —
Billboard has THE CHARTS

Billboard's 8th annual



The 1970 International Talent Directory will be the largest, most comprehensive talent buying guide ever published in the history of Billboard. Printed as a full-sized section, it will be included with the mammoth 75th Anniversary commemorative issue which will be a fact, fun and nostalgia-filled issue probing the past, present and future of the entertainment business. The Talent Directory will list every major recording artist in all the vital music markets of the world, as well as their personal managers and booking agents. Acclaimed annually as the most widely used

publication in the talent-buying field, the Talent Directory will further enhance this image with the introduction of its Trendsetter Awards, presented annually beginning with this issue to those record artists making the most significant contribution to the world of music today. Don't miss out on this fantastic opportunity to advertise your talents to more than 100,000 interested industry readers in this monumental issue. Remember the new advertising deadline is DECEMBER 5.



On top with a big hit!

KVIL Widens MOR's Hwy

• Continued from page 30

with the 18-33 age group. And those are the people we're after.

Accents Music

The emphasis in KVIL's format, said Chapman, is on music. "But that doesn't eliminate personalities. I looked for people rather than disk jockeys or machines." The current lineup includes Chapman on morning drive, 6-10 a.m.; program director Jack Schell, previously with WFAA, KLIF, KBOX and KDTV-TV, 10 a.m.-2 p.m.; and Hugh Lampman, former host of American Airlines' "Music Till Dawn" program on KRLD, then manager of KBOX-FM, 2 p.m. to sign off. After sunset, Johnny Vance heads the 6 p.m.-midnight show on KVIL-FM. While the all-night show is prerecorded, it simulates a live show, utilizing cartridges made earlier in the day by Schell, Lampman and Chapman, which are punched up to introduce songs, add comments, give weather forecasts, etc., all of which give the impression of a live, three-man show.

KVIL's format is based on "three-in-a-row," around the clock, with talk during the triple plays restricted to time into and out of songs. Increased emphasis on "oldies" — every middle record—has drawn "a lot more listeners," said Chapman.

Every weekend, the station spotlights an artist's "live" album, peppering the programming with "In Concert" cuts. Always sponsored by a local advertiser, Chapman said that "In Concert is our most saleable product. Advertisers eagerly contract for several months and the top name on the waiting list wants to sponsor it for 52 weeks."

His projected goal for the station is to build on KVIL-AM's success, slowly establishing the FM station's niche, which he predicts will probably take another three to five years.

He regards KVIL's present format "an experiment," based on solid research and background. KVIL was the first MOR station in the market to experiment heavily with a combination of MOR and Top 40 records that emphasize a vibrant, uptempo sound: Now other stations in the market can be found following KVIL's promising pattern.

Is the "experiment" a success? "Yes, definitely," believes Chapman. "Actually, the fact that we're doing anything at all with ratings is incredible."

Vox Jox

• Continued from page 58

died last week. He was 85. Cowan announced from WJZ, a station in Newark in a shack on the roof of the Westinghouse plant, in 1921: "You are listening to the radio telephone broadcasting station WJZ in Newark, N.J." It was the first radio broadcast in the New York area. He retired in 1961 as chief announcer of WNYC-FM, the New York City station. . . . Anderson (J.P. Soul) Little, black personality with Top 40 station KUDL in Kansas City, Mo., has departed to head for KWKI-FM, a soul station in Kansas City that also just latched onto three jocks from KPRS, the AM soul station in Kansas City. Understand that

BEST SELLING Soul LP's						Billboard					
Artist and/or Selection featured on "The Music Scene," ABC-TV Network											
★ 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	PUZZLE PEOPLE	Temptations, Gordy GS 949	8	26	27	I'VE GOT DEM OL' KOZMIC BLUES AGAIN, MAMA	Janis Joplin, Columbia KCS 9913	7		
2	2	HOT BUTTERED SOUL	Isaac Hayes, Enterprise ENS 1001	21	27	18	TEMPTATIONS SHOW	Temptations, Gordy GS 933	17		
3	3	MY CHERIE AMOUR	Stevie Wonder, Tamla TS 296	8	28	25	M. P. G.	Marvin Gaye, Tamla TS 292	26		
4	5	LOVE IS BLUE	Dells, Cadet LPS 829	15	29	17	GREATEST MOTION PICTURE HITS	Dionne Warwick, Scepter SPS 575	16		
5	4	IT'S A MOTHER	James Brown, King 1063	8	30	32	BABY, I'M FOR REAL	Originals, Soul SS 716	2		
6	7	TOGETHER	Diana Ross & the Supremes & the Temptations, Motown MS 692	6	31	30	GREATEST HITS	Dells, Cadet LSP 824	25		
7	10	STAND	Sly & the Family Stone, Epic BN 26456	31	32	26	BLOOD, SWEAT & TEARS	Columbia CS 9720	32		
8	6	ICE ON ICE	Jerry Butler, Mercury SR 61234	10	33	33	RIVER DEEP, MOUNTAIN HIGH	Ike & Tina Turner, A&M LP 4178	9		
9	12	SOUL CHILDREN	Stax STS 2018	8	34	37	SPOTLIGHTIN' THE MAN	Bobby Bland, Duke DLP 89	12		
10	28	TOM JONES LIVE IN LAS VEGAS	Parrot PAS 71031	2	35	35	GREEN RIVER	Creedence Clearwater Revival, Fantasy B393	10		
11	11	AT HOME WITH O. C. SMITH	Columbia CS 9908	7	36	34	ICE MAN COMETH	Jerry Butler, Mercury SR 66188	47		
12	9	MEMPHIS UNDERGROUND	Herbie Mann, Atlantic SD 1522	28	37	38	ISLEY BROTHERS LIVE AT YANKEE STADIUM	T-Neck TNS 3004	3		
13	29	THE DELFONICS' SUPER HITS	Philly Groove PG 1152	2	38	41	BEST OF BILL COSBY	Warner Bros.-Seven Arts WS 1798	13		
14	14	HIGHLY DISTINCT	Friends of Distinction, RCA Victor LSP 4212	6	39	43	HOT DOG	Lou Donaldson, Blue Note BST B4318	10		
15	15	ARETHA'S GOLD	Aretha Franklin, Atlantic SD 8227	20	40	46	IN A SILENT WAY	Miles Davis, Columbia CS 9875	4		
16	16	GREATEST HITS, VOL. II	Dionne Warwick, Scepter SPS 577	5	41	49	HERBIE MANN AT THE WHISKEY A GO GO	Atlantic SD 1536	2		
17	23	NITTY GRITTY	Gladys Knight & the Pips, Soul SS 713	6	42	40	JR. WALKER & THE ALL STARS' GREATEST HITS	Soul SS 718	22		
18	8	POPCORN	James Brown, King KSD 1055	15	43	39	LOVE MAN	Otis Redding, Atco SD 289	19		
19	19	GRAZIN' IN THE GRASS	Friends of Distinction, RCA Victor LSP 4149	30	44	44	NOW	Four Tops, Motown MS 675	20		
20	24	LIVE AND WELL	B. B. King, BluesWay 6031	23	45	45	SON OF A PREACHER MAN	Nancy Wilson, Capitol ST 234	22		
21	21	TIME OUT FOR SMOKEY ROBINSON & THE MIRACLES	Tamla TS 295	18	46	31	SMASH HITS	Jimi Hendrix Experience, Reprise RS 2025	15		
22	13	CLOUD NINE	Temptations, Gordy GLPS 939	38	47	—	CREAM OF THE CROP	Diana Ross & the Supremes, Motown MS 694	1		
23	22	HIGH VOLTAGE	Eddie Harris, Atlantic SD 1529	16	48	50	KEEM-O-SABE	Electric Indian, United Artists UAS 672B	2		
24	20	THE WAY IT WAS/THE WAY IT IS	Lou Rawls, Capitol ST 215	26	49	48	KARMA	Pharoah Sanders, Impulse A 9181	8		
25	36	BROTHERS ISLEY	Isley Brothers, T-Neck TNS 3002	2	50	—	YOUR GOOD THING	Lou Rawls, Capitol ST 325	1		

KWKI-FM is really building. KUDL, incidentally, has added Buddy Van Cleave, who'd been general manager of WXXX, Hattiesburg, Miss., and Mark (Mark Rivers) Driscoll from WPOP in Hartford.

Chuck James has been appointed program services manager of the CBS radio division, New York; he'd been news director of KCBS, San Francisco. He started his radio career in 1955 as production director of WIL, St. Louis. I'm still basically against syndication, but the "Love" semi-progressive rock package of ABC has helped FM sales for the ABC-owned FM stations show an increase of 157 percent in sales during the first nine months of 1969 over a similar period a year ago, according to division president Harold L. Neal Jr. He also states that WABC reaches 5,411,600 persons in a week, making it the most listened-to station in North America.

Jim Edwards, en route to Las Vegas, stopped after reaching

Louisiana. Now, he's backtracked to join WABB, Mobile Top 40 station. Edwards had been program director of WDOT in Burlington, Vt., until recently.

Johnny Moore has departed WNHC, New Haven. . . . Bill Coleman, WWWC, P.O. Box 580, Wilkesboro, N.C. 28697, says the station is going on the air in the next week or so and needs all kinds of singles and LP's desperately.

Old Buddy Pat McCoy, former operations director at WMMS-FM, is now program director of the Cleveland station. . . . "Pulse ratings show WEKY reaching an average of 120,000 homes and 125,000 cars daily, plus 1,000 rock-hungry students at Eastern Kentucky University, but we're desperately in need of good record service, especially MOR and rock," says program director Don Walker and music director David Little. Ralph Gabbard is general manager of the station. . . . Jerry Brooks, WDGY, Minneapolis, has been hired by the competition—KDWB. This is not the first time KDWB

program director Deane Johnson has raided WDGY. . . . Chris Bailey has left KDWB in Minneapolis to join WRIT in Milwaukee.

James K. Hackett has been named general manager of WGBB, Freeport, N.Y.; he'd been station manager of WICE in Providence.

Pat Hughes, 29, veteran personality and most recently only of Image Productions in Atlanta, died Nov. 4 of a diabetic coma. Pallbearers at the funeral included Red Jones of WFOM in Marietta, Ga.; Randy Robbins of WQI, Atlanta; Gary Granger of WKNR, Detroit; Dick Kline of Atlantic Records; Maurice LeFevre of Sing Recording Studios; and Wayne Farris, Atlanta club owner. Hughes spent seven years at WQXI and was music director there for two years. He once operated Atlanta's teen club, The StingRay. He hosted a syndicated TV show for a year. He career also included a stint at KBOX in Dallas. Red Jones is now setting

(Continued on page 77)

RONN

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BEST SELLING Jazz LP's

Artist and/or Selection featured on "The Music Scene," ABC-TV Network

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	2	MEMPHIS UNDERGROUND Herbie Mann, Atlantic SD 1522	30
2	1	HOT BUTTERED SOUL Isaac Hayes, Enterprise ENS 1001	20
3	6	IN A SILENT WAY Miles Davis, Columbia CS 9857	12
4	7	HIGH VOLTAGE Eddie Harris, Atlantic SD 1529	16
5	3	BUDDY & SOUL Buddy Rich Big Band, World Pacific BST 20158	13
6	4	CRYSTAL ILLUSIONS Sergio Mendes & Brasil '66, A&M SP 4197	15
7	8	KARMA Pharoah Sanders, Impulse A 9181	21
8	5	HOT DOG Lou Donaldson, Blue Note BST 84318	11
9	9	ANOTHER VOYAGE Ramsey Lewis Trio, Cadet LSP 827	11
10	12	THE FOOL ON THE HILL Sergio Mendes & Brasil '66, A&M SP 4160	51
11	11	AQUARIUS Charlie Byrd, Columbia CS 9841	21
12	14	WALKING IN SPACE Quincy Jones, A&M SP 3023	2
13	10	MOOG: THE ELECTRIC ECLECTICS OF Dick Hyman, Command 938	19
14	13	GABOR SZABO 1969 Skye SK 00009	12
15	15	BLOWIN' GOLD John Klemmer, Cadet Concept LPS 321	14
16	16	MAKE IT EASY ON YOURSELF Burt Bacharach, A&M SP 4188	17
17	17	SOULFUL STRUT Young-Holt Unlimited, Brunswick BL 754144	45
18	20	LIVE & WELL B. B. King, BluesWay BLS 6031	11
19	19	TAUHID Pharoah Sanders, Impulse AS 9138	2
20	—	SELFLESSNESS John Coltrane, Impulse AS 9161	1

Billboard SPECIAL SURVEY For Week Ending 11/29/69

SPECIAL MERIT PICKS

Continued from page 71

speeches are welcome changes as they offer the actual speakers from Oliver Wendell Holmes to John F. Kennedy. In addition to Holmes, Volume Three (TC 2033) presents Franklin D. Roosevelt, Will Rogers, Herbert

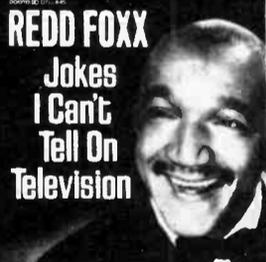
Hoover, Wendell Wilkie, Dwight D. Eisenhower, Harry S. Truman and George C. Marshall. Speakers in Volume Four are Kennedy, William Faulkner, Douglas MacArthur, Adlai E. Stevenson, Carl Sandburg, Richard M. Nixon. The Kennedy sequence, ending with Stevenson's eulogy, is memorable.

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Vox Jox

Continued from page 76

up a trust fund for Hughes' wife and son in case any friend wants to donate.

★ ★ ★

Al Schwelling, engineer with WLW in Cincinnati, retired last week after 46 years of service that included many years as a personality. . . . **Michael Allan**, who's doing a rock show on WCDJ, Edenton, N.C. 27932, needs singles. He's willing to give nearly all new singles a chance. . . . **Lee Stephens** has joined KRBE-FM, Houston, to do a 6-9 a.m. show; he'd been on KBAT in San Antonio and also produced the progressive rock show on KITE-FM, San Antonio. . . . **KXO** has added a 6-midnight rock show, says president **Gordon Belson**, and needs rock singles. The only other rock competition in the market is a daytime station. Send to Belson, KXO, P.O. Box 14, El Centro, Calif. 92243.

★ ★ ★

My favorite Top 40 records of the week: "Teenbopper" by the **Wind**, Life Records (call **Bo Gentry**, 212-765-6370, in case you don't have the record); "Venus" by the **Shocking Blue**, Colossus Records (call **Jerry Ross**, 212-765-1170); "Trouble Maker" by **Lee Hazlewood**, LHI Records (call **Tom Thacker**, tell him you're a friend of mine, at 213-462-6894); "Hey Hey Woman" by **Joe Jeffrey**, Wand Records (call **Florence Greenburg**, 212-245-2170); "One Eye Dog in a Meat House," by **Betha, the Masked Man, and the Agents**, Dynamo Records (call **Art Talmadge**, 212-581-4680). All of these records are exciting, moving records. If you call these labels and don't receive a copy immediately, let me know and I'll take the records off my recommended list. Because, I think that in order to really save singles it's going to take the cooperation of the radio

industry and the record industry. By the way, I think it's time to bring **Jerry Lee Lewis** back pop. He did well on the "Ed Sullivan Show" the other night. "Roll Over Beethoven" by Lewis and his sister on Smash Records is more a pop record than a country record. This might be a time.

★ ★ ★

Catching up on some lineups: **Mike Rose** is now operations manager of KXLR, country station in Little Rock, Ark. Rest of staff includes **Earl (Pappy) Davis**, music director **Larry Dean**, program director **Billy Dixon**, **George Hamilton**, and **Roger Lindsey**. . . . At WREO in Ashtabula, Ohio, you'll find **Jerry Allen**, **Phil Knight**, program director **Lou Massey**, and music director **Barry Newman**. . . . **Paul Ward** has been named director of creative production at KFI, Los Angeles; he'll be on the air midnight-5:30 a.m. Ward had been with KGO-TV in San Francisco. . . . Program / music director **Dwayne Raser**, KYTE-FM, P.O. Box 284, Livemore, Calif. 94550, needs stereo albums and singles.

★ ★ ★

Stephen J. Ferguson reports in from WSPO-FM, Columbus, Ohio,

to say the station is now programming soul and progressive rock at night. **Kirk Bishop** does the soul work 7-midnight. On Friday and Saturday night, **Don Gorman** plays progressive rock after Bishop goes off the air. . . . **Bill Clark** is at WMMR-FM, Philadelphia. . . . **Frank Halfacre**, a representative for **James Brown Enterprises**, works weekends on WPIC-FM, Sharon, Pa., playing soul, some progressive rock and jazz, and even a half-hour of gospel.

★ ★ ★

WSB-FM, Atlanta, celebrated its 35th birthday Nov. 10. Experimental transmission was begun in 1934 as station W4XAJ, although the station didn't begin commercial operation until 1948 as WSB-FM. Would you believe that the FM station today is in the top five in the market? . . . **Eddy Arnold** dropped in Nov. 20 to help WSHO in New Orleans christen its new modern studios. . . . Pulitzer Prize composer **Gail Kubik** launches a program Tuesday (21) on WRVR-FM, New York. Guests on the weekly program will feature composer **Robert Helps**, **Aaron Copland**, among others.

Action Records

Singles

★ NATIONAL BREAKOUTS

THERE ARE NO NATIONAL BREAKOUTS THIS WEEK.

★ REGIONAL BREAKOUTS

GROOVIN' (Out on Life) . . . Newbeats, Hickory 1552 (Grand Teton, BMI) (Milwaukee)

SAVIN' ALL MY LOVE FOR YOU . . . Bob Brady & the Con Chords, Chariot 582 (Casargo, BMI) (Baltimore)

Albums

★ NATIONAL BREAKOUTS

ELVIS PRESLEY . . . From Memphis to Vegas/From Vegas to Memphis, RCA Victor LSP 6020

THREE DOG NIGHT . . . Was Captured Live at the Forum, Dunhill DS 50068

★ NEW ACTION LP's

TOMMY JAMES & THE SHONDELLS . . . The Best of, Roulette SR 42040

LOU CHRISTIE . . . I'm Gonna Make You Mine, Buddah BDS 5052

SMOKEY ROBINSON & THE MIRACLES . . . Four in Blue, Tamla TS 297

LOU RAWLS . . . Your Good Thing, Capitol ST 235

BLODWYN PIG . . . A Head Rings Out, A&M SP 4210



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Classical Music

'Werther' Pkg on Angel

LOS ANGELES—Angel Records this month is issuing a three-record package of Massenet's "Werther" starring soprano Victoria de los Angeles, tenor Nicolai Gedda and soprano Mady Mesple. Georges Pretre conducts the children's chorus of French radio, and the Orchestre de Paris.

Daniel Barenboim is the soloist in a four-LP set of Bee-

thoven's five piano concertos and the "Choral Fantasy" in commemoration of next year's 200th anniversary of Beethoven's birth. Otto Klemperer conducts the New Philharmonia Orchestra. The John Aldis Choir also performs in the fantasia.

Yehudi Menuhin completes his recording of Schubert symphonies with two releases with

the Menuhin Festival Orchestra, recordings of the "Symphony No. 8 (Unfinished)" and four overtures, and the "Symphony No. 9 (Great C Major)."

In Chopin piano sets, Alexis Weissenberg plays nocturnes in two LP's and Augustin Anievas plays waltzes. Completing the Angel titles is a Grieg album with sopranos Shelia Armstrong and Patricia Clark, the Ambrosian Singers, and the Halle Orchestra under Sir John Barbirolli.

Yevgeny Svetlanov and the USSR Symphony continue their Melodiya/Angel series of Scriabin with the "Symphony No. 1." Maksim Shostakovich has his second album of Dmitri Shostakovich music as he conducts the Bolshoi Theater Orchestra in three of his father's ballet suites. The third Melodiya/Angel set features soprano Yelizaveta Shumskaya, tenor Mikhail Dovenman, baritone Aleksei Bolshakov, the TSFSB Russian Chorus, and the Moscow Philharmonic under Kiril Kondrashin.

The low price Seraphim line has Samson Francois in a three-LP Ravel package. Pianist Witold Malcuzyński has a coupling of Franck and Debussy. Carlo Maria Giulini conducts the Philharmonia Orchestra in Brahms.

Rudolf Kempe conducts his Royal Philharmonic in a Czech program of Smetana, Dvorak and Weinberger. Completing the Seraphim titles is a Vivaldi set with violinists Lola Bobesco and Franco Fantini, Les Solistes de Bruxelles and I Solisti di Milano, Angelo Ephrikian conducting.

BOOK REVIEW

'Dictionary of Singers' Out

(A Concise Biographical Dictionary of Singers. By K. J. Kutsch and Leo Riemens. Translated by Harry Earl Jones. Chilton Book Co. 487 pages. List price: \$14.95.)

NEW YORK — "A Concise Biographical Dictionary of Singers" is a gold mine of research information about the better-known and lesser-known singers, most of whom have been represented in disk. Also included are label identifications.

There are brief biographies of almost 1,500 artists from 40 countries and almost every classical artist who recorded from 1880 to the present. This valuable reference work also has an important glossary with a list of principal operas, operettas and composers included in the text.

FRED KIRBY

Kroyt, Violist, Dies at 72

NEW YORK — Boris Kroyt, former violist for the Budapest String Quartet, died of cancer at French Hospital on Nov. 15. He was 72. Kroyt was a member of the quartet for 37 years and is on the unit's many Columbia recordings.

The Guarneri Quartet, who were among the many string musicians he coached, played selections from Beethoven and Bruckner at Kroyt's funeral on Nov. 18 at Frank E. Campbell's here.

Salzman to a Nonesuch commission. The work is for actor, renaissance consort, chorus and electronics, includes performances by the Nonesuch Consort, the New York Motet Singers, and electronic sounds realized by Salzman at the Columbia-Princeton Electronic Music Center in New York. Joshua Rifkin conducts the performance, while Joseph Hansen directs the motet singers.

Another contemporary music disk has music of Elliott Carter, including his "Sonata for Flute, Oboe, Cello and Harpsichord" performed by Harvey Sollberger, Charles Kuskin, Fred Sherry and Paul Jacobs, and the "Sonata for Cello and Violin" played by Jacobs and Joel Krosnick. Also being issued is a program of Spanish classical guitar music by Rey de la Torre.

Wild Flashes Exciting Form

NEW YORK — Pianist Earl Wild flashed an exciting program at Alice Tully Hall on Nov. 16. The artist, whose most recent recordings have been on RCA Records and Vanguard's Cardinal series, ranged the pyrotechnic literature beginning with Tausig's version of Bach's "Tocatta and Fugue in D Minor."

Wild, however, also hit a stunning lyric masterpiece with his treatment of Schumann's "Phantasie." But, it was the trickier music, including Medtner's "Improvisation, Op. 31, No. 1," D'Albert's "Scherzo, Op. 31, No. 1," three Poulenc improvisations, and a sensational Liszt "Mephisto Waltz." He played four deserved encores beginning with Mendelssohn's "Spinning Song."

FRED KIRBY

Bach & Berlioz Sets in Nonesuch Yule Release

NEW YORK — Nonesuch Records is issuing a new four-LP version of Bach's "Passion According to Saint Matthew" and a two-record set of Berlioz's "L'Enfance du Christ" as part of its pre-Christmas release.

Another holiday set has Christmas music from the baroque, renaissance and middle ages performed by various soloists, ensembles and choruses from earlier albums.

Soloists in the Bach piece are soprano Heather Harper, alto Gertrude Jahn, tenor Kurt Equiluz, basses Marius Rintzler and Jakob Staempfli, the Vienna Academy Chamber Choir, the Vienna Choir Boys, and the Vienna State Symphony, Hans Swarowsky conducting.

Jean Martinon conducts the Berlioz, which features tenor Alain Vanzo, mezzo-soprano Jane Berbie, baritone Claude Cales, bass Roger Soyer, tenor Robert Andreozzi, baritone Jean-Pierre Brossmann, bass Juan Soumagnas, and the choruses and orchestra of French National Radio.

Nonesuch's contemporary music series has "The Nude Paper Sermon," composed by Eric

Classical Notes

Soprano Maria Stader makes what is billed as her last public appearance on Sunday (7) at New York's Philharmonic Hall with the Camarata Singers and symphony orchestra under Abraham Kaplan.

Two albums by Brazilian pianist Joao Carlos Martins, which contain works of Prokofiev and Bach, are due for release by Connoisseur Society early next year.

FRED KIRBY



WALTER CARLOS, center, receives a gold record from Clive J. Davis, president of CBS Records, for the \$1 million seller "Switched-On Bach." The presentation was made at a recent luncheon given by Columbia Masterworks for Carlos and Rachel Elkind of TEMPI Productions. Also present were R. Peter Munves, left, product director, classical album merchandising; Robert Altschuler, second from left, Columbia's director of press and public information; Pierre Bourdain, right, product manager for classical albums and original cast catalog; Miss Elkind; and Gene Lees of High Fidelity magazine.

BEST SELLING Classical LP's

Billboard SPECIAL SURVEY For Week Ending 11/29/69

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	TRANS-ELECTRONIC MUSIC PRODUCTIONS, INC., PRESENTS SWITCHED ON BACH Walter Carlos/Benjamin Folkman, Columbia MS 7194	53
2	2	SOUNDTRACK: 2001: A SPACE ODYSSEY MGM SIE ST 13	68
3	3	SCENES AND ARIAS FROM FRENCH OPERA Beverly Sills, Westminster WST 17163	8
4	4	MY FAVORITE CHOPIN Van Cliburn, RCA Red Seal LM 2575 (M); LSC 2575 (S)	191
5	5	MOZART: CONCERTOS 17 & 21 (Elvira Madigan) Anda/Camerata of the Salzburg Mozarteum Academica (Anda), DGG 138783	95
6	6	BACH'S GREATEST HITS Various Artists, Columbia MS 7501	25
7	16	MOOG STRIKES BACH RCA LSC 3125	4
8	7	BERNSTEIN'S GREATEST HITS New York Philharmonic (Bernstein), Columbia ML 6388 (M); MS 6988 (S)	128
9	10	CHOPIN'S GREATEST HITS Various Artists, Columbia MS 7506	24
10	11	VERDI: OTELLO (3 LP's) McCracken/Jones/Fischer-Dieskau/Various Artists/New Philharmonia Orch. (Barbirolli), Angel SCL 3742	8
11	12	LA DIVINA (3 LP's) Maria Callas, Angel SCB 3743	8
12	9	LEONTYNE PRICE SINGS MOZART ARIAS RCA LSC 3113	6
13	13	MOONDOG Columbia MS 7335	6
14	14	TCHAIKOVSKY: 1812 OVERTURE New Philharmonic Orch. (Buketoff), RCA Red Seal LSC 3051	48
15	8	MISSA LUBA Troubadours du Roi Baufoiun, Philips PCC 606	16
16	15	STRAUSS: ALSO SPRACH ZARATHUSTRA Philadelphia Orch. (Ormandy), Columbia ML 5947 (M); MS 6547 (S)	70
17	17	DEBUT Henry Mancini/Philadelphia Orchestra Pops, RCA LSC 3106	5
18	21	UP, UP AND AWAY Boston Pops (Fiedler), RCA Red Seal LSC 3041	64
19	18	VAUGHAN WILLIAMS: SEA SYMPHONY Sheila Armstrong, John Carol Case, London Philharmonic Choir, London Philharmonic Orch. (Boult), Angel SB 3739	15
20	20	R. STRAUSS: SALOME (2 LP's) Caballe/Various Artists/London Symphony (Leinsdorf), RCA LSC 7053	4
21	22	WAGNER: SIEGFRIED (5 LP's) Berlin Philharmonic (Karajan), DGG 138234/238	6
22	19	BELLINI & DONIZETTI HEROINES Beverly Sills/Vienna Volksoper (Jalas), Westminster WST 17143	51
23	23	VERDI: LA TRAVIATA (2 LP's) Lorenzar/Avagall/Fischer-Dieskau/Various Artists/Deutsch Opera, Berlin (Maazel), London OSA 1279	11
24	24	E. POWER BIGGS' GREATEST HITS Columbia MS 7269	23
25	26	BERIO: SINFONIA Swingle Singers/New York Philharmonic (Berio), Columbia MS 7268	5
26	27	BEETHOVEN: THE 9 SYMPHONIES (8 LP's) Berlin Philharmonia (Karajan), DGG SKL 101/8	16
27	37	TRANS-ELECTRONIC MUSIC PRODUCTIONS, INC., PRESENTS THE WELL-TEMPERED SYNTHESIZER Walter Carlos, Columbia MS 7286	2
28	30	WAGNER: INTRODUCTION TO THE RING Vienna Philharmonic (Solti), London RDN S-1	10
29	29	STRAUSS: ALSO SPRACH ZARATHUSTRA Chicago Symphony (Reiner), RCA LM 2609 (M); LSC 2609 (S)	61
30	38	TCHAIKOVSKY: PIANO CONCERTO NO. 1 Van Cliburn, Symphony Orchestra (Kondrashin), RCA LSC 2252	26
31	31	A KARAJAN FESTIVAL Berlin Philharmonic (Karajan), DGG 643212	4
32	25	SCHARWENKA: PIANO CONCERTO NO. 1 Wild/Boston Symphony (Leinsdorf), RCA LSC 3080	7
33	28	STRAUSS: ALSO SPRACH ZARATHUSTRA Berlin Philharmonic (Boehm), DGG 136001	19
34	33	WAGNER CONCERT Cleveland Orch. (Szell), Columbia MS 7291	6
35	32	HENSELT: PIANO CONCERTO Lewenthal/London Symphony (Mackerras), Columbia MS 7252	5
36	36	VAUGHAN WILLIAMS: SYMPHONY NO. 8/PIANO CONCERTO NO. 8 London Philharmonic (Boult), Angel S 36625	7
37	39	MAHLER: SYMPHONY NO. 1 Philadelphia Orch. (Ormandy), RCA LSC 3107	2
38	34	SELECTIONS FROM 2001: A SPACE ODYSSEY Philadelphia Orch. (Ormandy)/New York Philharmonic (Bernstein), Columbia MS 7176	68
39	—	WAGNER'S GREATEST HITS Various Artists, Columbia MS 7511	1
40	—	MOZART: THE GREAT SYMPHONIES 25-41 (7 LP's) Berlin Philharmonic (Boehm), DGG 109173/79	5

“A pilot’s ready when I’ll let my family go up with him.”



Captain Chuck Shafer polishes pilots.
He teaches them things they didn't even
know they didn't know.

When a man graduates from our pilot
training center in Fort Worth, we turn him
over to men like Captain Shafer.

He's the one who decides when they're
ready.

Ready to fly for American.

The Captain looks at his job this way:

*"By the time they get to me, these guys
are pretty good pilots, but I've been in
this business at least 20 years longer
than any of them.*

*For instance, they know how to land a
plane; I teach them how to bring it in
like a big swan.*

*It's for the extra comfort of the passen-
gers. And that's the bottom line in our
business.*

*Give that passenger as smooth a ride
as possible."*

We don't know anybody who can do
Captain Shafer's job better than he can.
That's why he has it.

It's the American Way.

**Fly the American Way.
American Airlines**

Musical Instruments

Large Crew Set Stage For Big Stones' Show

By GEORGE KNEMEYER

CHICAGO—What do you do to try and prepare a "barn" so it will be acoustically acceptable for a show involving one of the biggest groups in rock music? That was the problem that faced the International Amphitheatre here when it housed two performances of the Rolling Stones on Nov. 16. A sound crew of 20 men were employed to prepare for the concert.

The Amphitheatre, because of its size and starkness, has been known as the "barn" since it is nearly impossible to set it up

Subway Concerts

LONDON—Ted Norman, a subway stationmaster here has found a way to pacify harried commuters during the rush hour. He plays his harmonica over the loudspeaker. The resourceful stationmaster says "It works like a charm. Sometimes they even clap."



MUSIC SHOW HOTEL. The International Hotel in Las Vegas will be the headquarters of the dealers attending the American Music Dealers Industry Exhibit at the Convention Center from April 27 through 29. The \$60 million hotel, towering 365 feet above the Southern Nevada landscape, contains 1,519 rooms and suites in the single high rise tower.

properly for a rock 'n' roll or any type of concert. The portion of the Amphitheatre which housed the Stones' concerts is about the size of one city block, and seats 13,500.

"What we did basically was to hang drapes 30 feet long in back of the group to force its sound forward," a spokesman for the Amphitheatre said. "We also hung drapes in front of the stage and used a purple rug on the stage floor." All this was done to try to ensure that the sound for the Stone's amplifiers and speaker system could be heard by the audience.

Inadequate preparation hurt the last rock concert booked into the Amphitheatre, that of Blind Faith in July. Little or no attempt was made to improve the sound, and many complaints, especially from members of Blind Faith, were heard during and after the concert.

The Rolling Stones had sent 20 equipment men ahead of the group to try and work the Amphitheatre into listening order. The men worked continually from 6 a.m. the day of the concerts through 4 p.m. in the afternoon, one hour after the performance was scheduled to begin. "We just made it setting up. The men were still taking off electrical equipment from the stage minutes before the first act came on," the spokesman said. The sound men were concerned with getting the amplifiers and speaker systems pointed the right direction and at the correct volume level so it could be heard by everyone with a minimum of distortion.

The reaction of the people attending the concert to the sound system was generally favorable, with few complaints. The Stones may face another problem in acoustics when they appear in Madison Square Garden on Thursday (27) and Friday (28) in New York. The Garden has also come under criticism for poor acoustics during rock 'n' roll shows.



DELUXE microphone. The unit above is Electro-Voice's Model 627A and features a black satin, chrome finish with a detachable cable. Among features also found in the economy Model 626, are a special design called "mechanical nesting" whereby the internal parts are fitted one within another to minimize possible damage from hard use or accidental dropping. Actually a built-in shock absorber, the design reduces the possibility of noise from handling or bumping and any resulting interference with the performer's voice. A feature called "acoustalloy," a non-metallic diaphragm, assures smooth frequency response and prevents damage from extreme humidity and temperature. The unit retails for under \$40. As with the 626, this microphone is also excellent for public address use.

Condor Modulator Used by Students

BOSTON — Five additional Condor guitar sound modulators will be used by the Berklee School of Music. The instrument, manufactured by Innovox, a division of Hammond Corp., will be available to the school's 226 guitar students and to composition students. Students are already working with the Condor reed sound modulator.

The full Condor product line will be on display at the Midwest National Band and Orchestra Clinic from Dec. 16-20 in Chicago.



BLACK LIGHT. The Checkmate BL-2 Black Light kit has two units (right) containing high intensity 12-inch black light bulbs. Included is "Luna Glo" fluorescent spray, which is invisible under normal light, but glows brightly under black light. Instruments sprayed with "Luna Glo" acquire a glow that may be used for exciting stage effects. The paint is available in yellow, green, pink, orange, violet and blue. The entire unit, with paint and two black lights, market by W.M.I. Corp., and made portable by an attache case, retails for under \$50.

New Catalog

ST. LOUIS—The St. Louis Music Supply Company has published a 1970 supplement to its general catalog. The supplement is over 200 pages long and features the latest instruments and accessories imported and distributed by St. Louis Music. Price corrections in the general catalog are also in the supplement.

AMC Plans Close Tie With Education, Park Programs

CHICAGO — The American Music Conference (AMC) will place new emphasis on working closer with many of the nation's most important educational associations and also in such areas as developing music plans for the National Recreation and Park Association (NRPA). AMC vice-president, education, Marion S. Egbert, will organize regional music seminars for NRPA's city recreational directors during 1970 which will result in a national music activities presentation at NRPA's Congress in Philadelphia in 1970.

Re-election of Ted F. Korten as president and authorization of an expanded exhibit and consultation program highlighted AMC's annual meeting Oct. 23 here.

AMC's exhibit participation in national educational conventions was expanded to include next year's Congress of Parent-Teacher Associations. Other exhibits approved for 1970 are: National Association of School Administration Administrators, National Association of Secondary School Principals, National Association of Elementary School Principals, Association of Curriculum Supervisors & Guidance Counselors, National School Boards Association and National Catholic Education Association.

Also reported on was AMC's participation in the Youth Music Institute and cooperative work with the Music Educators National Conference, the University of Wisconsin and the many individuals who organized and directed the project.

Korten, president of Korten's Music, Longview, Wash., enters his second term as head of AMC and his seventh year on the board. He is also chairman of the executive committee and serves ex-officio on the public relations, consultation services and nominating committees.

Elected AMC vice-president at the meeting was Elmer F. Brooks Jr., vice-president of Aeolian American Corp., East Rochester, N.Y.; elected treasurer was Fred Targ, vice-president of the Targ & Dinner division of Pickwick International, Chicago; elected secretary was Vito Pascucci, president of G. Leblanc Corp., Kenosha, Wisc. James M.E. Mixer, vice-president of Baldwin Piano & Organ Co., Cincinnati, is past president.

New trustees appointed to the board by active member associa-

tions are: B.R. Wexler, vice-president of David Wexler & Co., representing the National Association of Musical Merchandise Wholesalers (NAMMW); Roger W. Jenkins, president of Rogers Organ Co., representing the National Association of Electronic Organ Manufacturers (NAEOM); Kenneth L. Ingram, vice-president of the Selmer Division of the Magnavox Corp., representing the National Association of Band Instrument Manufacturers (NABIM); and Donald R. Holcombe, president of Holcombe-Lindquist Inc., representing the National Association of Music Merchants (NAMM).

Reappointed trustees are Robert W. Keyworth, executive vice-president of Geib Inc., representing Guitar and Associates Manufacturers Association (GAMA); Henry R. Heller Jr., president of Aeolian American Corp., representing National Piano Manufacturers Association (NPMA); and Salvatore T. Chicantia, president of MCA Music Corp., representing National Music Publishers Association (NMPA).

Newly elected directors are: Henry Z. Steinway, president of Steinway & Sons; Robert P. Schmitt, president of Paul A. Schmidt Music Co.; Charles R. Miller, controller of Conn Corp.; Ted M. McCarty, president of Bigsby Accessories Inc.; David H. Kutner, president of Hammond Organ Co.; Henry S. Grossman, president of Grossman Music Corp.; Harold E. Frye, president of Forbes-Meagher Music Corp.; Thomas A. Delaney, executive vice-president of Gulbransen Co.; Arnold M. Berlin, president of Chicago Musical Instrument Co.; and Jack J. Wainger, president of American Music Store Inc., and former NAMM president.

It was reported that Marion S. Egbert, AMC's vice-president of education services, will give new emphasis in the areas of closer working relationships with many of the nation's most important educational associations, and also in the developing area of community music plans of the National Recreation and Park Association (NRPA). Egbert will organize regional music seminars for NRPA's city recreational directors during the year, leading to a national music activities presentation in 1970 at Philadelphia during the NRPA Congress.

Hohner Adds Garnet Amps

LONG ISLAND, N. Y.—M. Hohner, Inc., has been appointed exclusive U.S. distributor for the Garnet Amplifier Co., major maker of amplifying equipment for professional and amateur rock 'n' roll musicians. The Hohner Garnet line will make available to franchised merchants a complete line of amplifiers and accessories in a series of four power ranges to suit all demands from the beginners to the concert and recording performers. The Guess Who and the New Vaudeville Band use Garnet equipment. The retail price range of Garnet amplifiers is from \$119 to \$1,900.



INVADER. This new amp from Rickenbacker is for lead and rhythm guitars and includes tremelo, reverb, tone switches, and internally mounted speaker cords. It has peak power of 100 watts and contains two heavy duty 10-inch speakers. The all wood cabinet is 30 inches high, 23 inches wide, and 10 inches deep. Suggested retail price is \$295.

The "IN" side
View of
Musical
Instruments

Billboard

The Littlest Angel has been pre-recorded.



Music from Hallmark Hall of Fame's December 6 TV* production of Charles Tazewell's Christmas classic is original, with us.

Hear stars like Johnnie Whitaker, Fred Gwynne, E. G. Marshall, John McGiver, Tony Randall, Cab Calloway, Connie Stevens, sing eleven beautiful new songs by composer-lyricist Lan O'Kun.

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This very special album is just right for the time of year when sales set records. So we suggest you get behind it right away.

Somebody may be watching.

* The Hallmark Hall of Fame 90-minute special, NBC TV Saturday, December 6. See your local newspaper for time and channel.

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Canadian News Report

Maple Leaf System Criticisms Mounting

• Continued from page 1

manufacturers and producers this week indicated that the industry felt the Maple Leaf System was nowhere near the success that had been predicted by radio stations.

The system was formed five months ago by key Top 40 stations, aimed at giving exposure to Canadian records.

The System was to pick three records each week, which would be given wide exposure of "up to eight times per day" to a minimum of three records selected each week by voting among the program directors of the 12 stations involved.

But several record companies claim they have monitored stations and found that records were being played once a day, in off-peak times. One company noted that it had two records picked by the MLS one week, and yet on one day of that week, the two records were played back to back at 3:00 a.m. Other companies complained the MLS had been picking disks made by Canadians now living in the U.S.

In its five months existence, the MLS has only broken one disk nationally, according to several company spokesmen.

The disk was "Which Way You Goin' Billy?" by the Poppy Family.

"The main trouble," summed up one promotion man, "is that the MLS either overestimated its strength or just didn't give a damn. Many people believe it was only started as an attempt to head off legislation rulings for Canadian content."

"We have found that several of the stations have not bothered to play selections more than once or twice. None are given the concentrated exposure given to a new U.S. hit. It seems that the only way to boost the local recording industry is by forcing the stations to play a lot of Canadian records all the time."

Another executive said: "The MLS is a joke. It has done nothing for the industry except make a lot of noise about what it could do."

Whatever the cause, Canada is still one of the few countries in the world without a domestic record industry of any size. Since the advent of the MLS some companies have laid out a lot of money in production, but the returns have not been spectacular. Companies are now

(Continued on page 88)

BMI Canada Publishing to Berandol Music

TORONTO — BMI Canada Ltd. Music Publishing Division has been acquired by Berandol Music Ltd. Announcement was made by Harold Moon, BMI managing director and Andrew Twa, Berandol president.

Moon revealed that the purchase came about after the company considered several other offers in recent years. He pointed out that BMI Canada, which was activated in 1947, was just waiting for the right opportunity to move out of the publishing business but only when adequate Canadian music publication was developed to give Canadians the necessary opportunities within Canada. He had stipulated that the organization taking over must be Canadian owned and operated in the same manner as established by BMI.

Twa has affirmed that the company's long established policy of promoting Canadian talent would be continued. He said: "Berandol will also be branching out beyond publishing in a variety of directions. One of our undertakings will be to extend the present library of recorded Canadian works."

Singles Rise, Albums Decline in August

OTTAWA—Sales of singles rose while album sales fell in Canada during August, accord-

Two Albums Out By Capitol-CBC

TORONTO — Capitol Records are releasing two LP's which were produced in co-operation with the CBC, "Ukrainian Christmas" by the Ivan Romanoff Chorus and Orchestra featuring soloist Lesia Zubrack, and "The Trumpets of Summer" by the Festival Singers of Canada. Music on the latter disk was composed by John Beckwith, former Tronto Daily Star critic, and was commissioned by the CBC in 1964 to mark the quarter centenary of William Shakespeare.

Attendance Is Broken by Cash

TORONTO — Johnny Cash broke all attendance records for a single concert at Maple Leaf Gardens Nov. 10. The singer pulled 18,106 and a record \$93,000 gross that outdistanced even Beatle concerts here. It was the largest indoor crowd Cash has performed to yet. Despite no newspaper advertising, and with only an on-air leak of his appearance date on country station CFGM for publicity, the show was an early sellout.

ing to latest figures from the Dominion Bureau of Statistics here. However, the cumulative figures for the first eight months of 1969 show an almost 50 percent increase over the previous year in album shipments.

A total of 1,411,489 singles were shipped in August this year, as compared with 1,301,036 in 1968. 1,464,416 albums were shipped in August this year, versus 1,531,775 pieces in the same period last year.

The shipment of mono albums slumped in August this year to 75,357, as compared with 414,959 the previous August. The cumulative figures for 1969 to the end of August indicate that 1969 will probably be a record year for the Canadian music industry.

By August 31 10,400,845 singles had been shipped, as compared with 9,612,784 the previous year. In addition, a total of 13,289,494 albums had been shipped, compared with 9,916,302 in the first eight months of 1968.

Despite a complete falloff in mono record sales (most companies are in the process of completely phasing out mono discs), there were more mono record players sold in August this year than stereo (15,594 to 13,282). The cumulative eight-month total for the year also showed mono record players ahead of stereo, 74,779 to 68,677.

Billboard Canada's Top Singles

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	SOMETHING/COME TOGETHER Beatles, Apple 2654	6
2	5	AND WHEN I DIE Blood, Sweat & Tears, Columbia 45008	3
3	4	TAKE A LETTER MARIA R. B. Greaves, Atco 6714	3
4	3	SUSPICIOUS MINDS Elvis Presley, RCA 47-9764	9
5	2	WEDDING BELL BLUES Fifth Dimension, Soul City 777	6
6	—	DOWN ON THE CORNER/FORTUNATE SON Creedence Clearwater Revival, Fantasy 634	1
7	—	ELI'S COMIN' Three Dog Night, RCA 4215	1
8	13	NA NA HEY HEY KISS HIM GOODBYE Steam, Fontana 1667	3
9	—	LEAVIN' ON A JET PLANE Peter, Paul & Mary, Warner Bros. 7340	1
10	—	HOLLY HOLY Neil Diamond, UNI 55175	1
11	11	SMILE A LITTLE SMILE FOR ME Flying Machine, Pye-7m-17722	5
12	14	YESTER-ME, YESTER-YOU, YESTERDAY Stevie Wonder, Tamla 54188	2
13	8	SO GOOD TOGETHER Andy Kim, Steed 720	7
14	12	BALL OF FIRE Tommy James & the Shondells, Roulette 7060	5
15	7	RUBEN JAMES Kenny Rogers & the First Edition, Reprise 0854	5
16	16	SUITE: JUDY BLUE EYES Crosby, Stills & Nash, Atlantic 2676	4
17	17	TRY A LITTLE KINDNESS Glen Campbell, Capitol 2659	4
18	18	CHERRY HILL PARK Billy Joe Royal, Columbia 4-44902	2
19	6	TRACY Cuff Links, Decca 32533	8
20	9	WHICH WAY YOU GOING BILLY Poppy Family, London 17373	10

Billboard SPECIAL SURVEY For Week Ending 11/29/69

Phonodisc Adds Commonwealth

TORONTO — Phonodisc has finalized negotiations to add Commonwealth United Records to its roster of independent labels. Newly formed CUR label, which has exclusive rights to the parent company's movie soundtracks, will have "The Magic Christian" with a score by Paul McCartney out soon. Phonodisc's initial release from CUR will be Maxine Brown's "We'll Cry Together" single and her LP of the same title.

Radio Stations Underwrite LP

TORONTO — Three radio stations have underwritten the entire production cost of a new Canadian Talent Library LP by the Metro-Gnomes. The stations, CKRC, Winnipeg; CKCK, Regina; CKOC, Hamilton, are owned and operated by Trans-Canada Communications Ltd.

Finished product was the end result of six months of cooperative planning between the CTL and TCCL. The album was recorded in Winnipeg and produced by RCA's Mark Smith.

CTL will release the LP to its charter members late November. Quality is set to release the set and single to the public on its Birchmount label at a later date.

FILLMORE BY COL, CANADA

TORONTO—Columbia Records is set to distribute Bill Graham's Fillmore label in Canada. Initial product scheduled for release in the new pact is an album by the Elvin Bishop Group and "Resurrection" by Aum.

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International News Reports

UA-Liberty Into U.K. Retail Outlets

• Continued from page 1

with the aim of expanding the chain to around 10 outlets, taking in both London and major provincial population areas by the end of the year. In this respect, Liberty-UA will be taking a lead over its U.S. parent which has not so far initiated a similar investment.

General manager Martin Davis

said the shops will be used not only for selling records, but will also stock tapes and possibly hi-fi equipment.

"It will take a little time," he added. "If after we have had an opportunity to assess the results of the first three shops, they are making money, then we shall expand them as a profitable side of the business. There is no reason why this can't develop into something quite substantial."

Turning to future development in tapes, Davis said that London was envisaged as the center of the company's European tape division. "We are looking ahead to a European tape market and it is important that we devise a system of collating information from all the countries which can be put to use in planning repertoire and general merchandising operations," said Davis.

"Initially we hope to manufacture here, but later it may become necessary to use two centers."

In its long-term planning, Liberty-UA is also looking at the possibility of providing its own pressing facilities and is also examining an increase in thus far extremely limited distribution activities.

With two vans already working in London on restricted selling of Liberty product, under an agreement with Philips which has not been possible with EMI, the UA distributors, there are plans to add not less than another four to enable a move to be made into provincial cities.

Already sales executive Arthur Johnson is traveling around the country formulating suggested call cycles which are then evaluated on a store-by-store basis as a means of assessing potential van sales in an area.

The mini-computer will be installed in the Mortimer Street headquarters and will produce a more sophisticated form of accounting and stock control, with the aim of direct invoicing, something already practiced on Blue Note material.

RCA-Audio Fidelity Deal

LONDON — A further boost to the catalog strength of RCA's economy label, International, will be forthcoming as a result of a three-year licensing deal for Britain and Ireland with the U.S. company Audio Fidelity.

The deal was concluded between Bob Angles, manager foreign programming, and Herman Gimbel, AF president, and specifies release of about 50 albums a year. In addition to product scheduled for the International label, other material will also be available on the Victor and Victrola labels.

AF previously released its own material in the U.K. and was later represented by Transatlantic for a period. First release will be available January-February and will include some sound effects records together with albums by Lionel Hampton, Oscar Brand and recordings of the Wurlitzer organ.

Mike Stone to L. Angeles Firm

LONDON — Mike Stone has left his post as general manager of the Schroeder Music Publishing Corporation to join Greif Garris Associates in Los Angeles as vice president in charge of the music division. His new position covers all Greif Garris music publishing firms and the Gregar Record Company.

Stone is returning to the U.S. after seven years in Britain during which time he has worked as a record producer and as a promotion manager for the pirate radio station, Radio London.

Stone plans to commute regularly between the U.S. and London in order to continue running his English-based firm, Perceptive Sound Productions, which has just completed a three-year tape deal with Ampex calling for six albums a year. He later plans to set up a London office for Greif Garris.

Ariola-Eurodisc Begin Classics Promo Drive

MUNICH — Ariola - Eurodisc has begun a drive to obtain a larger share of the classical record market in Germany — at present dominated by Electrola, Deutsche Grammophon and Teldec—with the acquisition of two classical catalogs—Harmonia Mundi and Supraphon.

Ariola, already strongly placed in the pop sector with such artists as Heintje, Peter Alexander, Udo Jürgens and Mireille Mathieu, has been lagging in the classical market fol-

lowing the departure of former managing director Dr. Werner Vogelsang to head up the Phonogram company in Hamburg.

The new acquisitions, added to its own production and its representation of the Soviet Melodia line, considerably strengthens Ariola's stake in the classical market.

Harmonia Mundi, the Stuttgart production company, specializes in chamber music. Its product was recently presented to retailers by Ariola's southern district manager Konrad Rampendahl, who noted that the current best-seller in the line was "Zauber des Barock," selling at \$2.50.

The contract with Supraphon for distribution in Germany represents the Czechoslovakian company's fourth attempt to establish its catalog here. Previous contracts have been with Elite-Special, Deutsche Grammophon and Metronome. Most successful of these was the Metronome deal. Metronome had considerable sales success with budget line Supraphon product. But Ariola, with more experience in the classical field and a determination to gain a larger share of German classical sales, is expected to put a great deal of effort into establishing Supraphon in Germany as a prestige classical label.

CBS Campaign On Instruments Starts in Jan.

LONDON — The CBS test campaign for the new dealer musical instrument and accessories racks is to begin next January. It will last for six weeks and involve about 50 retailers all over Britain.

Subject to the success of the campaign, the company aims to have the racks in about 500 shops by the end of next year, which will mark the beginning of a major drive by CBS into the U.K. accessory market.

"First we must establish where the right outlets are, which is why we are running this preliminary campaign," said CBS special products man Jim Fleming this week. "We are confident that the racks will be a great success—dealer reaction has so far been very enthusiastic—but clearly some shops are better for handling this type of product than others."

The two-foot-diameter revolving racks will carry 26 different pre-packed items including guitar strings, picks and straps, tambourines, harmonicas, coiled amplifier leads, drum sticks, maracas, microphones and bongos.

'Soldier' Disk For Airplay

TORONTO — Quality Records distributed "The Last Soldier" EP to radio stations across the country for special Remembrance Day airplay, Nov. 11. The EP which runs 8:34 minutes was written and produced by Chuck Camroux and Dan McFaul of CKJD, Sarnia. The disk, although not available to the public in EP form, will be released in a LP package on the company's Birchmount label shortly.

his position as president of the Danish group of the International Federation of the Phonographic Industry.

Last year Svend Hansen took over management of the record division although he was principally concerned with the plastics division of the company, which will now occupy all his time.

Tono will be distributed by Grammfonselskabernes Distributions Central, a joint distribution company set up by Dansk Grammophon and Metronome two years ago.

Tono Is Acquired by 2 Danish Companies

COPENHAGEN—Two Danish record companies, Dansk Grammfonpladeforlag and Metronome, have jointly acquired the Tono Record Co., which has been operating in Denmark since 1935.

The takeover also includes Tono's Danish artists—Poul Bundgaard and Anthony Fleming—and Tono's licensing deals with foreign companies, which include Barclay, CED (France), Vanguard and Scepter (U.S.) and Amadeo (Austria).

Metronome's managing director, Bent Fabricius Bjerre, recently returned from Paris where he talked with Barclay and Vogue regarding future representation, but no deal has yet been set with Vogue.

Dansk Grammophon manager Karl Emil Knudsen said the Tono label would continue, but mainly for the reissue of existing recordings on the label.

Tono played an important part in the evolution of the Danish record industry during the Thirties and Forties and its catalog contains some of the best Danish jazz recordings.

Tono Records was part of the Schous Fabriker industries group, an organization with 700 retailers throughout the country selling everything from clothing to household goods, rubber goods and plastics.

The record division was created in 1935 to sell records through the chain of mini-supermarkets. A pressing plant was built and the first product appeared under the Schous label. Later this was changed to Heliofon and, in 1939, to Tono.

The selling of the Tono record division follows a rationalization decision in the group.

Heading the record division until his retirement last year was Harry Larsen who still retains

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ITALY

From The Music Capitals of the World

LONDON

Warner Bros. has signed a two-year manufacturing and non-exclusive distribution deal with Philips for the company to market Warner and Reprise product on musicassette. The deal is effective from July 1. . . . Producer **Steve Rowland** has signed a three-year deal with Polydor to handle his releases outside the U.K., U.S. and Canada. The deal was made by U.S. lawyer **Marty Machat**, signed in Hamburg with Polydor's **Horst Schmaltzi**.

President has concluded a new licensing deal with EMI in Australia for distribution of product. The arrangement also covers New Zealand and Australia. President was previously handled through RCA. . . . Tesco, a U.K. supermarket chain, is expanding its disk retailing activities to include more low price material. The company is planning to stock Saga and Avenue product on an experimental basis.

CBS has produced a special Christmas album for the Goodyear tire company, as part of a promotion campaign which is running until early next year called "Great Songs of Christmas." The LP features **Andy Williams**, **Julie Andrews** and several tracks were specially recorded for the disk by Columbia in New York. . . . The **Johnny Harris** instrumental "Footsteps on the Moon" has been chosen by ITN as the signature tune for its coverage of the Apollo

12 moonshot. Harris, who was musical director at **Petula Clark's** recent appearance at London's Royal Albert Hall, has just completed the score for the new **David Hemmings'** film, "Fragment of Fear." **PHILIP PALMER**

TORONTO

Mother Tuckers Yellow Duck "Funny Feeling" disk beginning to pick up sales for Capitol. The single is scheduled to be released in the U.S. shortly. . . . Atlantic's **Led Zeppelin** and Toronto's **Edward Bear** pulled 6,740 at two shows at O'Keefe Centre, Nov. 2, for promoter **Martin Onrot**. Both shows were sold out in advance.

The **Foundations** wrapped up their recent cross country tour at York University, Nov. 1 and at the University of Guelph on Nov. 2. . . . Apex Records moved to the new MCA Building, 2450 Victoria Park Ave., Willowdale 425. . . . **Ella Fitzgerald** into the Royal York's posh Imperial Room, Nov. 7 to Saturday (15). . . . Polydor launching Flying Dutchman distribution in Canada with **Esther Marrow's** "He Don't Appreciate It". . . . CTV network scheduled to telecast the new "Johnny Cash Show" beginning midseason. Neilson ratings during the summer placed the program in second spot for the network with an audience of 640,000.

From Vancouver, **Rich Simons** of Taylor, Pearson and Carson record division, says that the hot West Coast singles are "One Tin Soldier" by the **Original Caste** and "Turn on a Dream" by the **Box Tops**. Hit albums are by **Johnny Cash** and **Jerry Lee Lewis** on the Sun label. . . . Two early rock groups in town Nov. 3-8: the **Platters** at Le Coq D'Or and the **Drifters** at Friar's. . . . **Ian Cooke** of CJOY, Guelph headed a tour of 40 people to Nashville over the weekend of Oct. 11-13. . . . **Mckenna Mendelson Mainline's** new single is "One Way Ticket" b/w "Beltmaker" from their "Stink" LP. . . . **Engelbert Humperdinck's** Friday (28) concert at Maple Leaf Gardens looks like a sellout for promoter **Gil Davis**. . . . **Buddy Saint-Marie** into Ottawa's Arts Centre, Wednesday (19). . . . The Gilded Pickle, a new music spot that was formerly the Village Corner in the early '60s, opened Oct 31 with local rock and blues groups. . . . **Noel Harrison** in town for the "Miss Canada Pageant" on the CTV network, Nov. 10. . . . One of the hottest new singles locally in "Raindrops Keep Falling on my Head" by **B.J. Thomas**. . . . Apex out with "Now That It's Over" by Montreal singer **Sebastian**. **Ron Dykhof** produced. . . . **Gordon Lightfoot** playing to capacity crowds in every city on his current national tour. His "Sunday Concert" LP beginning to surpass sales of his previous albums. "Ballad of the Yarmouth Castle" and "The Lost Children" getting the most airplay from the LP.

Joe Woodhouse, Capitol's Ontario promotion chief, hosting receptions for Vancouver's **Mother Tuckers Yellow Duck** and Ireland's the **Dubliners**. The Irish groups are booked into the Ryerson Auditorium, Monday-Saturday (24-29). . . . "Fifi O'Toole" one of the best sellers in some time for the **Irish Rovers**. . . . **James Cotton Blues Band** got a standing ovation at the University of Waterloo in Kitchener, Nov. 2 and are set for a return engagement in the spring. Group appears locally at the Colonial Tavern, Monday-Saturday (24-29). . . . Polydor out with two Canadian releases—"Come and Dance the O.K. Lay" by Quebec's **L'Infonie** and the new **Life** single, "Sweet Loving." Latter song will be submitted to the Maple Leaf System. . . . From Montreal, **David Brodeur** at Quality reports that "Cat Woman" by the **Abaco Dream** is a big hit in the Ottawa-Hull area. Song is encountering problems in getting airplay on some stations because of the electronic music featured on the disk. . . . CKGM-FM, Montreal, changed to an underground format Oct. 31. **Geoff Sterling** is owner and general manager of the station; **Liam Mullan**, AM and FM music director, **Will Mall** consultant for the free-form segments.

Copperpenny's new "Nimbus 9" album completed and set for a Feb. release by RCA. . . . **Motown's Jonah Jones** back for the second time this year at the Colonial, Monday (17)-Saturday (22). . . . **Eric Young**, formerly of CKGM, becomes the new promotion manager for Phonodisc's eastern division. . . . Winnipeg's **Justin Tyme** making the charts out west with "Miss Felicity Grey" for W-7. . . . Captiol out with "Night Stick Shifter" by the **Sound of the Pacific** featuring **Peter Law**. Flip side, "I Don't Want to Live," was recorded in Canada. Group plays the Maple Leaf Ballroom, Nov. 12-Sunday (16). . . . **Clyde McGregor**, W-7 national sales manager, went off to Vancouver, Calgary and Winnipeg for sales meetings, Nov. 3-7. . . . **Tom Jones** set to appear here next May. . . . London releasing **Crow's** "Evil Woman" from their new LP as a single since the song received favorable listener reaction nationally. **RITCHIE YORKE**

HONOLULU

The **Society of Seven's** album, recorded live at the Outrigger Hotel's Main Showroom by Makaha Records, will be issued for the group's holiday return, just before Christmas. The SOS did two benefit shows for the Cystic

Fibrosis Research Foundation before going to Lake Tahoe for an engagement. . . . **Augie Colon**, bird caller and bongo player, is back with the **Martin Denny** group at the Kahala Hilton's Hala Terrace. . . . **Herb Ohta**, Decca and Surfside Records ukulele artist, is performing with his group and singer, **Linda Green**, in the Peacock Dining Room in the new Queen Kapiolani Hotel. . . . Duke Kahanamoku has started a Sunday jam session, with the **River Street Gang** featured. . . . **Peter Coraggio**, a University of Hawaii music professor specializing in electronic sounds, did a Lyceum Series program with **Theatre of Madness**.

Many top names are appearing in island clubs. At the Outrigger Hotel: **Morgana King**, (MGM), and **Steve Logan**, new to the Nocturne label, in a double-billing in the Main Showroom; the **Kim Brothers** are in the Outrigger Lounge. . . . The **Amigos** (Capitol), is back at the Ilikai's Hong Kong Junk, where they hope to cut another album. . . . Hawaii's "Hair" cast has been named. Opening Dec. 3 in the Theatre Royale of the International Hotel in Las Vegas are **Lyle Clement Kang**, **Sharon Sheri Nojima**, **Oliver Byron Minamina Mullaney**, **Robert James Cole**, **Georgena Simpson** and **Michael James P. Alexander**. The cast of 27 leaves soon for San Francisco, where they rehearse at the Geary Theater prior to the Vegas opening.

The **Surfers** (Decca) have bowed out of the Canton Puka club. . . . Singer **Anna Lea** did a one-weeker at the Kona Hilton on the Island of Hawaii. . . . **Billy K. & the Seamen**, Makaha Records group, is still going strong at Shipwreck Kelly's in the Holiday Isle Hotel. . . . **Jeff Apaka**, headliner in the Royal Hawaiian's Surf Room, performed at Roosevelt High School's 40th anniversary celebration. His late father, **Alfred Apaka**, graduated from Roosevelt. **WAYNE HARADA**

DUBLIN

Tiny Tim was in Ireland for eight days of dates, including appearances in Dublin, Cork, Newry, Clones, Belfast, Bangor and Ballymena. . . . **Joe Dolan & the Drifters** have been invited to tour Australia and South Africa early next year. Manager **Seamus Casey** is reshuffling the group's schedule so that the dates can be fitted in. . . . Anglo-Irish London-based group, the **Dinkees**, are releasing

their own composition "The Ballad of Armstrong, Aldrin and Collins" as the first single for their Tulip label. The **Dinkees**, led by Ballinasloe-born **Bill Ward**, are also working on an album of Irish hit songs for release on Saga next March. . . . The **Johnstons** and **Al Stewart** played Belfast's Ulster Hall Nov. 4. . . . The **Buck Owens** tour originally set for this month has been postponed because of the illness of **Buckaroos'** fiddler-guitarist **Don Rich**.

KEN STEWART

PARIS

Vogue launched a new dance, the Gold Rush, at a packed reception at the Club St. Hilaire, Paris, Nov. 5. . . . Dutch publishers **H. Voigt** of Intersongs and **A. Smits** of Atemis visited new Tutti general manager **Jean-Jacques Tilche** during Paris stopovers. Tilche also received a visit from U.S. publisher **Tom Glaser** to discuss catalog operations. . . . Philips rushed out an album of the concert given by organist **Jean Guillou** at the St. Eustache Church, Paris, 36 hours after the event. . . . Vogue artist **Yvan Labejof**, who has been appearing in the **Marie Laforet** show at the Olympia, has won the Black Humor Grand Prix for his recording of "Lachez les Chiens" (Release the Dogs). . . . Following his tour of the Paris region, Polydor artist **Georges Moustaki** opens Tuesday (18) for five days at the Theater 140 in Brussels. . . . The French production of "Fiddler on the Roof" had its premiere at the Marigny Theater Nov. 4 with CBS artist **Ivan Rebroff** in the leading role. To coincide with the opening CBS released the French cast album.

Barclay-CED is promoting a series of 17 underground albums drawn from the Atco, Vanguard, Yameta, Atlantic and Buddah labels. The CED-released albums have the series title "Underground" and the Barclay releases are titled "Super Group." . . . Polydor's new oriental-style singer **Salim Halali** makes his Paris Salle Pleyel recital debut Friday (21). . . . Barclay's **Michel Delpech** pays tribute to Britain's Isle of Wight pop festival with a composition, written by himself and **Roland Vincent**, called "Wight Is Wight." . . . Atlantic vice president **Nesuhi Ertegun** was in Paris to supervise the recording of an album by **Gary Burton** and French jazz violinist **Stephane Grappelli**.

The sixth Paris Jazz Festival, (Continued on page 88)

Canada's Top Albums

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	ABBEY ROAD Beatles, Apple SO 383	6
2	—	LED ZEPPELIN II Atlantic SD-8236	1
3	7	I'VE GOT DEM OL' KOZMIC BLUES AGAIN, MAMA Janis Joplin, Columbia KCS 9913	2
4	4	THE BAND Capitol STA0 132	5
5	9	SANTANA Columbia CS 9781	2
6	2	GREEN RIVER Creedence Clearwater Revival, Fantasy 8393	10
7	5	SUNDAY CONCERT Gordon Lightfoot, United Artists UAS 6714	5
8	3	JOHNNY CASH AT SAN QUENTIN Columbia CS 9827	19
9	—	TOM JONES LIVE IN VEGAS Parrot PAS-71031	1
10	6	THROUGH THE PAST DARKLY (Big Hits, Vol. 2) Rolling Stones, London MPS 3	9
11	12	BLIND FAITH Polydor 543035	12
12	11	LED ZEPPELIN Atlantic SD 3216	28
13	10	NASHVILLE SKYLINE Bob Dylan, Columbia KCS 9825 (S)	28
14	14	ALICE'S RESTAURANT Arlo Guthrie, Reprise RS 6267	3
15	15	BLOOD, SWEAT & TEARS Columbia CS 9720	28
16	8	CROSBY, STILLS & NASH Atlantic SD 8229	17
17	17	CHICAGO TRANSIT AUTHORITY Columbia GP 8	11
18	13	IN-A-GADDA-DA-VIDA Iron Butterfly, Atco SD 33-250	21
19	19	SMASH HITS Jimi Hendrix Experience, Reprise MS 2025	12
20	16	BARABAJAGAL Donovan, Epic BN 26481	3

Billboard SPECIAL SURVEY For Week Ending 11/29/69



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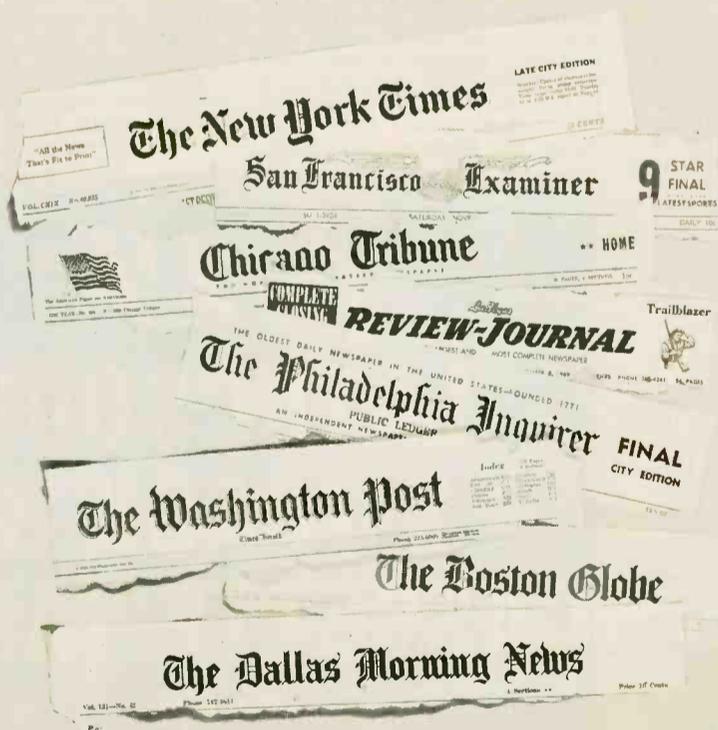
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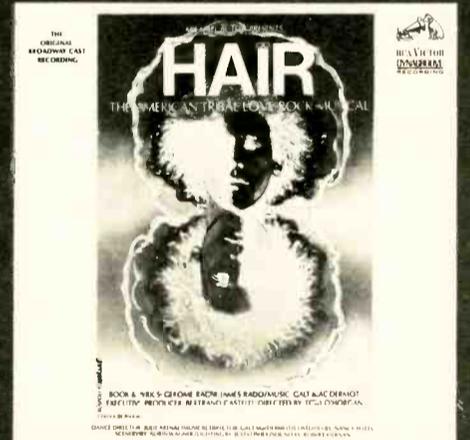
promotion this season.



Have you seen our powerful, youth-oriented campaign for Stereo 8 Tapes? There are 21 insertions, appearing in magazines like *Playboy*, *New York*, *Esquire*, *Sports Illustrated*, *Newsweek*, and *VIP*. We also include full pages for Victrola 8 and Variety 8 Tapes, all under the heading "Why one out of four people into our music is onto our Stereo 8 Tapes." A tough, no-nonsense campaign geared to win young readers.



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"Hair" LSO-1150. The Original Broadway Cast Recording, with all the glorious, outrageous music of America's most contemporary play. A big seller all year long.

The Archies, "Jingle Jangle" KES-105. The Archies' single, "Sugar Sugar," has sold nearly three million copies. This new album (containing the single "Jingle Jangle") should be their biggest yet.

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Use it all



Manufactured and Distributed by RCA Records

RCA

From The Music Capitals of the World

• Continued from page 85

which opened at the Salle Pleyel Oct. 20, will end Sunday (16) with a sacred music concert by the **Duke Ellington Orchestra**. Other artists featured in the festival included **Miles Davis**, **Lionel Hampton**, **Sarah Vaughan**, the **Newport All Stars** and **Cecil Taylor**. . . . Barclay, which has just installed 16-track equipment in its recording studio in Paris, has acquired distribution for France, Benelux, Switzerland and Austria of the U.S. Everest catalog, and for France and Italy of the Miki Dallon label, Young Blood. First releases on Young Blood will feature **Don Fardon**, **Mack Kissoon** and **Jimmy Powell**. . . . **Georges Brassens** is appearing in a three-month season at the Bobino Theater. . . . **Richard Anthony** (Pathé-Marconi/Tacoun) has recorded a French version of the **Zager & Evans** hit, "In the Year 2525," entitled "En l'Annee 2005." . . . EMI classical pianist **Georgy Cziffra** gave two recitals to packed houses at the Olympia variety theater. . . . CBS France is issuing a new serious music label, CBS Classique, covering an even wider range of popular classical material than the Odyssee line. First releases will be albums featuring works by Stravinsky, Respighi, Moussorgsky and LP's of ancient German choral music and Latin American works. The albums will retail at a recommended \$4. CBS artist **Monique Morelli** will appear with **Georges Brassens** at the Bobino Theater in a show which opens Tuesday (25). She will be replaced Dec. 16 by French-Canadian singer **Monique Leyrac**,

making her second appearance in Paris. . . . **Ivan Rebroff** stars at the Theatre Marigny in "Un Violon sur le Toit," the French production of "Fiddler on the Roof." CBS released the LP of the show to coincide with the Nov. 8 opening. . . . **Les Compagnons de la Chanson** have been booked for a season at the Acienne Belgique, Brussels, from Dec. 24 to Jan. 2. Before that they are booked for appearances in Algiers Dec. 11 and 12. . . . French artist **Joe Dassin** will attend the CBS Swiss convention in Zurich (18). **MICHAEL WAY**

SAN JUAN

Kubaney Records of Miami hosted a reception at El Flamboyant Hotel for their artists **Johnny Ventura** and his orchestra, Ventura (from the Dominican Republic) is popular here and will appear at El Flamboyant and on Channel 4 television. **Mateo San Martin**, president of Kubaney, came from Miami for the reception. **Luisito Rey** (Columbia) singer-composer is now appearing at the hotel. . . . Paquito Cordero Enterprises presented their "New Sounds of Puerto Rico Review" at the Caribe Hilton Hotel with recording artists **Julio Angel** and **Nydia Caro** (Hit Parade) and **Los Hispanos** (Musicor). Cordero Productions has contracted **Los Payos** (Gema Records) Spanish vocal male trio of "Maria Isabel" fame, for their first visit to Puerto Rico Friday (21) for nightclub shows and TV. . . . The **Apollo Sound** (Fania Records) with **Roberto Roena**, is one of the big

selling recording groups in Puerto Rico. In their latest single, the translator made a mistake and the label translating "The Dock of the Bay" in Spanish as "El Pato (Duck) De La Bahia." Another new album from Fania is the "Brotherhood" by the **Harvey Averde Band**.

The two top-selling recording artists for United Artists Latino in this market are **Tito Rodriguez** and **Vicentico Valdes**. Both have new albums just released, "Un Lugar Bajo El Sol" (A Place Under the Sun) by Rodriguez and "Amor y Felicidad" (Love and Happiness) by Valdes. The albums were produced by **LeRoy Holmes**. . . . **Johnny Zamot** (Gema) and his group, with singer **Pee Wee Fernandez**, have a new album just released. . . . Showtime Caribe, Inc., the new local booking agency formed by **Bob Leith**, **Joe Solaka**, **Jerry DeRocco** and **Bob Leith Jr.**, will call their presentations the San Juan Palladium and present weekly shows consisting of a U.S. group backed by local artists. Their first show, Nov. 14-15, brings **Bob Seger System** (Capitol) to be followed by the **Frost** (Splitsound); **Third Power**, and **Mitch Ryder** (Dot-Paramount). . . . Hit Parade's new release, under license from Fermata of Argentina is a single by Brazilian singer **Denise DeKalafe** with two tunes by composer **Gloria Marin**: "Si, Si-No, No" and "Tengo Una Guitarra Herida" (I Have a Wounded Guitar). . . . In their sub label, Aquarius, Hit Parade presents singles by Puerto Rican artists **Teddy Trinidad**, **Nardy Flores**, **Leonel Baccaro**, **Mariel**, **Nidia Caro** and **Iris Chacon**. The present top seller in Hit Parade is the album by Puerto Rican singer **Julio Angel** and the tune "Tan Bonita Como Tu."

Island Records of Puerto Rico is conducting negotiations with CBS Columbia in New York for the representation and distribution of Columbia Latin records in

Puerto Rico. **Bernardo (Sonny) Herger** has made several trips to New York to meet the CBS directors and it is expected that the new arrangements will take place as of Jan. 1. . . . Cap Latino Records (Capitol) issued the first single by **Glen Campbell** singing in Spanish. It is the Spanish version of the tune "True Grit" (Temple de Acero) from the film. This single is backed by an instrumental of "Hava Nagila," with Campbell on the guitar. Another new single on Cap Latino is by Mexican singer **Patty** and it includes Spanish versions of "Don't Wake Me Up in the Morning Michael" (No me Despiertes Temprano Mami) and "Dulce, Dulce" (Sugar, Sugar).

ANTONIO CONTRERAS

DUBLIN

The first Irish production of **Cole Porter's "Kiss Me Kate"** was staged by the O'Connell Musical Society in Dublin Nov. 10-15. . . . **Pat McGarr and the Gallowglass** country music band made a successful tour of the U.K. and Scotland. . . . The **Memories**, whose new Rex single is "Where's the Playground, Susie?" did a guest shot on Telefeis Eireann's "Late, Late Show." . . . **Julian Bream** gave a concert in Liberty Hall. . . . Artists appearing in the Belfast Festival were **Buddy Rich**, **John Lee Hooker**, **Gary Burton** and **Marian Montgomery**. . . . **Tommy Drennan and the Monarchs** new HMV single revives "Where Were You When I Needed You?" . . . Pye artists the **Jacobites** have recorded "Like Now," the theme they wrote for the Telefeis Eireann series of the same name.

The **Move** were in Ireland for dates in Derry, Carrickmacross, Newry and Cork. . . . The **Pattersons**, now a trio, have a new single, "World of Love," on CBS. . . . Pye is to distribute the Rose label which was launched by songwriter **Joan McAuley** of Donegal some months ago. First releases will be **Aileen Hamilton's** "Valentia" and the **Little Nazareth Singers' "Kitty in the Basket."** An album by New York-based Miss Hamilton is in preparation. Rose releases will be available in the U.K. from January. . . . The Irish Blues Appreciation Society presented **John Lee Hooker** at Dublin's Mansion House Nov. 17. **John Mayall** will appear in the National Stadium Monday (24).

KEN STEWART

MILAN

Adama (Voce del Padrone) was in Italy Nov. 18-20, to record an Italian version of "Le Bonheur." . . . **Nino Ferrer** taped a show for RAI-TV and was booked to appear in February as musical narrator of a six-part TV series. . . . **Claudio Villa** has recorded "Isadora" from the movie of the same name for Fonit-Cetra. . . . RAI radio and television has banned Durium artist **Gino Paoli's** Italian version of the old **Edith Piaf** French hit, "Les Amanats d'un Jour" because the lyric is too "earthy." . . . **Jenny Luna** has recorded an Italian version of "Little Green Apples" for EMI-Italiana. . . . An Italian version

of "Pretty Belinda" has been recorded for RCA-Italiana by **Gianni Morandi**. . . . **Mauro Bandi** debuts for EMI-Italiana with an Italian version of the **John Rowles** record, "One Day." The cover has also been recorded by SAAR's **Junior Magli** for the Jolly label. . . . Ricordi group **I Dik Dik** have recorded German and French versions of "Prima Giorno di Primavera."

In a special promotion campaign for the **Plastic Ono Band's** Apple recording, "Give Peace a Chance," EMI-Italiana sent copies of the single to Pope Paul VI, Italian President Giuseppe Saragat and many other top political cultural and religious leaders. . . . **Nini Rosso** was in Berlin to tape two shows for German TV. While in Germany he recorded "Amigo" for Durium's German outlet, Hansa. . . . **Tony Renis** makes his debut for Carolsello Records with his own song, "Volo AZ 13-27" which will be the theme for the TV program he is hosting, "Ma Perche? Perche Si." Renis was formerly with RCA.

Sacha Distel has recorded an Italian version of "Marry Me" for EMI-Italiana. . . . Chart entry "Pensiero d'Amore" by RCA artist **Mal** is the Italian version of the **Bee Gees'** hit "I've Gotta Get a Message to You." Another cover in the charts is "Ragazzina, Ragazzina," Italian version of "Mendocino," by the Durium group **Nuovi Angeli**. . . . **Rita Pavone** has recorded German and English versions of "Quelle Belle Come Noi." . . . Irish singer **Joe Dolan** has recorded an Italian version of his hit "Make Me an Island" for Ricordi. **MARC MESSINA**

VIENNA

Barry Ryan, **Herb Alpert** and **Colosseum** were in Vienna this month for appearances in the Voices of the World concert series. Fontana singer **Ulli Endress** and group, the **Hubbubs**, are currently on an extensive tour of Austria. . . . The U.S. musical "Hair" is to be staged in Vienna. . . . Austrian singer **Udo Juergens** is writing a number of songs for American opera singer **Felicia Weathers**. . . . Austrian Columbia is now distributing 8-track cartridges taken from the catalogs of British Columbia and Parlophone and the U.S. labels Capitol and (Continued on page 89)

'Astrosexualogie' Albums Released

MONTREAL — Capitol Records' recently released 12 record "L'Astrosexualogie" series has become a best selling item in the province of Quebec. The controversial sex horoscope LP's, produced by Tony Roman on the Revolution label, are available only in French. Even without any airplay, the albums have garnered heavy sales generated mostly by word-of-mouth publicity. Jacques Matti and Normand Frechette narrate the series.

Maple Leaf System Criticisms Mounting

• Continued from page 83

thinking twice about such investment.

Therefore just as Canada seemed to be getting off the ground (with international hits by the Guess Who and Motherlode) stagnation appears to be setting in again.

In the meantime, there have been authoritative inside reports from Government circles that the Canadian Radio Television Commission is not greatly impressed by the MLS. One re-

liable source said that legislation would be imposed before January 1, with stations required to play at least one Canadian disk out of every four records programmed. They would be allowed one year to implement such regulations.

Industry spokesmen were agreed that this is the only answer to the problem. Said one: "The sooner it happens the better. It's about time radio stations stopped shooting off their mouths and paid a few dues to Canadian music."



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HITS OF THE WORLD

Billboard

ARGENTINA

(Courtesy Escalera a la Fama)
*Denotes local origin

This Week	Last Week	Title	Artist
1	1	YO EN MI CASA, ELLA EN EL MAR	*Los Naufragos (CBS)—Melograf
2	2	LA EXTRANA DE LAS BOTAS ROSAS	*La Joven Guardia (RCA); *Dali (Philips)—Relay
3	3	LISA DAGLI OCCHI BLU	Mario Tessuto (CBS); Nicola Di Bari (RCA); *The Sound and Co. (Music Hall)—Milena Ediciones
4	5	LODI/BAD MOON RISING	Creedence Clearwater Revival (EMI); *Trio Galleta (Odeon)
5	7	ROSEMARY	*Lito Nebbia (RCA)—Fermata
6	8	AYER AUN	*Carlos Javier Beltran (Disc Jockey)—Korn
7	9	GREEN RIVER	Creedence Clearwater Revival (EMI); *Trio Galleta (Odeon)
8	4	LA VIDA CONTINUA/ELISA	*Sandro (CBS)—Ansa
9	6	CUENTAME	Fedra and Maximiliano (CBS); Formula V (Philips)—Korn
10	—	LA JUVENTUD SABE DONDE VA	*Palito Ortega (RCA)—Clanort

AUSTRIA

This Week	Last Week	Title	Artist
1	1	IN THE YEAR 2525	Zager and Evans (RCA)
2	2	ANUSCHKA	Udo Juergens (Ariola)
3	3	DON'T FORGET TO REMEMBER	Bee Gees (Polydor)
4	4	PRETTY BELINDA	Chris Andrews (Pye)
5	5	ICH MACHE KEINE KOMPLIMENTE	Ricky Shayne (Hansa)
6	6	SUGAR, SUGAR	Archies (RCA)
7	7	SAVED BY THE BELL	Robin Gibb (Polydor)
8	8	JE T'AIME, MOI NON PLUS	Jane Birkin and Serge Gainsbourg (Fontana)
9	9	SOMETHING	Beatles (Apple)
10	10	MEIN FREUND DER BAUM	Alexandra (Philips)

BRITAIN

(Courtesy Record Retailer)
*Denotes local origin

This Week	Last Week	Title	Artist
1	1	SUGAR SUGAR	Archies (RCA)—Don Kirshner Music
2	3	(CALL ME) NUMBER ONE	Tremeloes (CBS)—Gale (Mike Smith)
3	2	OH WELL	Fleetwood Mac (Reprise)—Fleetwood Mac (Fleetwood Mac)
4	6	SOMETHING/COME TOGETHER	*Beatles (Parlophone)—Harrison/Northern (George Martin)
5	5	RETURN OF DJANGO/DOLLAR IN THE TEETH	Upsetters (US 301)
6	7	WONDERFUL WORLD/BEAUTIFUL PEOPLE	*Jimmy Cliff (Trojan)—Island (Leslie Kong & Larry Fillon)
7	12	SWEET DREAM	*Jethro Tull (Chrysalis)—Chrysalis (Terry Ellis/Ian Anderson)
8	9	NOBODY'S CHILD	*Karen Young (Major Minor)—Acuff-Rose (Tommy Scott)
9	19	RUBY DON'T TAKE YOUR LOVE TO TOWN	Kenny Rogers and the First Edition (Reprise)—Southern
10	31	YESTER-ME, YESTER-YOU, YESTERDAY	Stevie Wonder (Tamla Motown)—Jobete/Carlin (Fuqua Bristol)
11	4	HE AIN'T HEAVY, HE'S MY BROTHER	*Hollies (Parlophone)—Cyril Shane (Ron Richards)
12	8	LOVE'S BEEN GOOD TO ME	Frank Sinatra (Reprise)—Ambassador (Sonny Burke)
13	13	WHAT DOES IT TAKE	Junior Walker and the All Stars (Tamla Motown)—Jobete/Carlin (Fuqua Bristol)
14	11	DELTA LADY	Joe Cocker (Regal Zonophone)—Writers Workshop (Denny Cordell)
15	14	COLD TURKEY	*Plastic Ono Band (Apple)—Apple (John and Yoko)
16	10	I'M GONNA MAKE YOU MINE	Lou Christie (Buddah)—Kama Sutra (Lou Christie)
17	17	THE LIQUIDATOR	*Harry J All Stars (Trojan)—B and C (Harry Johnson)
18	16	SPACE ODDITY	David Bowie (BF 1801)—(Essex) Gus Dudgeon
19	46	WINTER WORLD OF LOVE	*Engelbert Humperdinck (Decca)—Donna (Peter Sullivan)
20	28	TERESA	Joe Dolan (Pye)—Shaftesbury (Geoffrey Everitt)
21	18	BOY NAMED SUE	Johnny Cash (CBS)—Evil Eye (Bob Johnston)
22	23	BILIO	*Clodagh Rodgers (RCA)—Kangaroo (Kenny Young)
23	47	GREEN RIVER	Creedence Clearwater Revival (Liberty)—Jon Dora (John Fogerty)

24	21	LONG SHOT/KICK THE BUCKET	*Pioneers Rico (Trojan)
25	15	I'LL NEVER FALL IN LOVE AGAIN	Bobbie Gentry (Capitol)—Blue Seas/Jac (Kelso Hertson)
26	29	1 MISS YOU BABY	Mary Johnson (Tamla Motown)—Jobete/Carlin (Marv Johnson)
27	50	MELTING POT	*Blue Mink (Philips)—Cookaway (Blue Mink)
28	41	THE LEAVING (DURHAM TOWN)	*Roger Whittier (Columbia)—Meyolico (Dennis Preston)
29	22	DO WHAT YOU GOTTA DO	Four Tops (Tamla Motown)—Carlin (Four Tops)
30	—	LOVE IS ALL	*Malcolm Roberts (Major Minor)—Donna (Tommy Scott)
31	20	JE T'AIME MOI NON PLUS	*Jane Birkin/Serge Gainsbourg (Major Minor)—Shapiro-Bernstein (Jack Baverstock)
32	—	TWO LITTLE BOYS	Rolf Harris (Columbia)—Darewski (C. M. Clarke)
33	36	ONION SONG	Marvin Gaye/Tammi Terrell (Tamla Motown)—Jobete/Carlin
34	39	HERE COMES THE STAR	*Herman Hermits (Columbia)—E.H. Morris (Mickie Most)
35	32	NO MULE'S FOOL	*Family (Reprise)—Dukes Lodge
36	34	EVERYBODY'S TALKING	Nilsson (RCA)—Coconut Grove/Third Story (Rick Jarrard)
37	40	ROBINS RETURN	*Nevilles Dickie (Major Minor)—Music Associates (Norman Newell)
38	27	LAY LADY LAY	Bob Dylan (CBS)—Big Sky (Bob Johnston)
39	43	DEAL	*Pat Campbell (Major Minor)—Moss Rose—Tommy Scott
40	45	PROUD MARY	Checkmates Ltd. (A&M)—Burlington (Phil Spector)
41	38	PENNY ARCADE	Roy Orbison (London)—Milene (Wesley Rose)
42	26	BAD MOON RISING	Creedence Clearwater Revival (Liberty)—Burlington (John Fogerty)
43	33	DON'T FORGET TO REMEMBER	Bee Gees (Polydor)—Abigail (Stigwood/Bee Gees)
44	42	GIN GAN GOOLIE	*Scaffold (Parlophone)—Noel Gay (Norrrie Paramor)
45	30	GOOD MORNING STARSHINE	Oliver (CBS)—United Artist (Bob Crewe)
46	24	FOR ONCE IN MY LIFE	Dorothy Squirespt 267 (Jobete/Carlin)—Nicky Welsh
47	25	IT'S GETTING BETTER	Mama Cass (Stateside)—Screen Gems (Steve Barri)
48	35	AND THE SUN WILL SHINE	Jose Feliciano (RCA)—Abigail (Rick Jarrard)
49	48	MY WAY	Frank Sinatra (Reprise)—Shapiro-Bernstein (Don Costa)
50	—	OH ME, OH MY (I'M A FOOL FOR YOU BABY)	*Lulu (Atco)—Nootrac (Wexler, Dowd, Mardi)

DENMARK

(Courtesy Danish Group IFPI)

This Week	Last Week	Title	Artist
1	1	SUGAR, SUGAR	Archies (RCA)—Kirshner
2	3	PROV OG DROM NOGET SMUKT	Ole (Polydor)—Dacapo
3	2	JE T'AIME . . . MOI NON PLUS	Jane Birkin and Serge Gainsbourg (Fontana)—Transatlantiques Stockholm M.
4	4	HAIR	Cowsills (MGM)—United M.
5	8	NAR JEG TAENKER PA LILLE ALVILDA	Johnny Reimar (Philips)—Wilhelm Hansen
6	7	GOOD MORNING STARSHINE	Oliver (CBS)—Sweden M.
7	5	SAVED BY THE BELL	Robin Gibb (Polydor)—Dacapo
8	6	DON'T FORGET TO REMEMBER	Bee Gees (Polydor)—Dacapo
9	—	TEXAS BESTE SAELGER AF COWBOY TOJ	Anette (Triola)—Morks M.
10	10	DIZZY	Tommy Roe (Stateside)—Sweden M.

FRANCE

(Courtesy Centre d'Information et de Documentation du Disque)

This Week	Last Week	Title	Artist
1	1	QUE JE T'AIME	Johnny Hallyday (Philips)—Suzel
2	2	LE METEQUE	Georges Moustaki (Polydor)—Continental
3	3	JE T'AIME, MOI NON PLUS	Jane Birkin, Serge Gainsbourg (Disc'AZ)
4	4	LES CHAMPS-ELYSEES	Joe Dassin (CBS)—Music 18.
5	5	CHIMENE	R. Joly (Pathe-Marconi)—EPOC
6	6	ADIEU JOLIE CANDY	J.F. Michael (Vogue)—Baboo

7	PETIT BONHEUR	Adamo (Pathe Marconi)—A. A. Music
8	JOSEPH	Georges Moustaki (Polydor)—Continental
9	C'EST EXTRA	Leo Ferre (Barclay)—G. Meys
10	ALORS JE CHANTE	Rika Zarai (Philips)—Tutti

INTERNATIONAL

This Week	Last Week	Title	Artist
1	1	LOOKY LOOKY	Giorgio (Disc'AZ)
2	2	IN THE YEAR 2525	Zager and Evans (RCA)—Essex
3	3	VENUS	Shocking Blues (Disc'AZ)
4	4	ONCE UPON A TIME IN THE WEST	Soundtrack (RCA)—Chappell
5	5	SOMETHING	Beatles (Apple/Pathe-Marconi)—Northern Songs
6	6	DAY DREAM	Wallace Collection (Odeon)—First Floor
7	7	LA BOURSE	Jethro Tull (Island/Philips)—Chrysalis
8	8	5TH SYMPHONY	Ekseption (Philips)—Tutti
9	9	HEYA	J. J. Light (Liberty)—Rhombus
10	10	SUMMER WINE	G. Marchal, M. Habib (Disc'AZ)

JAPAN

(Original Confidence Co., Ltd)
*Denotes local origin

This Week	Last Week	Title	Artist
1	13	KURONEKO NO TANGO	*Minagawa Osamu (Philips)—Suideisha
2	1	NINGYO NO IE	*Hirota Mieko (Columbia)—Watanabe
3	2	AI NO KASEKI	*Asaoka Ruriko (Teichiku)—Ishihara
4	4	ANATA NO KOKORO NI	*Nakayama Chinatsu (Victor)—S&T
5	3	IKEBUKURO NO YORU	*Aoe Mina (Victor)—Zen-On
6	6	MAYONAKA NO GUITAR	*Chiga Kaoru (Columbia)—Amano Geino
7	5	IN THE YEAR 2525	Zager and Evans (RCA)—Shinko
8	8	IJIA NAINO SHIAWASE NARABA	*Sagara Naomi (Victor)—All Staff
9	7	HANA TO NAMIDA	*Mori Shin-ichi (Victor)—Watanabe
10	9	KANASHIMI WA KAKEASHI DE YATTE KURU	*Anne Mariko (Victor)—World Music
11	12	EARLY IN THE MORNING	Cliff Richard (Odeon)—Revue Japan
12	10	KOI DOROBO	*Okumura Chiyo (Toshiba)—Watanabe
13	18	YORU TO ASA NO AIDA NI	*Peter (CBS Sony)—April
14	15	AIME CEUX QUI T'AIMENT	Daniel Vidal (Seven-Seas)
15	11	SHOWA BLUES	*Bluebell Singers (Polydor)—Shogakukan
16	16	LOVE ME TONIGHT	Tom Jones (London)—Revue Japan
17	14	MAGOKORO	*Moriyama Ryoko (Philips)—Shinko
18	17	NAMIDA DE IINO	*Mavuzumi Jun (Toshiba)—Ishihara
19	—	HITORINE NO KOMORIUTA	*Kato Tokiko (Polydor)—Stone Wells
20	—	FROM A DISTANCE	P. F. Sloan (Dunhill)—Victor

MALAYSIA

(Courtesy Radio Malaysia)

This Week	Last Week	Title	Artist
1	2	I'LL NEVER FALL IN LOVE AGAIN	Bobbie Gentry (Capitol)
2	3	SUNSHINE AND WINE	Crazy Elephant (Stateside)
3	6	HARE KRISHNA MANTRA	Radha Krishna Temple (Apple)
4	1	PROUD MARY	Spiral Starecase (CBS)
5	8	SOMETHING	Beatles (Apple)
6	10	BAD MOON RISING	Creedence Clearwater Revival (Fantasy)
7	4	THROW DOWN A LINE	Cliff Richard (Columbia)
8	—	BACK IN L.A.	Peanut Butter Conspiracy (Low)
9	—	SUSPICIOUS MINDS	Elvis Presley (RCA)
10	—	HE AIN'T HEAVY, HE'S MY BROTHER	Hollies (Parlophone)

NEW ZEALAND

(Courtesy New Zealand Broadcasting)
*Denotes local origin

This Week	Last Week	Title	Artist
1	10	SOMETHING	Beatles (Apple)
2	4	WAIT FOR ME MARY-ANNE	*Dedication (Polydor)
3	2	SAINT PAUL	*Shane (HMV)
4	1	RAIN AND TEARS	*Hi-Reving Tongues (Zodiac)
5	5	MISS YOU BABY	*Chicks (Polydor)
6	6	I'LL SING YOU A SONG	*Fourmyla (HMV)
7	—	DON'T FORGET TO REMEMBER	Bee Gees (Spin)

8	3	SAVED BY THE BELL	Robin Gibb (Spin)
9	—	LAY LADY LAY	Bob Dylan (CBS)
10	—	COME TOGETHER	Beatles (Apple)

NORWAY

(Courtesy Verdens Gang)
*Denotes local origin

This Week	Last Week	Title	Artist
1	1	JE T'AIME . . . MOI NON PLUS	Jane Birkin and Serge Gainsbourg (Disques AZ)—Bendiksen
2	2	DON'T FORGET TO REMEMBER	Bee Bees (Polydor)—Sonora
3	3	BAD MOON RISING	Creedence Clearwater Revival (Liberty)—Palace
4	4	REKKENE	*Asa (RCA Victor)—Disco
5	—	SUGAR, SUGAR	Archies (RCA)—Kirshner
6	7	I'LL NEVER FALL IN LOVE AGAIN	Bobbie Gentry (Capitol)—Sonora
7	6	SAVED BY THE BELL	Robin Gibb (Polydor)—Sonora
8	8	GOOD MORNING STARSHINE	Oliver (CBS)—United Artists
9	9	HONKY TONK WOMEN	Rolling Stones (Decca)—Essex
10	—	SOMETHING	Beatles (Apple)—Harrisongs

PUERTO RICO

(Courtesy WKAQ-El Mundo)
*Denotes local origin

This Week	Last Week	Title	Artist
1	3	CUENTAME	Formula V (Borinquen Philips-Spain)
2	1	SUGAR, SUGAR	Archies (Calendar)
3	4	RAIN	Jose Feliciano (RCA)
4	10	AHORA	Charito (Disco)
5	2	EL VICIOSO	Jose Munoz (Muzart)
6	5	EL SORDO	Apollo Sound (Fania)
7	—	YO NO ME VUELVO A CASAR	Luisa M. Guell (Gema)
8	—	PERDONAME LA LETRA	Tito Rodriguez (UA Latino)
9	—	QUESTIONS 67 & 68	Chicago (Columbia)
10	—	LA ESENCIA DE GUAGUANCO	J. Pacheco (Fania)

SINGAPORE

(Courtesy Radio Singapore)

This Week	Last Week	Title	Artist
1	2	MOVE OVER	Steppenwolf (Stateside)
2	5	I'D WAIT A MILLION YEARS	Grassroots (Stateside)
3	1	THROW DOWN A LINE	Cliff and Hank (Columbia)
4	7	BAD MOON RISING	Creedence Clearwater Revival (Liberty)
5	8	SUGAR, SUGAR	Archies (RCA)
6	3	SAVED BY THE BELL	Robin Gibb (Polydor) (Jugoton)
7	—	I'LL NEVER FALL IN LOVE AGAIN	Bobbie Gentry (Capitol)
8	—	THE TRAIN	1910 Fruitgum Co. (RCA)
9	6	CONVERSATIONS	Cilla Black (Parlophone)
10	9	IN THE YEAR 2525	Zager and Evans (RCA)

SOUTH AFRICA

(Courtesy Springbok, EMI)

This Week	Last Week	Title	Artist
1	2	SUSPICIOUS MINDS	Elvis Presley (RCA)—Essex Music (Teal)
2	4	LA DE DOO DOWN DOWN	Archies (RCA)—Don Kirschner/Laetrec (Teal)
3	1	DON'T FORGET TO REMEMBER	Bee Gees (Polydor)—Belinda (Trutone)
4	3	CRY TO ME	Staccatos (Nem)—Billy Forrest Production-R. Mellin (Trutone)
5	7	GREEN RIVER	Creedence Clearwater Revival (Liberty)—Debut of California-MPA (Teal)
6	8	PUT A LITTLE LOVE IN YOUR HEART	Jackie De Shanon (Imperial)—J. De Shannon/J.Holiday-United Artists/Laetrec (Teal)
7	5	SOUL DEEP	Boxtops (Stateside)—Earl Barton Music (EMI)
8	—	LOVE AT FIRST SIGHT	Sounds Nice (Parlophone)—S. Bernstein/Biem (EMI)
9	—	THERESA	Dave Mills (Storm)—Kerry Dempsey-Angela Music (Gallo)
10	—	WHO'S THAT GIRL	Bats (CBS)—GRPC (GRC)

SPAIN

(Courtesy of El Gran Musical)
*Denotes local origin

This Week	Last Week	Title	Artist
1	2	SUGAR, SUGAR	Archies (RCA)—Grupo Editorial Armonico
2	1	IN THE YEAR 2525	Zager and Evans (RCA)—Ediciones Essex Espanola
3	3	IN THE GHETTO	Elvis Presley (RCA)
4	4	NO PUEDO QUITAR MIS OJOS DE TI	(In Spanish)—Matt Monro (Odeon)—Canciones del Mundo
5	5	HONKY TONK WOMEN	Rolling Stones (Columbia Espanola)—Ediciones Essex Espanola
6	6	LA CHARANGA	*Juan Pardo (Zaffiro)—Ediciones Universal-Zaffiro
7	8	BUSCA UN AMOR	*Formula V (Fonogram)—Ediciones Universal-Zaffiro
8	9	LA MANANA	(In Spanish)—Al Bano (Odeon)—Ediciones Musicales Fontana
9	—	LA ROMERIA	*Victor Manuel (Belter)—Ediciones Musicales Belter
10	7	MARIA ISABEL	*Los Payos (Hispavox)—Ediciones Musicales Hispavox

YUGOSLAVIA

(Courtesy Pop Express Weekly)

This Week	Last Week</
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HOT 100

FOR WEEK ENDING
NOVEMBER 29,
1969

Artist and/or Selection featured on "The Music Scene" this week, ABC-TV Network. Those in black were featured on past programs.

★ STAR PERFORMER—Sides registering greatest proportionate sales progress this week.

Record Industry Association of America seal of certification as million selling single.

THIS WEEK	1 Wk. Ago	2 Wks. Ago	3 Wks. Ago	TITLE	Artist (Producer), Label & Number	Weeks On Chart
1	3	3	9	COME TOGETHER/SOMETHING	Beatles (George Martin), Apple 2654	7
2	4	4	8	AND WHEN I DIE	Blood, Sweat & Tears (James William Guercio), Columbia 4-45008	7
3	1	1	1	WEDDING BELL BLUES	5th Dimension (Bones Howe), Soul City 779	10
4	2	10	18	TAKE A LETTER MARIA	R. B. Greaves (Ahmet Ertegun), Atco 6714	7
5	6	11	22	NA NA HEY HEY KISS HIM GOODBYE	Steam (Paul Leka), Fontana 1667	7
6	5	8	10	SMILE A LITTLE SMILE FOR ME	The Flying Machine (Tony MacAuley), Congress 6000	9
7	12	23	39	LEAVING ON A JET PLANE	Peter, Paul & Mary (Albert B. Grossman & Milt Okun), Warner Bros.-Seven Arts 7340	6
8	8	22	29	YESTER-ME, YESTER-YOU, YESTERDAY	Stevie Wonder (John Bristol), Tamla 54188	6
9	14	16	33	DOWN ON THE CORNER/FORTUNATE SON	Credence Clearwater Revival (John Fogerty), Fantasy 634	5
10	18	20	23	ELI'S COMING	Three Dog Night (Gabriel Mekler), Dunhill 4215	6
11	20	34	50	SOMEDAY WE'LL BE TOGETHER	Diana Ross & the Supremes (Johnny Bristol), Motown 1156	4
12	11	5	5	BABY IT'S YOU	Smith (Joel Sill & Steve Barri), Dunhill 4206	13
13	13	18	20	BACKFIELD IN MOTION	Mel & Tim (Karl Tarleton), Bamboo 107	7
14	15	17	17	BABY, I'M FOR REAL	Originals (Marvin Gaye), Soul 35066	10
15	19	24	25	CHERRY HILL PARK	Billy Joe Royal (Buddy Buie), Columbia 4-44902	9
16	9	7	2	SUSPICIOUS MINDS	Elvis Presley, RCA 47-9764	12
17	10	6	4	I CAN'T GET NEXT TO YOU	Temptations (Norman Whitfield), Gordy 7093	16
18	28	32	44	HOLLY HOLY	Neil Diamond (Tom Catalano & Tom Cobhill), UNI 55175	5
19	16	9	6	SUGAR, SUGAR	Archies (Jeff Barry), Calendar 63-1008	19
20	17	15	15	GOING IN CIRCLES	Friends of Distinction (John Florez), RCA 74-0204	16
21	27	27	28	SUITE: JUDY BLUE EYES	Crosby/Stills/Nash (Stephen Stills, David Crosby & Graham Nash), Atlantic 2676	9
22	29	29	37	UNDUN	Guess Who (Jack Richardson), RCA 74-0195	7
23	24	25	26	TRY A LITTLE KINDNESS	Glen Campbell (Al De Lory), Capitol 2659	8
24	33	40	96	ELEANOR RIGBY	Aretha Franklin (Jerry Wexler-Tom Dowd-Arif Mardin), Atlantic 2683	4
25	37	62	80	RAINDROPS KEEP FALLING ON MY HEAD	B.J. Thomas (Burt Bacharach-Hal David), Scepter 12265	5
26	35	36	41	MIND, BODY & SOUL	Flaming Embers (R. Dunbar), Hot Wax 6902	10
27	22	13	12	TRACY	Cuff Links (Paul Vance-Lee Pockriss), Decca 32533	12
28	23	14	11	IS THAT ALL THERE IS	Peggy Lee (Lieber/Stoller), Capitol 2602	10
29	34	37	56	FRIENDSHIP TRAIN	Gladys Knight & the Pips (Norman Whitfield), Soul 35068	6
30	36	42	49	THESE EYES	Jr. Walker & the All Stars (Johnny Bristol), Soul 35067	6
31	47	51	58	UP ON CRIPPLE CREEK	The Band (John Simon), Capitol 2635	5
32	40	47	57	HEAVEN KNOWS	Grassroots (Steve Barri), Dunhill 4217	4

33	26	26	30	RUBEN JAMES	Kenny Rogers & First Edition (Mike Post), Reprise 0854	10
34	43	44	65	I GUESS THE LORD MUST BE IN NEW YORK CITY	Nilsson (Rick Jarrard), RCA 74-0261	5
35	39	49	61	GROOVY GRUBWORM	Harlow Wilcox (Shelby Singleton), Plantation 28	8
36	38	39	43	MAKE YOUR OWN KIND OF MUSIC	Mama Cass Elliot (Steve Barri), Dunhill 4214	7
37	46	52	87	MIDNIGHT COWBOY	Ferrante & Teicher (George Butler), United Artists 50554	5
38	45	59	67	EVIL WOMAN, DON'T PLAY YOUR GAMES WITH ME	Crow (Bob Monaco), Amaret 112	6
39	32	21	21	LET A MAN COME IN AND DO THE POPCORN (Part 1)	James Brown (James Brown), King 6255	8
40	50	67	83	A BRAND NEW ME	Dusty Springfield (Roland Chambers), Atlantic 2685	4
41	51	61	70	LOVE WILL FIND A WAY	Jackie DeShannon (VME Prod.), Imperial 66419	5
42	53	63	71	(Sittin' On) THE DOCK OF THE BAY	Dells (Bobby Miller), Cadet 5658	5
43	69	88	—	JAM UP JELLY TIGHT	Tommy Roe (Steve Barri), ABC 11247	3
44	44	46	55	ROOSEVELT & IRA LEE	Tony Joe White (Billy Swann), Monument 1169	6
45	91	—	—	WHOLE LOTTA LOVE	Led Zeppelin (Jimmy Page), Atlantic 2690	2
46	83	91	94	KOZMIC BLUES	Janis Joplin (Gabriel Mekler), Columbia 4-45023	4
47	74	86	—	COLD TURKEY	Plastic Ono Band (John & Yoko [Bag]), Apple 1813	3
48	42	43	54	WE LOVE YOU, CALL COLLECT	Art Linkletter (Irvin S. Arkins), Capitol 2678	5
49	71	—	—	AIN'T IT FUNKY NOW	James Brown (James Brown Prod.), King 6280	2
50	54	55	79	TONIGHT I'LL BE STAYING HERE WITH YOU	Bob Dylan (Bob Johnston), Columbia 4-45004	5
51	67	90	—	I WANT YOU BACK	The Jackson 5 (The Corporation), Motown 1157	3
52	52	50	48	TIME MACHINE	Grand Funk Railroad (Terry Knight), Capitol 2567	10
53	56	75	92	YOU GOT TO PAY THE PRICE	Gloria Taylor (S. Whisenant), Silver Fox 14	4
54	80	—	—	LA LA LA (If I Had You)	Bobby Sherman (Jackie Mills), Metromedia 150	2
55	55	53	53	ANY WAY THAT YOU WANT ME	Evie Sands (Chip Taylor-Al Gorgoni), A&M 1090	16
56	49	45	45	LET A WOMAN BE A WOMAN, LET A MAN BE A MAN	Dyke and the Blazers (Labco/Barrette), Original Sound 89	11
57	78	—	—	SUNDAY MORNIN'	Oliver (Bob Crewe), Crewe 337	2
58	64	65	75	SAY YOU LOVE ME	Impressions (Curtis Mayfield), Curtom 1946	7
59	62	69	78	CRUMBS OFF THE TABLE	Glass House (Holland-Dozier-Holland), Invictus 9071	7
60	65	68	91	JINGO	Santana (Brent Dangerfield [IT]), Columbia 4-45010	6
61	61	85	90	OKIE FROM MUSKOGEE	Merle Haggard & the Strangers (Ken Nelson), Capitol 2626	5
62	77	—	—	EARLY IN THE MORNING	Vanity Fare (Roger Easterby & Des Champ), Page One 21-027	2
63	60	60	59	KOOL AND THE GANG	Kool and the Gang (Redd Coach Prod.), De-Lite 519	12
64	58	58	60	TURN ON A DREAM	Box Tops (Tommy Cobhill), Mala 12042	7
65	73	81	—	CUPID	Johnny Nash (Johnny Nash-Arthur Jenkins), Jad 220	4
66	92	77	82	BALLAD OF EASY RIDER	Byrds (Terry Melcher), Columbia 4-44990	5

67	70	73	—	MIDNIGHT	Dennis Yost & the Classics IV (Buddy Buie), Imperial 66424	3
68	68	78	85	GIRLS, IT AIN'T EASY	Honey Cone (Stagecoach Prod.), Hot Wax 6903	4
69	75	87	100	BLISTERED/SEE RUBY FALL	Johnny Cash (Bob Johnston), Columbia 4-45020	4
70	72	82	—	GET IT FROM THE BOTTOM	Stealers (Calvin Carter-Al Smith), Date 2-1642	3
71	79	94	—	GET RHYTHM	Johnny Cash (Sam Phillips), Sun 1103	3
72	86	—	—	I'LL HOLD OUT MY HAND	Clique (Gary Zekley), White Whale 333	2
73	—	—	—	DON'T CRY DADDY/RUBBERNECKIN'	Elvis Presley, RCA 47-9768	1
74	98	—	—	CAN'T TAKE MY EYES OFF OF YOU	Nancy Wilson (David D. Cavanaugh), Capitol 2644	2
75	94	—	—	FANCY	Bobbie Gentry (Rick Hall), Capitol 2675	2
76	90	98	—	DON'T LET LOVE HANG YOU UP	Jerry Butler (Gambie-Huff), Mercury 72991	3
77	—	—	—	WHAT YOU GAVE ME	Marvin Gaye & Tammi Terrell (Ashford & Simpson), Tamla 54187	1
78	63	64	66	I CAN'T MAKE IT ALONE	Lou Rawls (David Axelrod), Capitol 2668	5
79	88	96	—	SHE BELONGS TO ME	Rick Nelson (Rick Nelson), Decca 732550	5
80	89	—	—	WALKIN' IN THE RAIN	Jay & the Americans (Sandy Yogunda & Thomas Kaye), United Artists 50605	2
81	—	—	—	I'M TIRED	Savoy Brown (Mike Vernon Prod.), Parrot 40042	1
82	84	84	93	THE TEN COMMANDMENTS OF LOVE	Little Anthony & the Imperials (Bob Skaff), United Artists 50598	4
83	85	92	95	(I'm So) AFRAID OF LOSING YOU AGAIN	Charley Pride (Jack Clement), RCA 74-0265	4
84	—	—	—	TURN TURN TURN (To Everything There Is a Season)	Judy Collins (Mark Abramson), Elektra 45680	1
85	93	93	99	VOLUNTEERS	Jefferson Airplane (Al Schmitt), RCA 74-0245	4
86	87	95	—	SWINGIN' TIGHT	Bill Deal & the Rhondells (Jerry Ross), Heritage 818	3
87	—	—	—	JE T'AIME... MOI NON PLUS	Jane Birkin & Serge Gainsbourg (Jack Baverstock), Fontana 1665	1
88	96	99	—	ONE TIN SOLDIER	The Original Caste (Dennis Lambert & Brian Potter), TA 186	3
89	99	—	—	HAPPY	Paul Anka (Wes Farrell), RCA 47-9767	2
90	—	—	—	JINGLE JANGLE	The Archies (Jeff Barry), Kirshner 63-5002	1
91	—	—	—	TONIGHT I'LL SAY A PRAYER	Eydie Gorme (Don Costa), RCA 74-0250	1
92	—	—	—	I LOVE YOU	Otis Leavill (Willie Henderson), Dakar 614	1
93	—	—	—	NO ONE BETTER THAN YOU	Petula Clark (Claude Wolff), Warner Bros.-Seven Arts 7343	1
94	—	—	—	YOU KEEP ME HANGING ON	Wilson Pickett (W. Pickett & D. Crawford-C. Grills), Atlantic 2682	1
95	95	—	—	IT'S A FUNKY THING—RIGHT ON	Herbie Mann (Herbie Mann), Atlantic 2671	2
96	—	—	—	(One of These Days) SUNDAY'S GONNA COME ON TUESDAY	The New Establishment (Eric Sheldon/Jack Keller), Colgems 66-5006	1
97	—	—	—	FEELING ALRIGHT	Mongo Santamaria (Tom Dowd), Atlantic 2689	1
98	97	97	—	CURLY	Jimmy Clanton (A. Laurie), Laurie 3508	3
99	—	—	—	WICHITA LINEMAN	Sergio Mendes & Brasil '66 (Sergio Mendes), A&M 1132	1
100	—	—	—	GOIN' OUT OF MY HEAD/FORGET TO REMEMBER	Frank Sinatra (Frank Sinatra), Reprise 0865	1

HOT 100—A TO Z—(Publisher-Licensee)

Ain't It Funky Now (Golo, BMI)	49
And When I Die (Tuna Fish, BMI)	2
Any Way That You Want Me (Blackwood, BMI)	55
Baby I'm For Real (Jobete, BMI)	14
Baby It's You (Dolfin/Mary Jane, ASCAP)	12
Backfield in Motion (Cachand/Patchell, BMI)	13
Ballad of Easy Rider (Blackwood/Last Minute/Patian, BMI)	66
Blistered (Quartet/Beahli, ASCAP)	69
Brand New Me (Assorted/Parabul, BMI)	40
Can't Take My Eyes Off of You (Saturday/Seasons Four, BMI)	74
Cherry Hill Park (Low-Sal, BMI)	15
Cold Turkey (Maclean, BMI)	47
Come Together (Maclean, BMI)	1
Crumb Off the Table (Gold Forever, BMI)	59
Cup (Kags, BMI)	65
Curly (Dunbar, BMI)	98
Don't Cry Daddy (Gladys/BnB, ASCAP)	73
Don't Let Love Hang You Up (Assorted/Parabul, BMI)	76
Down on the Corner (Jondora, BMI)	62
Eleanor Rigby (Maclean, BMI)	24
Eli's Coming (Tuna Fish, BMI)	10
Evil Woman, Don't Play Your Games With Me (Yogoth, BMI)	38
Fancy (Shayne, ASCAP)	75
Feeling Alright (Almo, ASCAP)	97
Fortunate Son (Jondora, BMI)	9
Friendship Train (Jobete, BMI)	29
Get It From the Bottom (Alstin, BMI)	70
Get Rhythm (Hi-Lo, BMI)	71
Girls, It Ain't Easy (Gold Forever, BMI)	68
Going in Circles (Porpete, BMI)	20
Goin' Out of My Head/Forget to Remember (Vogue/Razzle Dazzle, BMI)	100
Groovy Grubworm (Little River, BMI)	35
Happy (Pocketful of Tunes, BMI)	89
Heaven Knows (Trousdale, BMI)	32
Holly Holy (Stonebridge, BMI)	18

I Can't Get Next to You (Jobete, BMI)	17
I Can't Make It Alone (Screen Gems-Columbia, BMI)	78
I Guess the Lord Must Be in New York City (Dunbar, BMI)	34
I Love You (Dakar, BMI)	92
I'll Hold Out My Hand (Blackwood, BMI)	72
I'm Tired (Cool Water, ASCAP)	81
It's a Funky Thing—Right On (Mann, ASCAP)	95
I Want You Back (Jobete, BMI)	51
(I'm So) Afraid of Losing You Again (Hill & Range/Blue Crest, BMI)	83
Is That All There Is (Trio, BMI)	28
Jam Up Jelly Tight (Low-Twi, BMI)	43
Je T'Aime... Moi Non Plus (Monday Morning, BMI)	87
Jingle Jangle (Don Kirshner, BMI)	90
Jingo (Blackwood, BMI)	60
Kool and the Gang (Stephayne, BMI)	63
Kozmic Blues (Strong Arm/Wingate, ASCAP)	46
La La La (If I Had You) (Green Apple, BMI)	54
Leaving on a Jet Plane (Cherry Lane, ASCAP)	7
Let a Man Come in and Do the Popcorn (Part 1) (Dynamite, BMI)	39
Let a Woman Be a Woman, Let a Man Be a Man (Drive-In/Westward, BMI)	56
Love Will Find a Way (Unari, BMI)	41
Make Your Own Kind of Music (Screen Gems-Columbia, BMI)	36
Midnight (Low-Sal, BMI)	67
Midnight Cowboy (United Artists/Barwin, ASCAP)	37
Mind, Body & Soul (Gold Forever, BMI)	26
Na Na Hey Hey Kiss Him Goodbye (MRC/Little Heather, BMI)	5
No One Better Than You (Anne-Rachel, ASCAP)	93
Okie From Muskogee (Blue Rock, BMI)	61
One Tin Soldier (Cents & Pence, BMI)	88
Raindrops Keep Fallin' on My Head (Blue Seas/Jac/20th Century, ASCAP)	25
Roosevelt & Ira Lee (Combine, BMI)	44
Rubberneckin' (Elvis Presley, BMI)	73
Ruben James (Unari, BMI)	33

Say You Love Me (Curtom, BMI)	58
See Ruby Fall (House of Cash, BMI)	69
She Belongs to Me (Warner Bros.-Seven Arts, ASCAP)	79
(Sittin' On) The Dock of the Bay (East/Time/Redwall, BMI)	42
Smile a Little Smile for Me (January, BMI)	6
Someday We'll Be Together (Jobete, BMI)	11
Something (Harrisons, BMI)	1
Sugar, Sugar (Kirshner, BMI)	19
Sunday Mornin' (Blackwood, BMI)	3
(One of These Days) Sunday's Gonna Come on Tuesday (Colgems Music, ASCAP)	96
Suite: Judy Blue Eyes (Gold Hill, BMI)	21
Suspicious Minds (Press, BMI)	16
Swingin' Tight (Pambar/Legacy, BMI)	86
Take a Letter Maria (Four Star Television, BMI)	4
Ten Commandments of Love, The (Arc, BMI)	82
These Eyes (Dunbar, BMI)	30
Time Machine (Storybook, BMI)	52
Tonight I'll Be Staying With You (Big Sky, ASCAP)	50
Tonight I'll Say a Prayer (Sunbury, ASCAP)	27
Tracy (Vanlee/Emily, ASCAP)	91
Try a Little Kindness (Airfield/Campbell, BMI)	23
Turn On a Dream (Press, BMI)	64
Turn Turn Turn (To Everything There Is a Season) (Melody Trails, BMI)	84
Undun (Friends of Mine, Ltd./Dunbar/Cirrus, BMI)	22
Up on Cripple Creek (Canaan, ASCAP)	81
Volunteers (Icebag, BMI)	35
Walkin' in the Rain (Screen Gems-Columbia, BMI)	80
Wedding Bell Blues (Tuna Fish, BMI)	3
We Love You, Call Collect (World, BMI)	48
What You Gave Me (Jobete, BMI)	77
Whole Lotta Love (Superhye, ASCAP)	45
Wichita Lineman (Canopy, ASCAP)	9
Yester-Me, Yester-You, Yesterday (Stein & Van Stock, ASCAP)	99
You Got to Pay the Price (Myto, BMI)	53
You Keep Me Hanging On (Jobete, BMI)	94
*In litigation	

BUBBLING UNDER THE HOT 100

101. OH ME OH MY (I'm a Fool for You)	Lulu, Atco 6722
102. SIX WHITE HORSES	Tommy Cash, Epic 5-10540
103. ME & YOU	O. C. Smith, Columbia 4-45038
104. BALLAD OF PAUL	Mystery Tour, MGM 14097
105. MUST BE YOUR THING	Charles Wright & the Watts 103rd Street Rhythm Band, Warner Bros.-Seven Arts 7338
106. I CAN'T SEE YOU NO MORE (When Johnny Comes Marching Home)	Joe Tex, Dial 4095
107. I STARTED LOVING YOU AGAIN	Al Martino, Capitol 2674
108. I'M GONNA LOVE YOU	Intrigues, Yew 1002
109. LET'S WORK TOGETHER	Wilbert Harrison, Sue 11
110. TOO MANY COOKS (Spoil the Soup)... 100% Proof Aged in Soul, Hot Wax 6904	
111. WHAT DOES IT TAKE/MEMORIES ARE MADE OF BROKEN PROMISES	Motherlode, Buddha 144
112. JET SONG	The Group, Bell 822
113. VOODOO WOMAN	Simon Stokes & the Nighthawks, Elektra 45670
114. VENUS	Shocking Blue, Colossus 108
115. YOU ARE MY LIFE	Herb Alpert & the Tijuana Brass, A&M 1143
116. COWBOY CONVENTION	Ohio Express, Buddha 147
117. ARIZONA	Mark Lindsay, Columbia 4-45037
118. MORNING DEW	Sound Foundation, Smobro 401
119. WHEN WE GET MARRIED	1910 Fruitgum Company, Buddah 146
120. ARE YOU GETTING ANY SUNSHINE	Lou Christie, Buddha 149
121. GROOVIN' (Out On Life)	Newbeats, Hickory 1552
122. CAMEL BACK	A. B. Skye, MGM 14086
123. COW PIE	Masked Marauders, Deity 0870
124. LAND OF 1000 DANCES	Electric Indian, United Artists 50613
125. RIGHT OR LEFT ON OAK STREET	Roy Clark, Dot 17324

HERMAN'S HERMITTS (HERE COMES) THE STAR

K-14100



MGM
RECORDS

Produced by Mickie Most

A Mickie Most Production

Manufactured by Reverse Producers Corp.

An Abkco Record Company

MGM Records is a division of Metro-Goldwyn-Mayer Inc.

Spotlight Singles

NUMBER OF
SINGLES REVIEWED

THIS WEEK
123

LAST WEEK
146

*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

TOMMY JAMES & SHONDELLS—SHE

(Prod. Tommy James & Bobby King) (Writers: James-Vale-King) (Big Seven, BMI)—Hot on the heels of his "Ball of Fire" winner, James comes up with a change of pace rock ballad with first rate production work that is sure to bring him right back there to the top. Flip: "Loved One" (Big Seven, BMI). **Roulette 7066**

*CUFF LINKS—WHEN JULIE COMES AROUND

(Prod. Paul Vance & Lee Pockriss) (Writers: Vance-Pockriss) (Emily/Vanlee, ASCAP)—Group broke through on both the Hot 100 and Easy Listening charts with their smash "Tracy," and this powerful follow-up is sure to repeat that success. Top programmer with top production work. Flip: "Sally Ann (You're Such a Pretty Baby)" (Emily/Vanlee, ASCAP). **Decca 732592**

ROTARY CONNECTION—WANT YOU TO KNOW

(Prod. Charles Stopney) (Writer: Stocklin) (Heavy, BMI)—Here's a smooth rock ballad that builds into a solid production with an equally powerful vocal workout. Should easily prove a left field smash. Flip: "Memory Band" (Chevis, BMI). **Cadet Concept 7018**

TOP 60 POP SPOTLIGHT

Spotlights Predicted to reach the top 60 of the HOT 100 Chart

SMOKEY ROBINSON & MIRACLES—POINT IT OUT

(Prod. Smokey & Cleveland) (Writers: Robinson-Tarplin-Cleveland) (Jobete, BMI)—Following up their recent "Here I Go Again," Smokey & the boys really come on strong with this smooth rhythm item. Another link in their chain of successes. Flip: "Darling Dear" (Jobete, BMI). **Tamla 54189**

*BEN E. KING—GOODBYE MY OLD GAL

(Prod. Bob Crewe) (Writers: Brown-Bloodworth) (Saturday, BMI)—Producer Bob Crewe has brought out the very best of Ben E. King in this exceptional ballad that should bring him back to the best selling charts in short order. Smooth performance should prove a hit with pop, easy listening and soul programmers. Flip: (No Information Available). **Maxwell 800**

*BOBBY GOLDSBORO—MORNIN' MORNIN'

(Prod. Bob Montgomery-Bobby Goldsboro) (Writer: Linde) (Combine, BMI)—Goldsboro's been having a steady stream of hits since his "Honey" smash, and this follow-up to his recent "Muddy Mississippi Line" will keep him going on. A natural for Top 40, good music and country programming. Flip: (No Information Available). **United Artists 50614**

BUCHANAN BROTHERS—THE LAST TIME

(Prod. Cashman-Pistilli-West) (Writers: Jagger-Richard) (Immediate, BMI)—Driving revival of the Rolling Stones hit proves a solid follow-up to the group's recent chart rider "Son of a Lovin' Man," and should quickly bring them back to the sales area of their "Medicine Man." Flip: "The Feelin' That I Get" (Blendingwell, ASCAP). **Event 3307**

INTRIQUES—I'M GONNA LOVE YOU

(Prod. Martin & Bell) (Writers: Turner-Akines-Drayton) (Assorted, BMI)—Group had a big winner, both pop and soul, with their recent "In a Moment," and now they return with another soulful performance that should fare equally well. Flip: "I Gotta Find Out for Myself" (Odom & Neiburg, BMI). **Yew 1002**

ILLUSION—TOGETHER

(Prod. Jeff Barry) (Writers: Maniscalco-Cerniglia-Adler) (New Beat/Five Illusion, BMI)—With even more sales potential than their recent "How Does It Feel," this easy beat rocker with a group sing-a-long sound should hit hard and fast. Top production. Flip: "Don't Push It" (Unart, BMI). **Steed 722**

RAY CHARLES—CLAUDIE MAE

(Writer: Holiday) (ASA, ASCAP)—Charles really lets loose with this solid and driving rocker that should prove a top sales winner. Flip is a smooth revival of Gershwin's ballad classic, and should score well also. Flip: "Someone to Watch Over Me" (New World, ASCAP). **ABC 11251**

DAVID RUFFIN—I'M SO GLAD I FELL FOR YOU

(Prod. Berry Gordy Jr.) (Writers: Posey-Session) (Jobete, BMI)—Ruffin wails his soul out with this solid ballad material and he should soon be riding high on the Hot 100 and Soul charts. Topnotch follow-up to his "I've Lost Everything I've Ever Loved." Flip: "I Pray Everyday You Won't Regret Loving Me" (Jobete, BMI). **Motown 1158**

JAMIE—GINGERSNAP

(Prod. P. Vance) (Writers: Vance-Florio-Holmes) (Moonbeam, ASCAP)—Good bubble gum fare here by new artist Jamie with a first rate production by Paul Vance. Should win immediate sales and airplay acceptance. Flip: "Thank You Girl" (Moonbeam, ASCAP). **Muscor 1388**

LOU CHRISTIE—ARE YOU GETTING ANY SUNSHINE?

(Prod. Stan Vincent-Mike Duckman) (Writers: Christie-Twyla) (Five Arts/Kama Sutra, BMI)—Christie really made a big comeback on the Hot 100 with his "I'm Gonna Make You Mine," and this driving follow-up is sure to keep him there for some time to come. Good material and performance. Flip: "It'll Take Time" (Duckston/Kama Sutra, BMI). **Buddah 149**

SPECIAL MERIT SPOTLIGHT

Spotlighting new singles deserving special attention of programmers and dealers.

CHER—The First Time (Writer: Bono) (Chris Marc/Cotillion, BMI)—Strong, commercial ballad and one of Cher's top vocal workouts to date. Could easily prove a left field smash. **Atco 6713**

THE TIME FOR LOVE IS ANYTIME—(Writers: Weil-Jones) (Screen Gems-Columbia, BMI)—**SARAH VAUGHAN** (Prod. Quincy Jones) **Bell 832**
PERCY FAITH, HIS ORCH. AND CHORUS (Prod. Jack Gold) **Columbia 4-45051**—Ballad beauty, penned by Quincy Jones and Cynthia Weil, is the theme of the forthcoming film, "Cactus Flower." The Vaughan top style version is the soundtrack, while the smooth Faith reading offers much chart potential as well.

ED AMES—A Thing Called Love (Prod. Jim Foglesong) (Writer: Hubbard) (Vector, BMI)—Clever rhythm item is Ames' most commercial entry in some time. Could easily prove a left field giant. **RCA 74-0296**

THE CALIFORNIA EARTHQUAKE—What a Beautiful Feeling (Prod. Tommy Oliver & Tony Scotti) (Writer: Visco) (Flowering Stone, ASCAP)—New West Coast group, with traces of Blood, Sweat & Tears, comes on strong in this disk debut with much chart potential. **World Pacific 77931**

HENRY MANCINI, HIS ORCH. AND CHORUS—There's Enough to Go Around (Writer: Mancini-Bergman-Bergman) (Northridge/United Artists, ASCAP)—Happy sing-along rhythm item from the film, "Gaily Gaily," offers much for play, sales and chart action. **RCA 74-0297**

ELLA FITZGERALD—I'll Never Fall in Love Again (Prod. Richard Perry) (Writers: Bacharach-David) (E.H. Morris/Blue Seas/Jac, ASCAP)—The much recorded infectious number from "Promises Promises" gets a strong going-over here with much commercial appeal. **Reprise 0875**

THE JOHN HOWARD ABDNOR INVOLVEMENT—Sandy, I'm Your Man (Prod. The John Howard Abdnor Involvement) (Writer: Abdnor) (Jetstar, BMI)—Easy rhythm item with a country flavor has all the earmarks of a good programmer with sales to follow. **Abnak 144**

THELMA CAMACHO—I Keep It Hid (Prod. Jimmy Bowen) (Writer: Webb) (Hanbo, BMI)—Former member of the First Edition makes her solo debut with this beautiful Jim Webb ballad that should fare well. **Reprise 0878**

DON YOUNG—She Let Her Hair Down (Early in the Morning) (Prod. Arthur Aaron & Stan Schwartz) (Writers: Vance-Carr) (Moonbeam, ASCAP)—This reading is the original from the TV Clairol commercial and proves a strong contender for the number now making noise via Gene Pitney and the Tokens versions. **Bang 574**

MARY WELLS—Dig the Way I Feel (Prod. C. & M. Womack) (Writers: C. & M. Womack) (Welcom, BMI)—Funky beat in strong support of an equally strong vocal with much sales and chart appeal—soul and pop. **Jubilee 5684**

SPECTRUM—Glory (Prod. Richard Kerr) (Writers: Kerr-Maitland) (Dunbar, BMI)—Smooth rhythm ballad with a gospel flavor gets a driving vocal workout by the good new group, and should garner much attention. **RCA 74-0295**

TRAVIS JUSTIS—I Need Love (Prod. Marc Pressel) (Writer: Williams) (Nelchell, BMI)—Group with a good sound could easily make it big on the charts the first time out with this driving Larry Williams rocker. **Epic 5-10558**

NANCY PRIDDY—Take Care of My Brother (Prod. Nilsson House Prod'ns.) (Writer: Podell) (Almo, ASCAP)—Miss Priddy makes her Warner Bros. debut with a smooth Art Podell piece of ballad material with a top arrangement by George Tipton. **Warner Bros.-Seven Arts 7350**

PETER PHILLIPS ORCH—Monja (Prod. All Gallico) (Writers: Finado-Jaeger-Lane) (Easy Listening, ASCAP)—The winning instrumental hit from Europe could easily break through here. A programming and jukebox must. **MGM 14090**

TOP 20 COUNTRY

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

COUNTRY

LUKE THE DRIFTER, JR.—

SOMETHING TO THINK ABOUT

(Prod. Jim Vienneau) (Writers: Williams-Morris-Kilgore) (Williams, Jr., BMI)—Williams follows up his "Be Careful of Stones That You Throw" with a beautiful ballad, which he co-penned, and he's sure to be riding high on the country charts in short order. Flip: "A Better Way to Live" (Williams, Jr., BMI). **MGM 14095**

TOMPALL & GLASER BROTHERS—WALK UNASHAMED

(Prod. Jack Clement) (Writer: Glaser) (Glaser, BMI)—With equal potential for both pop and country markets, Tompall & the Glasers offer this compelling ballad beauty that should easily prove a top programmer and jukebox winner. Flip: "Gonna Miss Me" (Jack, BMI). **MGM 14096**

TOM T. HALL—

A WEEK IN THE COUNTRY JAIL

(Prod. Jerry Kennedy) (Writer: Hall) (Newkeys, BMI)—Hall comes up with another winner in this rhythmic original that should quickly equal the success of his "Homecoming" hit. Another top production by Jerry Kennedy. Flip: (No Information Available). **Mercury 72998**

BILLIE JO SPEARS—DADDY, I LOVE YOU

(Prod. Kelso Herston) (Writers: Foster-Rice) (Hall-Clement, BMI)—Here's a ballad gem that gets a perfect interpretation by Miss Spears, and should quickly bring her back to the top of the country charts in the selling vein of "Mr. Walker, It's All Over." A potent follow up to her recent "Step-child." Flip: "Look Out Your Window" (Central Songs, BMI). **Capitol 2690**

CHART

Spotlights Predicted to reach the HOT COUNTRY SINGLES Chart

JOHN WESLEY RYLES I—The Weakest Kind of Man (Moss-Rose, BMI). **COLUMBIA 4-45018**

WILLIE NELSON—I Hope So (Tree, BMI). **LIBERTY 56143**

BRENDA CARTER—Miss Nosy Brown (Glad, BMI). **MUSICOR 1386**

WENDY DAWIN—I'll Live for You (Stallion, BMI). **RCA 47-9773**

JUDY WEST—Just a Bend of the Road (Husky-Plan-A-Way, BMI). **STARDAY 883**

TOP 20 SOUL

SOUL

Spotlights Predicted to reach the TOP 20 of the TOP SELLING SOUL SINGLES Chart

MOMENTS—LOVELY WAY SHE LOVES

(Prod. Sylvia) (Writers: Brown-Goodman-Robinson) (Gambi, BMI)—Group rode to the top of the Soul charts with their "Sunday" and "I Do" hits, and also broke through on the Hot 100. This smooth ballad follow up with a powerful performance should do the same. Flip: (No Information Available). **Stang 5009**

SPENCER WIGGINS—LOVE MACHINE

(Prod. Rick Hall) (Writers: Reynolds-Wiggins-Smith-Cage) (Fame, BMI)—Producer Rick Hall has a winner in this powerful soul man, Wiggins, and this exceptional ballad that should quickly garner much airplay and sales in both pop and soul markets. Flip: (No Information Available). **Fame 1463**

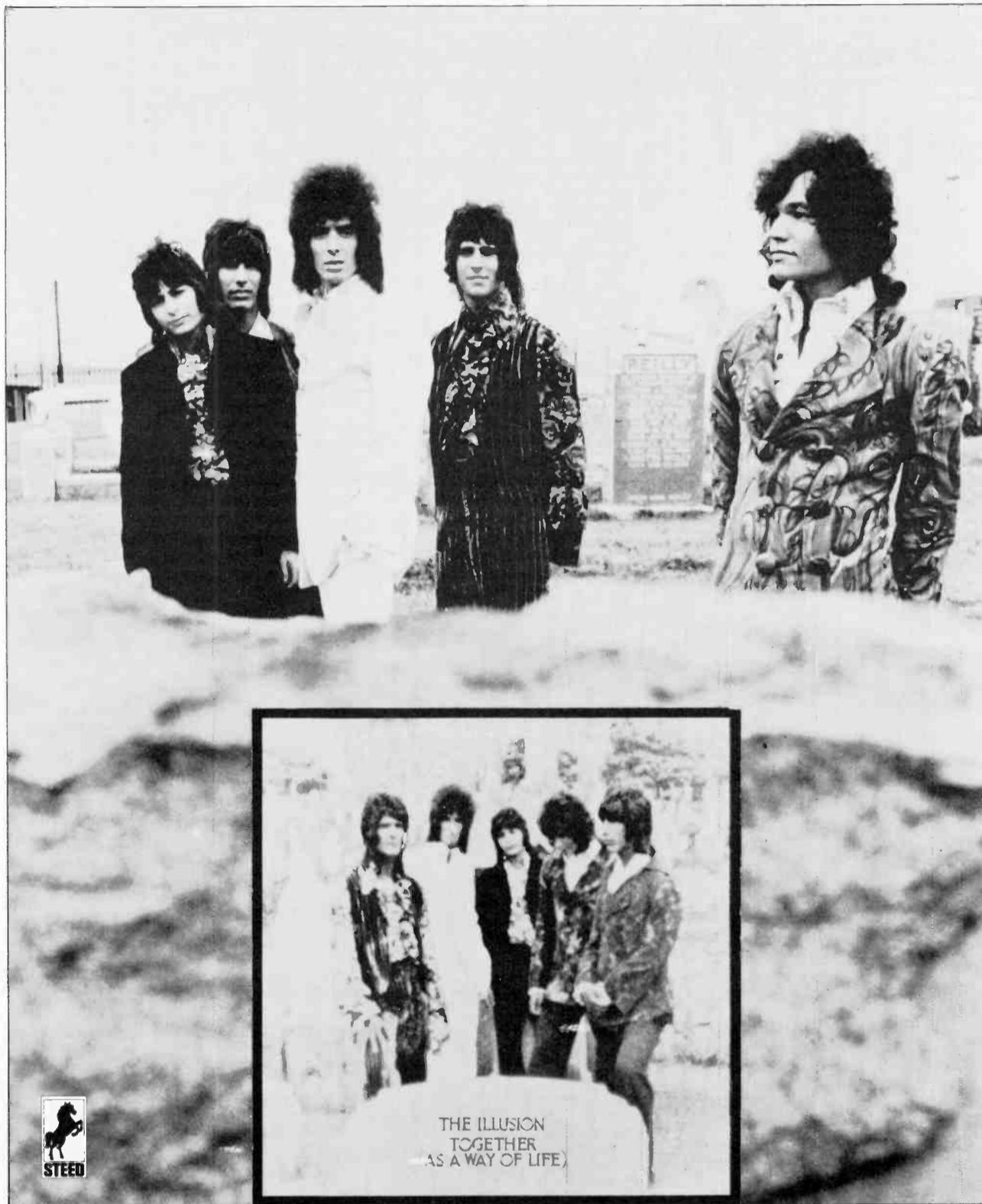
CHART

Spotlights Predicted to reach the SOUL SINGLES Chart

BOBBY RUSH—Let It All Hang Out (Sebans, BMI). **SALEM 1008**

NOVEMBER 29, 1969, BILLBOARD

“TOGETHER”



STEED • ST 722

A BRAND NEW SINGLE FROM

THE ILLUSION

BREAKING OUT OF THEIR NEWEST ALBUM RELEASE

“TOGETHER (AS A WAY OF LIFE)”

STEED • ST 37005

PRODUCED BY JEFF BARRY

DISTRIBUTED NATIONALLY BY PARAMOUNT RECORD DISTRIBUTORS, A G+W COMPANY.

TOP LP'S

FOR WEEK ENDING NOVEMBER 29, 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	
7	1	1	BEATLES Abbey Road Apple SO 383					
4	2	2	LED ZEPPELIN II Atlantic SD 8236					
12	3	3	CREEDENCE CLEARWATER REVIVAL Green River Fantasy 8393					
3	9	★	TOM JONES Live in Las Vegas Parrot PAS 71031					
8	6	5	TEMPTATIONS Puzzle People Gordy GS 949	NA	NA	NA		
23	8	6	CROSBY/STILLS/NASH Atlantic SD 8216					
44	11	7	BLOOD, SWEAT & TEARS Columbia CS 9720					
22	7	8	JOHNNY CASH At San Quentin Columbia CS 9827					
12	4	9	SANTANA Columbia CS 9781	NA				
8	5	10	JANIS JOPLIN I've Got Dem Ol' Kozmic Blues Again, Mama Columbia KCS 9913					
72	12	11	IRON BUTTERFLY In-A-Gadda-Da-Vida Atco SD 33-250					
16	10	12	BLIND FAITH Atlantic SD 33-304 A/B					
21	15	13	ISAAC HAYES Hot Buttered Soul Enterprise ENS 1001					
12	14	14	ROLLING STONES Through the Past Darkly (Big Hits, Vol. 2) London NPS 3					
7	16	15	THE BAND Capitol STA0 132					
13	13	16	SOUNDTRACK Easy Rider Dunhill DSX 50063 (Tapes Reprise 8 RM 2026)					
9	18	17	A GROUP CALLED SMITH Dunhill DS 50056					
78	17	18	ARLO GUTHRIE Alice's Restaurant Reprise RS 6267					
70	20	19	ORIGINAL CAST Hair RCA Victor LOC 1150 (M); L50 1150 (S)	NA				
17	23	20	SOUNDTRACK Midnight Cowboy United Artists UAS 5198	NA				
2	46	★	JEFFERSON AIRPLANE Volunteers RCA Victor LSP 4238	NA	NA			
25	19	22	TOM JONES This Is Parrot PAS 71028					
11	22	23	GLEN CAMPBELL "Live" Capitol STB0 268					
21	29	24	THREE DOG NIGHT Suitable for Framing Dunhill DS 50058					
5	26	25	CHARLEY PRIDE The Best of RCA Victor LSP 4223	NA	NA			
20	21	26	BEST OF THE CREAM Atco SD 291					
42	24	27	LED ZEPPELIN Atlantic SD 8216					
4	30	28	BOBBY SHERMAN Little Woman Metromedia MS 1014	NA	NA			
5	32	29	DIONNE WARWICK Greatest Hits, Vol. 2 Scepter SPS 577					
4	31	30	ANDY WILLIAMS Get Together With Columbia CS 9922					
27	37	31	FIFTH DIMENSION Age of Aquarius Soul City SCS 92005					
5	33	32	LAURA NYRO New York Tendaberry Columbia KCS 9737					
6	28	33	DIANA ROSS & THE SUPREMES & THE TEMPTATIONS Together Motown MS 692	NA				
2	48	★	JOE COCKER! A&M SP 4224	NA	NA	NA	NA	
8	39	35	GRAND FUNK RAILROAD On Time Capitol ST 307	NA	NA			

★ STAR PERFORMER - LP's on chart 15 weeks or less registering greatest proportionate upward progress this week.
NA Not Available

TAPE PACKAGES AVAILABLE

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	
1	—	★	ELVIS PRESLEY From Memphis to Vegas/ From Vegas to Memphis RCA Victor LSP 6020	NA	NA	NA	NA	
18	36	37	JIMI HENDRIX EXPERIENCE Smash Hits Reprise MS 2025					
27	38	38	BOB DYLAN Nashville Skyline Columbia KCS 9825					
8	25	39	JETHRO TULL Stand Up Reprise RS 6360					
13	34	40	LETTERMEN Hurt So Bad Capitol ST 2690					
6	60	★	SOUNDTRACK Paint Your Wagon Paramount PMS 1001		NA			
32	49	42	SLY & THE FAMILY STONE Stand Epic BN 26456					
8	40	43	STEVIE WONDER My Cherie Amour Tamla TS 296	NA	NA			
19	45	44	BEST OF THE BEE GEES Atco SD 33-292					
9	41	45	JERRY BUTLER Ice on Ice Mercury SR 61234					
43	35	46	SOUNDTRACK Romeo & Juliet Capitol ST 2993					
13	50	47	JAMES BROWN It's a Mother King 1063					
8	52	48	KENNY ROGERS & THE FIRST EDITION Ruby, Don't Take Your Love to Town Reprise RS 6352					
6	38	49	VANILLA FUDGE Rock 'n' Roll Atco SD 33-303					
2	159	★	HERB ALPERT & THE TIJUANA BRASS The Brass Are Coming A&M SP 4228	NA	NA	NA	NA	
14	44	51	TEN YEARS AFTER Sssssh Deram DES 18029					
17	42	52	DOORS Soft Parade Elektra EKS 75005					
77	58	53	JOHNNY CASH At Folsom Prison Columbia CS 9639					
18	54	54	OLIVER Good Morning Starshine Crewe CR 1333					
6	61	★	ARLO GUTHRIE Runnin' Down the Road Reprise RS 6346					
11	56	56	JOHN MAYALL Turning Point Polydor 4004					
13	57	57	TAMMY WYNETTE Tammy's Greatest Hits Epic BN 26486					
43	51	58	CREEDENCE CLEARWATER REVIVAL Bayou Country Fantasy 8387					
13	53	59	LEE MICHAELS A&M SP 4199					
29	62	60	CHICAGO TRANSIT AUTHORITY Columbia GP 8	NA	NA			
38	65	61	TOM JONES Live Parrot PAS 71014					
11	67	62	JOHNNY MATHIS Love Theme From Romeo & Juliet Columbia CS 9909					
25	47	63	IT'S A BEAUTIFUL DAY Columbia CS 9753	NA	NA			
11	59	64	FLOCK Columbia CS 9911	NA	NA	NA		
26	63	65	WHO Tommy Decca DXSW 7205	NA	NA			
12	43	66	DONOVAN Barabajagal Epic BN 26481					
7	64	67	D. C. SMITH At Home Columbia CS 9908	NA				
15	69	68	DELLS Love Is Blue Cadet LPS 829	NA				
6	55	69	JACK BRUCE Songs for a Tailor Atco SD 33-306	NA				
17	72	70	SMOKEY ROBINSON & THE MIRACLES Time Out for Tamla TS 295					

Artist and/or Selection featured on "The Music Scene" this week, ABC-TV Network. Those in black were featured on past programs.

TAPE PACKAGES AVAILABLE

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	
13	68	71	FRANK SINATRA A Man Alone Reprise FS 1030					
31	70	72	HENRY MANCINI & HIS ORK A Warm Shade of Ivory RCA Victor LSP 4140 (S)					
1	—	★	THREE DOG NIGHT Was Captured Live at the Forum Dunhill DS 50068					
28	76	74	HERBIE MANN Memphis Underground Atlantic SD 1522					
41	71	75	DONOVAN Greatest Hits Epic BXN 26439					
7	78	76	SOUNDTRACK Alice's Restaurant United Artists UAS 5195		NA	NA		
23	80	77	THE SENSATIONAL CHARLEY PRIDE RCA Victor LSP 4153					
20	77	78	ARETHA FRANKLIN Aretha's Gold Atlantic SD 8227					
12	79	75	ARCHIES Everything's Archies Calendar KES 103		NA			
45	82	80	THREE DOG NIGHT Dunhill DS 50048					
6	84	81	GLADYS KNIGHT & THE PIPS Nitty Gritty Soul 713		NA			
31	85	82	JOHNNY CASH Greatest Hits Columbia CS 9478				NA	
3	121	★	SOUNDTRACK Hello, Dolly 20th Century-Fox DTCS 5103					
73	73	84	SOUNDTRACK 2001: A Space Odyssey MGM SIE ST 13					
7	83	85	SONNY JAMES The Astrodomo Presents Capitol ST 320					NA
15	86	86	SPOOKY TOOTH Spooky Two A&M SP 4194					
5	128	★	JACKIE DeSHANNON Put a Little Love in Your Heart Imperial LS 12442					
11	74	88	JUDY COLLINS Reflections Elektra EKS 74055					
27	89	89	MOODY BLUES On the Threshold of a Dream Deram DES 18025					
9	91	90	DEAN MARTIN I Take a Lot of Pride in What I Am Reprise RS 6338					
9	92	91	GUESS WHO Canned Wheat Packed By RCA Victor LSP 4157				NA	NA
5	94	92	MANTOVANI World of London PS 565					
16	93	93	DIONNE WARWICK Greatest Motion Picture Hits Scepter SPS 575					
42	106	94	CREEDENCE CLEARWATER REVIVAL Fantasy 8382					
8	115	★	FERRANTE & TEICHER 10th Anniversary Golden Piano United Artists UAS 70	NA	NA	NA		
50	97	96	BEATLES Apple SWB0 101					
25	100	97	B. B. KING Alive and Well BluesWay BLS 6031					NA
10	81	98	MAMAS & PAPAS 16 of Their Greatest Hits Dunhill DS 50064					
68	66	99	TOM JONES Fever Zone Parrot PAS 71019					
7	99	100	BILL COSBY UNI 73066					NA
14	101	101	JAMES BROWN Popcorn King KSD 1055					NA
5	107	102	HENRY MANCINI & HIS ORK Six Hours Past Sunset RCA Victor LSP 4239					NA
5	108	103	MONKEES Present Colgems COS 117					NA
13	104	104	BARBRA STREISAND What About Today Columbia CS 9816					NA
5	105	105	BUTTERFIELD BLUES BAND Keep on Moving Elektra EKS 74053					

Awarded RIAA seal for sales of 1 Million dollars at manufacturer's level. RIAA seal audit available and optional to all manufacturers.

TAPE PACKAGES AVAILABLE

A&M Records and Rolling Stone are pleased to announce a merchandising partnership which will make A&M the cooperating distributor for Rolling Stone magazine in retail outlets throughout North America.* For information, see your local A&M distributor.

ROLLING STONE



*with certain select exceptions.

TOP LP'S

CONTINUED FROM PAGE 94

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	
7	99	106	MERLE HAGGARD A Portrait of Capitol ST 319				NA	
25	111	107	ELVIS PRESLEY From Elvis in Memphis RCA Victor LSP 4155		NA			
62	95	108	SOUNDTRACK Funny Girl Columbia BOS 3220 (S)					
49	87	109	SOUNDTRACK Oliver Colgems COSD 5501					
13	90	110	BILL COSBY Best of Warner Bros.-Seven Arts WS 1789					
91	118	111	BEATLES Sgt. Pepper's Lonely Hearts Club Band Capitol ST 2633					
38	103	112	TEMPTATIONS Cloud Nine Gordy GLPS 939					
13	110	113	LESLIE WEST Mountain Windfall 4500				NA	
9	113	114	MOTHERLODE When I Die Buddah BDS 5046					
22	88	115	JOSE FELICIANO Feliciano/10 to 23 RCA Victor LSP 4185		NA			
9	75	116	ASSOCIATION Warner Bros.-Seven Arts WS 1800					
5	117	117	TURTLES Turtle Soup White Whale WW 7124					
22	109	118	HERB ALPERT & THE TIJUANA BRASS Warm A&M SP 4190					
4	175	119	NANCY WILSON Hurt So Bad Capitol ST 353				NA	
8	96	120	ROD MCKUEN At Carnegie Hall Warner Bros.-Seven Arts WS 1794					
4	122	121	B. J. THOMAS Greatest Hits Scepter SPS 578					
4	123	122	BUCK OWENS Tall Dark Stranger Capitol ST 212					
48	125	123	ASSOCIATION Greatest Hits Warner Bros.-Seven Arts WS 1767					
2	188	124	STEPPENWOLF Monster Dunhill DS 50066					
18	112	125	TV SOUNDTRACK Dark Shadows Philips PHS 600-314				NA	
2	186	126	ANITA KERR/ROD MCKUEN/ SAN SEBASTIAN STRINGS For Lovers Warner Bros.-Seven Arts WS 1795					
44	149	127	PETER, PAUL & MARY Album 1700 Warner Bros.-Seven Arts WS 1700					
2	143	128	KINKS Arthur (Or the Decline and Fall of the British Empire) Reprise RS 6366				NA	
62	134	129	BEATLES Magical Mystery Tour Capitol ST 2835					
13	131	130	NILSSON Harry RCA Victor LSP 4197		NA	NA	NA	
7	133	131	ED AMES The Best of RCA Victor LSP 4184		NA	NA	NA	
27	114	132	JOE COCKER With a Little Help From My Friends A&M SP 4182					
5	116	133	EDDY ARNOLD Warmth of Eddy RCA Victor LSP 4231		NA	NA	NA	
16	102	134	SERGIO MENDES & BRASIL '66 Crystal Illusions A&M SP 4197					

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	
4	140	135	DONOVAN Best of Hickory LPS 149				NA	
10	120	136	JOHNNY CASH Golden Hits, Vol. 1 Sun 100			NA		
33	127	137	GLEN CAMPBELL Galveston Capitol ST 210					
8	144	138	TAJ MAHAL Giant Step Columbia GP 18		NA	NA	NA	
42	139	139	IRON BUTTERFLY Ball Atco SD 33-280					
12	136	140	JOHN MAYALL Looking Back London PS 562					
12	129	141	SAVOY BROWN One Step Farther Parrot PAS 71029					
15	119	142	SPIRIT Clear Spirit Ode Z12-44016				NA	
5	172	143	JAMES GANG Yer Album BluesWay BLS 6034		NA	NA		
5	160	144	SPANKY & OUR GANG Greatest Hit(s) Mercury SRS 61227		NA	NA	NA	
44	124	145	TOM JONES Help Yourself Parrot PAS 71025					
7	132	146	BREAD Elektra EKS 74044					
23	154	147	BURT BACHARACH Make It Easy on Yourself A&M SP 4188					
8	147	148	BROOKLYN BRIDGE The Second Buddah BDS 5042		NA	NA		
10	164	149	CROW MUSIC Amaret ST 5002		NA	NA		
106	142	150	WALTER CARLOS/BENJAMIN FOLKMAN Trans-Electronic Music Productions, Inc., Presents Switched-On Bach Columbia MS 7194		NA			
3	152	151	GORDON LIGHTFOOT Sunday Concert United Artists UAS 6714					
21	130	152	JEFF BECK Beck-Ola Epic BN 26478					
24	153	153	JOHNNY RIVERS A Touch of Gold Imperial LP 12427					
41	177	154	GRASS ROOTS Golden Grass Dunhill DS 50047					
124	162	155	ANITA KERR/ROD MCKUEN/ SAN SEBASTIAN STRINGS The Sea Warner Bros.-Seven Arts WB 1670					
10	138	156	VARIOUS ARTISTS Fathers & Sons Cadet LPS 127				NA	
6	141	157	TOMMY JAMES & THE SHONDELS Cellophane Symphony Roulette RS 42030				NA	
5	169	158	BERT KAEMPFERT Traces of Love Decca DL 75:40					
3	170	159	LAWRENCE WELK Jean Ranwood R 8060					
12	155	160	RAMSEY LEWIS TRIO Another Voyage Cadet LPS 827				NA	
3	165	161	FAT MATRESS Atco SD 33-309					
23	150	162	STEVE MILLER BAND Brave New World Capitol SKAO 184					
27	176	163	YOUNGBLOODS Elephant Mountain RCA Victor LSP 4150					
9	126	164	ELECTRIC INDIAN Keem-O-Sabe United Artists UAS 6728		NA	NA		
2	167	165	JOHN DAVIDSON My Cherie Amour Columbia CS 9859				NA	NA
10	158	166	PERCY FAITH & HIS ORK & CHORUS Love Theme From Romeo & Juliet Columbia CS 9906				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	
33	151	167	VIKKI CARR For Once in My Life Liberty LST 7604					
66	145	168	BIG BROTHER & THE HOLDING COMPANY Cheap Thrills Columbia KCS 9700					
14	157	169	CHARLEY PRIDE In Person RCA Victor LSP 4094					
2	195	170	FERRANTE & TEICHER Midnight Cowboy United Artists UAS 6725					NA
4	171	171	SONS Capitol SKAO 323				NA	NA
1	—	172	DELPHONICS Super Hits Philly Groove PG 1152				NA	
1	—	173	DIANA ROSS & THE SUPREMES Cream of the Crop Motown MS 694				NA	NA
1	—	174	STEVE MILLER BAND Your Saving Grace Capitol SKAO 331				NA	NA
1	—	175	JOHNNY CASH & THE TENNESSEE TWO Get Rhythm Sun 105				NA	
4	166	176	PAUL REVERE & THE RAIDERS Featuring Mark Lindsay Two All Time Great Selling LP's Columbia GP 12				NA	NA
2	185	177	HERBIE MANN Live at Whiskey a Go Go Atlantic SD 1536				NA	
24	181	178	JONI MITCHELL Clouds Reprise RS 6341				NA	
4	179	179	MICHAEL PARKS Closing the Gap MGM SE 4646				NA	NA
2	187	180	IKE & TINA TURNER The Hunter Blue Thumb BTS 11				NA	
5	191	181	SOUL CHILDREN Stax STS 201B				NA	NA
23	178	182	PETER, PAUL & MARY Peter, Paul & Mommy Warner Bros.-Seven Arts WS 1785					
29	193	183	DICK HYMAN Moog: The Electric Eclectics of Command 93B					
2	192	184	QUINCY JONES Walking in Space A&M SP 3023				NA	NA
10	183	185	DICK HYMAN Age of Electronic Command 946					
2	190	186	MYSTIC MOODS ORCHESTRA Love Tokens Philips PHS 600-321				NA	
2	198	187	TONY JOE WHITE Continued Monument SLP 18133					
12	148	188	NEIL YOUNG & CRAZY HORSE Everybody Knows This Is Nowhere Reprise RS 6349				NA	
1	—	189	FRANK ZAPPA Hot Rats Bizarre RS 6356				NA	NA
6	173	190	FRIENDS OF DISTINCTION Highly Distinct RCA Victor LSP 4212				NA	
1	—	191	THE FROST Rock & Roll Music Vanguard VSD 6541				NA	NA
1	—	192	JOE SIMON Better Than Ever Sound Stage 7 SSS 15008				NA	
3	—	193	WILD MAN STEVE My Man, My Man Raw 7000					
2	194	194	DOLLY PARTON My Blue Ridge Mountain Boy RCA Victor LSP 4188				NA	NA
1	—	195	MAXINE BROWN We'll Cry Together Commonwealth United CU 6001				NA	
1	—	196	MONGO SANTAMARIA Workin' on a Groovy Thing Columbia CS 9937				NA	
1	—	197	SOULFUL STRINGS Spring Fever Cadet LPS 834				NA	
29	—	198	BAND Music From Big Pink Capitol SKAO 2955					
3	—	199	AREA CODE 615 Polydor 24-4002				NA	NA
1	—	200	BURT BACHARACH/SOUNDTRACK Butch Cassidy & the Sundance Kid A&M SP 4227					

TOP LP'S A-Z (LISTED BY ARTIST)

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Glen Campbell . . . 23, 137	Ferrante & Teicher . . . 95, 170	John Mayall . . . 56, 140	Mantovani . . . 92	Savoy Brown . . . 141	Spanky & Our Gang . . . 144	Stevie Wonder . . . 43
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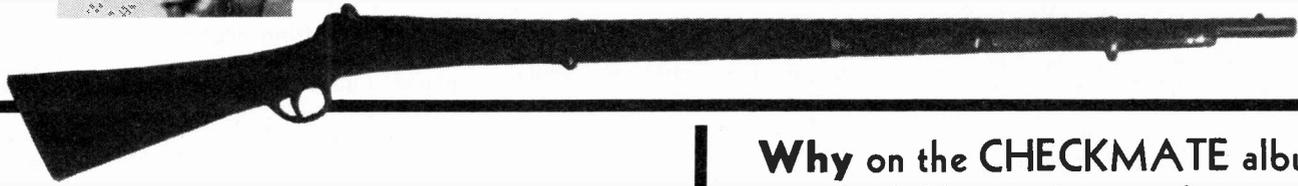
The Fabulous Fruitgum Co. Mystery

Rumor has it that a fatal tragedy struck the 1910 Fruitgum Co. Six or eight frantic Fruitgum fans have uncovered clues which point to the possibility that the Fruitgum Co. was involved in a brutal mob fight which ended in their death.

"What are these clues?" you ask. Just take note of their album covers.



Why on the INDIAN GIVER album is there a tomahawk and rifle on the front and a dead body on the back?



Why on the GOODY GOODY GUM DROPS album is there a coffin-like gum package?

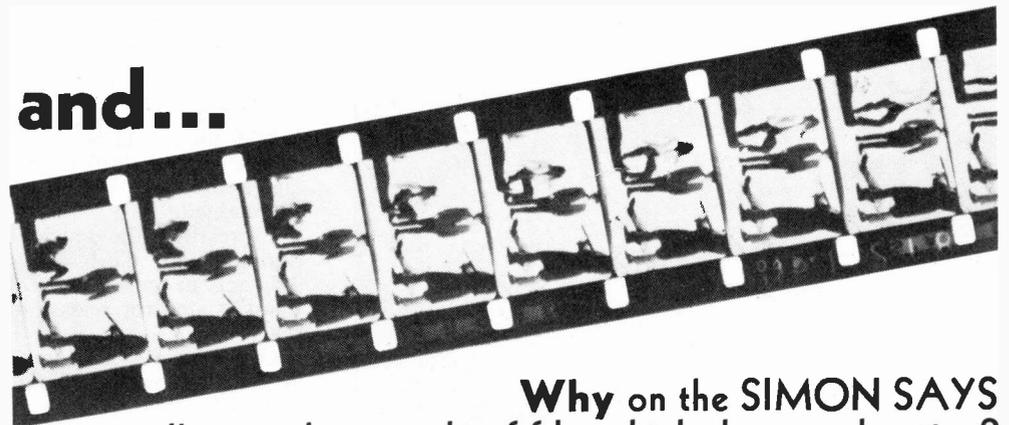
Why on the CHECKMATE album do the chessmen look like tombstones?



Why on the HARD RIDE album is the group prepared to ride off en masse (with such determination on their faces)?



and...



Why on the SIMON SAYS album is there a role of film which shows a shooting?

These clues, coupled with the obvious facts that gum spelled backwards is mug and fruit consists of five letters — the exact amount in death! — cause more and more questions to be asked about the fate of the Fruitgum Co. Perhaps these questions will never be answered, but wherever they are, wherever they were, if they ever were, they've got their 8th smash hit regardless.

"When We Get Married"

BDA 146



from their album
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Classical Sets Unveil New Four-Track Concept

NEW YORK — The full-dimensional qualities of quadrasonic sound—a new concept of recording done on four tracks, was demonstrated here Nov. 20 when a new series of records by the American Wind Symphony of Pittsburgh, was introduced to music critics and members of the press, at the St. Moritz Hotel here.

The demonstration included the "Pittsburgh Overture," by Polish composer Krzysztof Penderecki, "Armageddon," by Henk Dading of Holland, and "Concerto for Percussion," by Japanese composer Toshiro Mayuzumi, all of which appear on the actual recording.

Although the actual consumer LP will be released in regular

stereophonic sound, Nathan Kroll, producer of the record explained that the four-track demonstration tape was done in an effort to spotlight the full potential of quadrasonic recordings, and to introduce to the audience the dramatic impact of the new sound created by the American Wind Symphony, and the beauty of the specially commissioned pieces by Badings, Penderecki and Mayuzumi.

Kroll disclosed that his company was seriously looking into the possibilities of releasing quadrasonic sound tapes on 8-track and probably on cassette, to the consumer market in the future. He feels that with the availability of quadrasonic playback equipment on the commercial market, the dramatic new concept should find a ready market. He also stated that research into the possibility of releasing quadrasonic disk recordings is currently underway.

The American Wind Symphony was founded by Robert Austin Boudreau in 1957. Its instrumentation is made up of three components, the normal percussion section of the symphony orchestra, plus symphony orchestra brass and woodwind sections, each of double size.

The stage for the group's live concerts are two specially designed barges. The concert halls are the waterways of the world. The group's patron is Point Park College of Pittsburgh which is also sponsoring the series of records the symphony plans to produce.

Curb Revamps MGM Operation

• Continued from page 3



CURB

Curb plans to reactivate such acts as Roy Orbison, while placing contemporary music scorers and artists in MGM film projects. "I believe that with the existing product in the catalog, if it is repackaged properly, if the proper artists on the label are recorded by the right producers and the inactive artists are cut from the roster, MGM Records can be put in a substantial profit situation," Curb said.

MGM Tape

The company will establish the MGM Tape Corp. to manufacture its own tapes once its contract with Ampex expires.

Curb plans to repackage themes from MGM films like "Dr. Zhivago" and "Gone With the Wind."

Through Transcon's racks, MGM plans to sell off stock which has been gathering dust in its warehouse and company-owned branches, Curb said. Indications are that these Metro branches, in light of Transcon's new position as a marketer of MGM goods will be closed.

The Verve, Folkways, Heritage and Stormy Forest lines will be retained.

In relating the music operation to films, Curb will sign a "top act" to score "The Zabrashi Point" slated for release in February.

Of all the young musicians in Los Angeles, none has matched the swiftness with which Curb has ascended the ladder of record industry success. A millionaire at 23, he was given the responsibility by Bob Lifton, Transcontinental Investing Corp.'s president to get the company into the creative side of the music business two years ago. Curb therein signed up a number of top production companies.

His meeting several years ago with James Aubrey, the new corporate president, has resulted in his being called upon to turn MGM records around.

Tape Surge: Bennett

• Continued from page 18

tapes have covered a widening gamut of topics from big bands to country to jazz and are designed for the mobile listener.

The stereo tape division was among the first exponents of specially prepared music for the cartridge listener utilizing its vast backlog of recorded material, only pairing the songs in a fashion unavailable on albums.

Executive Turntable

• Continued from page 4

Pliner is now field director, sales and service, Bally Manufacturing Corp. and its subsidiary Midway Manufacturing. Pliner has been in the amusement games business since 1935 and lately associated with Active Amusement and Williams Electronics.

... **Shelby F. Young** named president of Allied Radio Corp., Chicago, succeeding **William E. Cowan**, who will become director of LTV Ling Altec, Inc. ... **Keith Gordon**, formerly with Zingery, Phillips and Craige Advertising, has joined Waldie and Briggs, Inc., as a copywriter. ... **Robert E. Lynch** has been appointed to the post of marketing vice president for 20th Century Music.

★ ★ ★

Bill Cassidy has left Warner Bros. as national promotion director. He held the job one year and had been the label's Chicago promotion man prior to moving to Burbank. ... **Stan Silverberg** joins Capitol as contract negotiator, with **Allen Mostow** named license negotiator. ... **Ray Hopper** promoted at Capitol to Detroit district sales manager, replacing **Tom Takayoshi**, newly named director of independent labels in Capitol's promotion department. **John Vana** replaces Hopper as Atlanta's special accounts manager. ... **Merlin Littlefield** named Capitol's Southwest division promotion manager.

Roulette Into Films

• Continued from page 1

thaniel Lande, head of Interdirections, calling for a new musical movie titled "A Road Through a Strawberry Field." Levy said this was just the first of several movies.

Tommy James, lead singer of Tommy James and the Shondells, will write the score of the new movie. Five of the songs in the movie have already been written. James and his group will sing in the movie along with several other artists not yet signed.

This is not Levy's first venture into films; several years ago in the early days of rock 'n' roll, he was involved in a movie called "Rock, Rock, Rock" that featured Tuesday Weld, LaVern Baker, Chuck Berry, Frankie Lyman, and Alan Freed's Rock 'n' Roll Band.

Lande just finished producing and directing a two-hour world premiere movie for NBC-TV called "Don't Push, I'll Charge When I'm Ready" starring Caesar Romero, Soupy Sales, Dwayne Hickman and others. He is a creative projects consultant with Time-Life. He has been associated with Universal Pictures during the past year on a non-exclusive basis. He has produced more than 25 TV documentaries for Time-Life. His films have won awards at Venice, Cannes, Chicago, and New York film festivals.

Shooting on the new movie starts April 1. Lande said it would be finished about September, 1970.

Roulette Records will release the soundtrack of the film and

all others to be produced under the agreement. The Shondells will also have a single from the film.

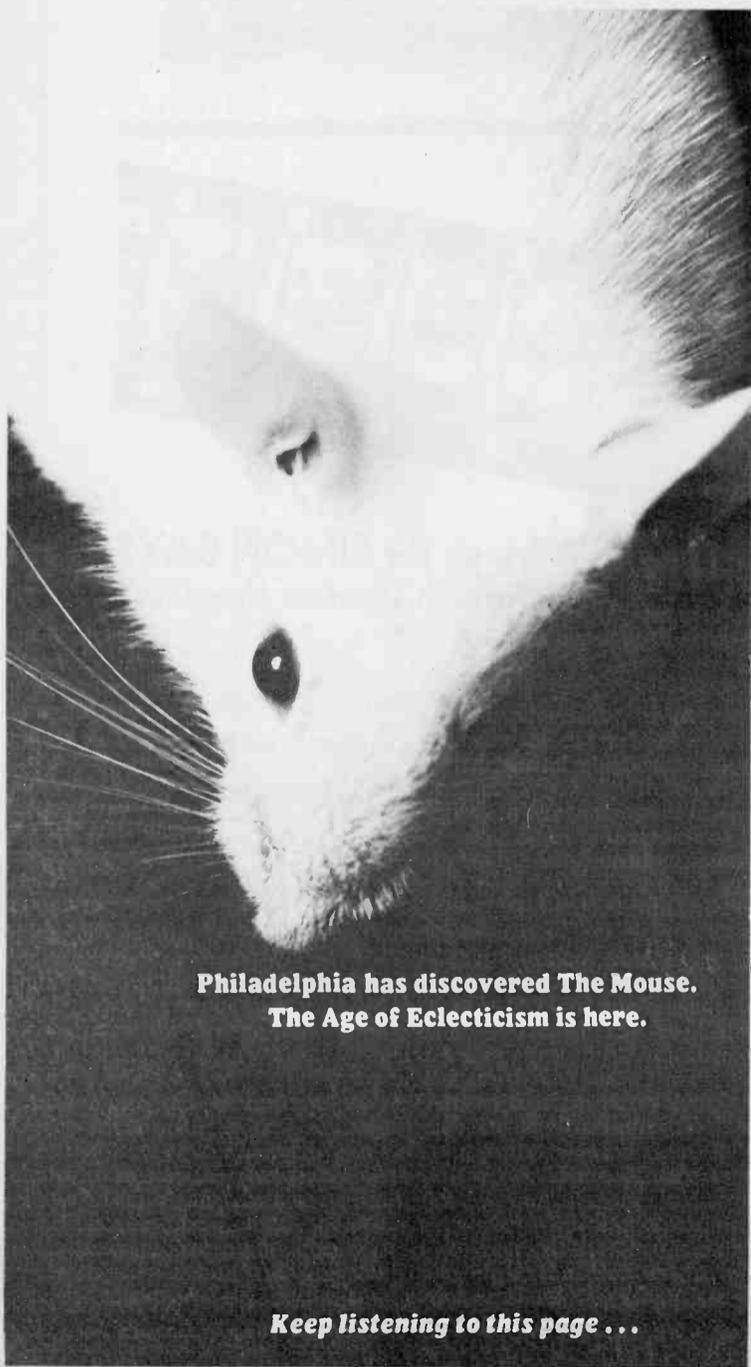
The Lande contract is considered to be a major move into the film business by Roulette Records. "It's my answer to all of the movie firms who've been buying record companies," Levy said.

DISTRIB DEAL FOR TRANSCON

NEW YORK—The Metro-Goldwyn-Mayer deal with Transcontinental Investing Corp. whereby TIC's wholly owned subsidiary, Transcontinental Record Corp., will manufacture and distribute MGM recordings is for a five-year period. The contract is firm for two years and will be continued beyond that period provided TRC's sales during the second year of the contract will equal 60 percent of sales MGM gained on its own during 1969.

The remaining life of the contract will continue on a basis of escalating sales plateaus.

According to an earlier press statement issued by TIC board chairman and chief executive officer, MGM Records grossed \$40 million during 1969. In that statement, Bob Lifton said that if his company were to deliver half that gross, Metro would still enjoy a greater share of profits than it did during the past year.



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In Memoriam

To Those Who Gave Their Lives

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SEYMOUR STRADIVARIOUS
FATS & FREDDIE FIDDLE
VIVIAN VIOLIN
CHITTY CHITTY CELLO
CHUCKIE CELLO



7:15

TRUMAN TRUMPET
WINDY TROMBONE
FRUIT FLUTE
FUNKY FENDER
GUIDO GUITAR
ACAPULCO DRUMS
TINY ORGAN

Playing **RUSSIAN ROULETTE**

With

Cy Coleman



10:30

GILDA GIRLSINGER
VERONICA VOCALIST
PILOS PIANO
MIDNIGHT ENGINEER
A.A. PRODUCER
JACK DANIELS ORCHESTRA
EMILE COPYIST



7:30



8:00

Everybody's Playing It

RUSSIAN ROULETTE

(Notable 1102 A)

by Cy Coleman

And our deepest sympathy
to those who have not heard it



9:10

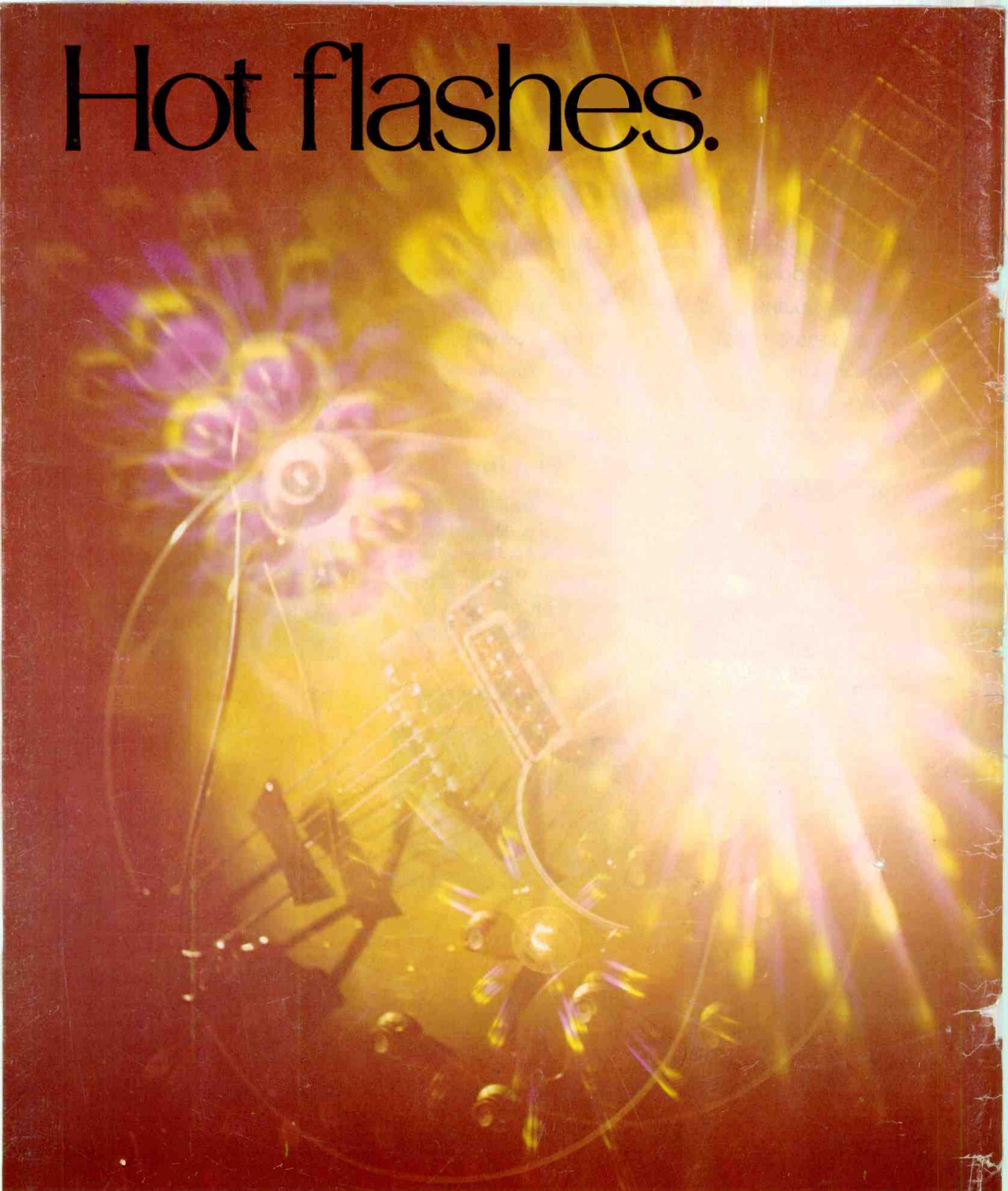
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