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COIN MACHINE
PAGES 51 TO 58

Trade Into Era of 'Current Standard'

By PAUL ACKERMAN

NEW YORK — The music business is in the era of the "current standard." The term is applicable to relatively young copyrights which quickly amass literally dozens of recordings and enjoy tremendous activity over a sustained period. Al Berman, of the Harry Fox Office, publishers' agent and trustee, notes that the so-called current standard is a distinct phenomenon of today's music industry, with serious implications for the old standard catalogs. "An old publishing firm cannot rest easily and figure that the law of

averages will take care of his record activity. . . . It doesn't happen that way any more." Berman added that current standards must still undergo the test of time; that is, "Will they be short-term standards or long-term standards?" A check of Phonolog proves the point. Here is a quick sampling, all the more impressive when one bears in mind that actual figures are perhaps 20 percent greater than indicated by the published list: "Gentle on My Mind," 78
(Continued on page 82)

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

By CLAUDE HALL

NEW YORK—Radio stations increasingly are taking on an a&r function in the singles business—largely because of the booming popularity of album sales. As group after group and artist after artist moves directly toward albums, skipping the single, the record companies are being left to the whims of nearly every radio station in the nation about which of those album cuts would make a good single. More than 20 percent of the "Hot 100" chart came from LP's.

others. Asked if because the album was out first did it potentially hurt sales of the single, Columbia promotion chief Ron Alexenberg said, "No. If anything, it helps. For example, the Johnny Cash single has hit 1.8 million and is still selling. We have found, in fact, that only a minimal exposure of a single

from an album puts an added sales boost to the album." Augie Bloom, head of promotion at RCA Records, and Stan Monteiro are fully aware that different cuts on a given album might appeal to radio stations with different types of format. So promotion men have
(Continued on page 4)

EMI, Beatles to Renew Pact

By BRIAN MULLIGAN

LONDON—A new recording contract between the Beatles and EMI will be signed by next week. Agreement on certain points was reached earlier this month in Hollywood at a meeting of Beatles' business manager Allen Klein, Capitol president Stanley Gortikov and Ken East, managing director of EMI Records. It is understood that the new

agreement, which will run for the remainder of the existing nine-year contract, due to expire in 1975, will give the Beatles a substantial increase in record royalties in America in return for a guaranteed amount of product. Also, for the first time, Britain's World Record Club will be able to release selected Beatle product and
(Continued on page 72)

Columbia Records has reaped several best-selling singles through these spinouts, including "A Boy Named Sue" from Johnny Cash's "At San Quentin" album, the "Spinning Wheel" hit from the Blood, Sweat, & Tears album, and the "Lay Lady Lay," Bob Dylan hit from his latest album, among

DEAN MARTIN SPECIAL

See Center Section

Cos.' Direct Sampling Plan To Operators Bared at Meet

By BRUCE CORY

CHICAGO—While much attention in the record industry is focused on the controversy over dual or multiple distribution, another aspect of the revolutionary changes taking place in record wholesaling unfolded quietly here last week as record companies announced direct sampling plans for jukebox operators. All the labels exhibiting at Music Operators of America (MOA) have some form of direct-to-

operator promotion, an effort to bypass what one label representative called "the bottleneck from manufacturer to operator represented by distributors and one-stops." The most comprehensive plan, and one which must reflect record manufacturer's new awareness of the need for jukebox exposure, will be that of the Shelby Singleton Corp. label
(Continued on page 8)

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

By JAMES D. KINGSLEY

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

Soul Singer No. 1 has always been a favorite to the mid-south audiences, appearing at most of the universities and colleges in
(Continued on page 8)

Relaxing in his dressing room, Brown mopped his forehead and said: "I'm tired, man. My brain seems to get much heavier. I will retire from personal appearance dates before next July 4."

Wall Street in New Invasion

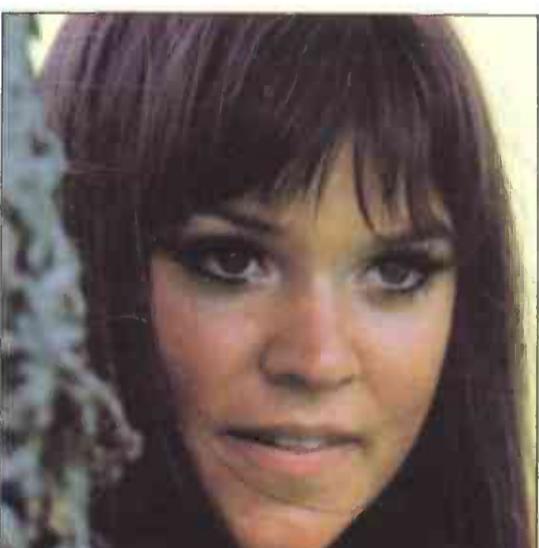
NEW YORK — Perceptions Ventures Inc., a new firm to be headed by independent record producer Terry Phillips, has gone public (over the counter), and a drive is being launched to establish the firm as a major leisure time entity. Backed by the stock brokerage firm of Moore & Schley, Phillips has set up two labels—Perceptions Records and Today Records—
(Continued on page 10)

Brown, with a history of ulcers, is involved in numerous business ventures besides recording and hopes to keep up the additional business.

"I will probably keep recording (for King), but the personal appearance tours will be halted." Last year Brown canceled more than \$300,000 in tours to visit the soldiers in Vietnam.



Boyce and Hart are now on their own label, B & H Aquarian Records, with a strong singles release, "I'll Blow You a Kiss in the Wind," backed with "Smilin'" (#380). The B & H team will also jump into the market with an album on their new label, distributed exclusively by Bell Records.
(Advertisement)



Ask anybody who saw her at Woodstock. Ask anybody who saw her at Central Park. Ask anybody who has heard her 2nd album "Melanie." It includes her latest single "Any Guy" and "Beautiful People." Ask anybody. Soon . . . they'll all know! On Buddah Records . . . of course!
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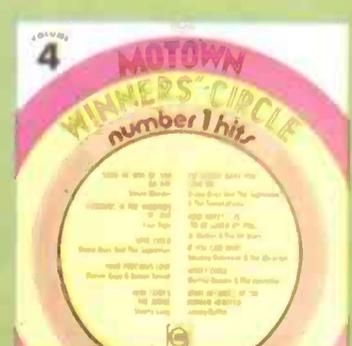
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SOUL SS713



GORDY GS946

(Advertisement)



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

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



Manufactured and distributed by RCA Records



AHMET ERTEGUN, left, Atlantic Records president, meets with David Rubinson after Atlantic agreed to distribute one of Fillmore Corp.'s labels.

Fillmore Sets Record Co.— CBS, Atlantic as Distributors

By FRED KIRBY

SAN FRANCISCO — The Fillmore Corp. has been set up by David Rubinson and Bill Graham. The firm will produce two labels: one of which will be distributed through CBS, and the other, through Atlantic. Product on the two labels will be separate.

While the first acts on the two labels will be from San

Francisco, plans call for expansion. The first product should be out late this month. The CBS label will have product by Aum and the Elvin Bishop group.

The new firm also will have subdivisions involving independent productions, publishing (the Fillmore Music Group), artist management, and the Catero Sound Co. Catero Sound has leased the 16-track Pacific Recording Studios in San Mateo, Calif., with plans for a remote controlled 24-track recording and mix-down console, designed and built in cooperation with Quad-eight.

Fred Catero, who was associated with Columbia Records for 10 years, heads Catero Sound. For Columbia, he engineered recordings by Big Brother and the Holding Company, Chicago, Chambers Brothers, Moby Grape, Simon & Garfunkel, Blood, Sweat & Tears, Barbra Streisand, and others.

The firm also has established the Fillmore Soundtrack Co., whose first venture was the production of the soundtrack of Cinema Center Films' "The April Fools." Plans call for this subdivision's activities to be expanded to include the composition of film scores.

A contemporary classical music division will be set up by the corporation, which also plans to broaden its series of free music seminars. Both new labels will eventually be full line according to Rubinson, with product in all areas of contemporary music. Label names will be announced this way.

Rubinson formerly was an a&r producer for Columbia, (Continued on page 8)



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

Top Deejays to Meet On Anti-Drug Drive

WASHINGTON—Eleven of the nation's leading disk jockeys will convene here Tuesday (16) in a special President's session aimed at motivating teens not to use drugs. The panel of deejays, organized by Tom Campbell of KYA, of San Francisco, are Bruce (Cousin Brucie) Morrow of WABC, New York;

Murray (the K) Kaufman of WMCA, New York; Don West of KIMN, Denver; Tom Murphy of KJR, Seattle; Marcello Tafoya of KGTV, Austin, Texas; Rob Sherwood of KDWB, Minneapolis; Herb Kent of WVON, Chicago; Barry Chase of WQXI, Atlanta; Mike E. Harvey of WFUN, Miami; and Robert Thomas of WDIA, Memphis. All will meet with Bud Wilkinson, special adviser to the President. There is a possibility Nixon will also join the conference.

Campbell, who spent 14 days of his vacation lining up the roster of panel members, hopes the panel discussion will be the birth of a movement coast-to-coast among deejays on drug misuse. Believing that deejays are close to the youth, he feels they have a direct communication line on solving some of the drug problem of the nation.

Scepter Contest For Distributors

NEW YORK — A \$2 million sales incentive program will be launched Monday (15) by Scepter Records, said vice-president Sam Goff. The two-month program allows distributors to earn points towards automobiles, color television sets, and a yacht. The program covers product from the regular catalog as well as the new October releases that will include albums by Dionne Warwick, B.J. Thomas, Buddy Greco, and Joe Jeffrey. Scepter is also doing mailings to major rack jobbers and retailers to back up the distributors.

Decca Shifts Distributors In 3 Areas—More Coming

NEW YORK—The distribution picture continues to change with several important moves having been made at several Decca branches.

Also, Larry Uttal of Bell Records stated his company would stick with its independent distributors, "Although we will work closely with rack jobbers direct."

Decca has closed its branch in Detroit and its Kansas City, Mo., branch will close Sept. 22. San Francisco is closing and other branches are reported closing.

J. L. Marsh, the rack operation of Heilicher Bros., gets Kansas City, whereas in Detroit Decca appointed Jay-Kay. San Francisco goes to Transcontinental.

Regarding Bell, Uttal said "The rackers will be serviced, sold, and shipped through our

Computerized Vender Is Displayed by NAL

DALLAS—Larry Finley of North American Leisure (NAL) unveiled a prototype of his new all-computerized tape vending machine at the NARM convention here last week. He chalked up more than 2,000 orders valued at almost \$2 million.

The unit, attractively designed in glass and colored lights, weighs a mere 125 pounds, and can be used either as a portable wall model or stand-up unit in bars, gas stations, motels, airport waiting rooms, cinema lobbies and other places where large numbers of people congregate.

The computerized machine, driven by electrical impulse and designed for easy servicing, can hold 50 different titles of 4-track, 8-track and cassette configurations, and operates on a vending card made of specially treated chemicals. It can also be programmed to take credit cards—a possibility on which the manufacturers are working.

Built at a cost of more than (Continued on page 10)

STONES PLAN WORLD TOUR

NEW YORK — The Rolling Stones will make a worldwide tour this fall, with U.S. dates beginning the week of Oct. 26. Tour dates are being set up by ABKCO Industries, Inc., here, business management office for the British group, whose last tour in 1966 grossed \$2 million.

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

ABC Hosts Opening of New Disk, Tape Branch in Dallas

By MARGE PETTYJOHN

DALLAS—ABC Record and Tape Sales Corp. hosted a grand opening Sunday (7) of its newly formed branch office, with retailers, rack customers, media representatives and NARM convention delegates attending.

The office is located at 4841 Top Line Drive. Encompassing both a full-line rack operation and complete distribution of ABC-owned record labels, the office has officially been in operation since Aug. 1. The record distributing division services Texas with ABC, Dunhill, Blues-

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

The main advantages of the newly instituted integrated operation, according to Dallas branch general manager Bill Pennington are twofold: Key personnel are able to concentrate on specialized areas to give better and more complete information and service to customers; and the manufacturer has a closer feel of the movement of his product in the area, enabling him to concentrate better on distribution and promotion geared for the particular area.

"We have all the advantages of the use of our national computer in Seattle as far as rack control goes," he said, referring to the ABC Record and Tape Sales Corp. headquarters, which has used data processing for nearly 10 years.

ABC EXECS IN W. COAST TALKS

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

Elektra Buys Large Slice of Acoustics Co.

NEW YORK — Elektra Records has purchased a substantial interest in Acoustic Control Corp., a California firm which manufactures and merchandises a full line of instrument amplifiers and PA systems. Elektra's interest does not constitute a controlling share.

Acoustic, which is located at 4121 Redwood Ave., Los Angeles, produces amplifiers, which are used by such groups as the Doors, Blind Faith, Jimi Hendrix and the Chambers Brothers. The affiliation was negotiated by Jac Holzman, Elektra president, and Steven Marks, president of Acoustic.

RCA Push on 1st Mancini, Pops Pairing

NEW YORK — RCA is running a major advertising-promotion-publicity campaign in conjunction with Henry Mancini's first album as conductor of the Philadelphia Orchestra Pops.

The album, "Debut," features compositions by Mancini, including "Beaver Valley '37," which he wrote in honor of the orchestra. The campaign also covers the full Mancini catalog on RCA Victor and Stereo 8 CARtridges.

The campaign includes trade, radio and local advertising, a four-color standing mobile display featuring the "Debut" LP and Stereo 8 tape, a four-color consumer catalog containing complete Mancini album and tape product, album and Stereo 8 minnies, and a deluxe promotion-publicity kit, which has been sent to classical and pop reviewers, distributors, and record and tape managers. "Debut" is Mancini's first pressing for RCA Red Seal.

NARAS LUNCH SEPT. 30 TO CITE JOHN HAMMOND

NEW YORK—John Hammond, director of talent for Columbia Records, will be honored by the New York chapter of the National Academy of Recording Arts and Sciences at a special luncheon on Sept. 30 at the Essex House here.

Hammond, a former NARAS chapter president and national trustee in his early career championed and recorded such then budding stars as Benny Goodman, Count Basie, Teddy Wilson, Billie Holiday, Meade Lux Lewis, Albert Ammons and Pete Johnson, among others.

In recent years, Hammond has played a key role in fashioning the careers of Bob Dylan, Aretha Franklin, Pete Seeger, Donovan, Leonard Cohen, George Benson, Don Ellis and others. In addition to Columbia, Hammond produced many noteworthy recordings for Mercury, Vanguard, Keynote, and the American Record Co.

Nesuhi Ertegun is chairman of the luncheon's organizing committee. Members of the honorary committee include Basie, Goodman, Irving Green, Sen. Ernest Gruening, Sir Edward Lewis, Goddard Lieberson, Robert Sarnoff, Ben Selvin, Ted Wallerstein and Wilson.

Frank Driggs and George Simon are preparing a special tape and slide production for the program. At Hammond's request, \$10 from proceeds of each ticket will go to the Symphony of the New World. Tickets can be obtained at NARAS, 21 W. 58th St., New York 10019.

James Brown Is Cleared of Attack Charge on TV Show

WASHINGTON — The Federal Communications Commission has cleared James Brown of any charge of personal attack on Leslie Uggams and actor Robert Hooks during a July 9 appearance on the "Mike Douglas Show." FCC grants that his comments might be considered "critical and controversial." A CBS attorney had asked whether Brown's categorizing of Miss Uggams and Hooks as "Negroes" during the show came under FCC's rules on personal attack, which require the broadcaster to provide opportunity for replay.

The soul singer's comments which touched off the controversy separated members of his

race into three categories: "colored," "Negro," and the currently prideful "black" Americans. Brown said a "colored man is a man afraid to stand up and face his own conviction," and that a Negro is a man that "wants to be white," and doesn't want to "identify with the ghetto." He felt that Leslie Uggams and Robert Hooks both belonged in the latter category.

The transcript sent to the FCC added further confusion by noting that the controversial remarks were indicated as being made "off-mike."

Westinghouse Broadcasting Co., which syndicates the program, did not think Brown's

(Continued on page 8)

Stations in A&R Seat

• Continued from page 1

been instructed to learn every cut well on new albums by the Guess Who ("Canned Wheat") and the Friends of Distinction ("Highly Distinct"). Monteiro stated in a recent issue of Our Bag bulletin, sent to promotion people, that "There are cuts that you will plug at progressive rock stations and other cuts that you'll lay into the soul guys." The day of delivering albums messenger boy style is over, he said. "It's no longer a question of getting a hit single and spinning off with a hit album. A lot of singles are coming out of new albums."

The reason that radio stations are playing such an important role, said Alexenberg, is that you "can't really measure by sales." In the case of "Spinning Wheel," for example, WQAM in Miami, began to play the cut

Philips Plans to Cut Classical Product in U.K.

By FRED KIRBY

NEW YORK—The current Philips classical release is the last in which classics in the Philips label will be manufactured in the U.S. Future releases will be pressed in England and imported to America. Mercury and Philips World Series product, however, will continue to be pressed in the U.S.

The last domestically produced Philips albums are two sets marking the disk debut of tenor Frank Patterson. The LP's contain Irish songs, but his next releases will include music of Purcell.

The low price World Series line has the Beaux Arts Trio in a two-record set of Mozart, (Continued on page 40)

Jeannie Riley Series?

By BRUCE CORY

CHICAGO—Jeannie C. Riley, who won the hearts and raves of the nation's top jukebox operators here last week, revealed that 13 episodes of an NBC television program based on her "Harper Valley P.T.A." hit have been filmed as a possible replacement series on the network's fall prime time schedule. The show would commence in January, 1970. Future plans for the Plantation Records' artist were disclosed by Shelby Singleton, who was here with Miss

Riley as she received the Music Operators of America "Jukebox Record of the Year" award for "Harper Valley."

"I probably spend more money on jukeboxes than I do on food," she said, before receiving her award and performing at the MOA banquet. "I play mostly country music, but I also like a lot of the pop recordings, like the ones by the Beatles and the Rolling Stones."

Jeannie named the strong lyrics and beat of Tom T. Hall's (Continued on page 52)

UJA's Music Wing to Honor Samuel Clark

NEW YORK — The fourth annual dinner-dance of the Music Industry division of the United Jewish Appeal will honor Samuel H. Clark, director and group vice president of non-broadcasting operations of the American Broadcasting Companies. The affair will be held Oct. 26 at 6 p.m. at the New York Hilton.

Committee includes Al Levine of ABC Records, general chairman; Herb Goldfarb of London Records, co-chairman; and executive chairmen Sam Goody of Sam Goody Inc., Goddard Lieberman of CBS Records, and David Rothfeld of Korvette - Spartans. Dinner chairmen are Jack Silverman of Bruno distributors, and John G. Trifero of RCA Records. George Nemzoff is committee coordinator for the UJA, along with Walter Lasker.

Isleys on 3 T-Neck LP's

NEW YORK — The Isley brothers are featured in three of the four new albums by their T-Neck Records, which is distributed by Buddah. Kelly Isley reported that, during the label's first six months, T-Neck had earned one gold record, sold four million singles and 500,000 albums.

The new disks include a "live" album from Yankee Stadium, which also features the Brooklyn Bridge and the Edwin Hawkins Singers, and a debut disk by Privilege, formed by two members of the Soul Survivors. Future product will include singles by Judy White and the Sweet Cherries, and albums by the Clara Ward Singers and the Brothers Three.

The Isleys have expanded their interests to include a management firm, Soul and Style Enterprises, and music publishing firms Triple Threat Music (BMI), and Alpine Music (ASCAP).

KASS NAMED TO ASCAP BOARD

NEW YORK — Ron Kass, president of MGM Records and Robbins Music Corp., has been appointed to the board of directors of the American Society of Composers, Authors and Publishers (ASCAP). Kass, who fills the unexpired term of Arnold Maxin, is the youngest member of the board. Kass' appointment was announced by Stanley Adams, ASCAP president.



CY COLEMAN, left, works with Steve Leeds on new Notable Records product.

Executive Turntable

Max Cooperstein appointed Chicago branch manager for MGM Records. He replaces Henry Grossman, who has left the company. Previously, Cooperstein, with 15 years' experience in record sales and distribution, was general manager for Chess-Checker-Cadet. He also acted as head of sales and promotion for the company. He also was an executive with King Records, David Rosen and Co., Gotham Distributors and Lesco Distributors. Richard Schulenberg named director, West Coast business affairs, CBS Records. He replaces Richard Klinger now West Coast professional manager for April-Blackwood. Schulenberg joins CBS from Paramount Pictures Corp., where he was resident counsel for the music and record division. Before that he was on the legal staff of Capitol Records.



COOPERSTEIN

Don Carter will handle Scepter's southern and southwestern r&b promotion, working out of Houston. Glenn Robbins will also take over as Scepter's coordinator of secondary market promotion, working out of New York.

Arthur Siegel named senior vice-president, finance Seeburg Corp., a division of Commonwealth United Corp. Edward O. Berg has succeeded Charles Nelson as plant superintendent, Bally Manufacturing Corp. Berg was formerly chief industrial engineer at Bally. Nelson has resigned to enter another field. Thurman O. Gries promoted to manager, quality assurance, National Rejectors Inc. William R. Sabol promoted to the newly created position of general sales manager, National Rejectors and James N. Sturdy promoted to director, engineering for the same company.

Edwin A. Collins named regional manager to the newly organized southeastern region, business and industry group, Interstate United Corp. Robert J. Dohring heads the newly formed Ontario division of Interstate. Ray Ruff, producer at Dot Records, joins Happy Tiger Records as executive producer. Donald J. Prado appointed national sales administrative manager, Capitol Industries. Jerry Goroway, formerly with Empire Scientific, named distributor sales manager, Audio Dynamics Corp., Connecticut.

Arnold D. Burk resigned as vice president in charge of music operations, Paramount Pictures Corp. and president of Paramount Records. Burk joined Paramount in 1964 as director of business affairs for its Hollywood studio after a long association with United Artists. In 1967 he was named president of the music division.

Lawrence R. Pugh named consumer equipment marketing manager, Ampex. John Eargle named chief engineer for Mercury Sound Studios, based in New York. Eargle was formerly in charge of recording facilities, maintenance, construction and quality control for RCA Records. Hy Gold named national promotion director for Kasenatz-Katz Associates. In the past two years Gold has been with K-K Associates in the Kaskat Music wing as general professional manager. Decca Records appointed its first full-time promotion man to serve Houston and the south Texas area—Ronnie Stern. John Davis joins the promotion department of Big State Distributing Corp., Dallas, working with Bill Cook.

Irv Schwartz named national sales manager, Stereo Dimension. Previously, he was national sales manager for North American Leisure Corp. since the company was formed. He was also assistant sales manager for Golden Records. Schwartz will supervise album sales for Stereo Dimension, Evolution and Athena labels. Chess Records appointed Frank Mancuso as East Coast promotion representative. He was formerly with Action One-Stop in Buffalo, New York. Penelope Ross named account executive and Patti Lieb office manager with Ren Grevatt Associates, music industry PR firm. Miss Ross was formerly with Gifford Wallace publicity agency, and Miss Lieb was associated with Janus Films.

Dick Colanzi named national promotion director for Audio Fidelity. He was previously national promotion director for Musicor and Dynamo Records and has been affiliated over the last 13 years with Kayden Records, Cameo Parkway, Myers Music and Elvis Presley. John Davies appointed national promotion director, United Artists Music Corp., heading a 13 strong promotion team. He joins the company after a brief stint with Bizarre Straight Records as national promotion manager and before that spent two years with UA Records as national LP promotion director, and Kama Sutra.

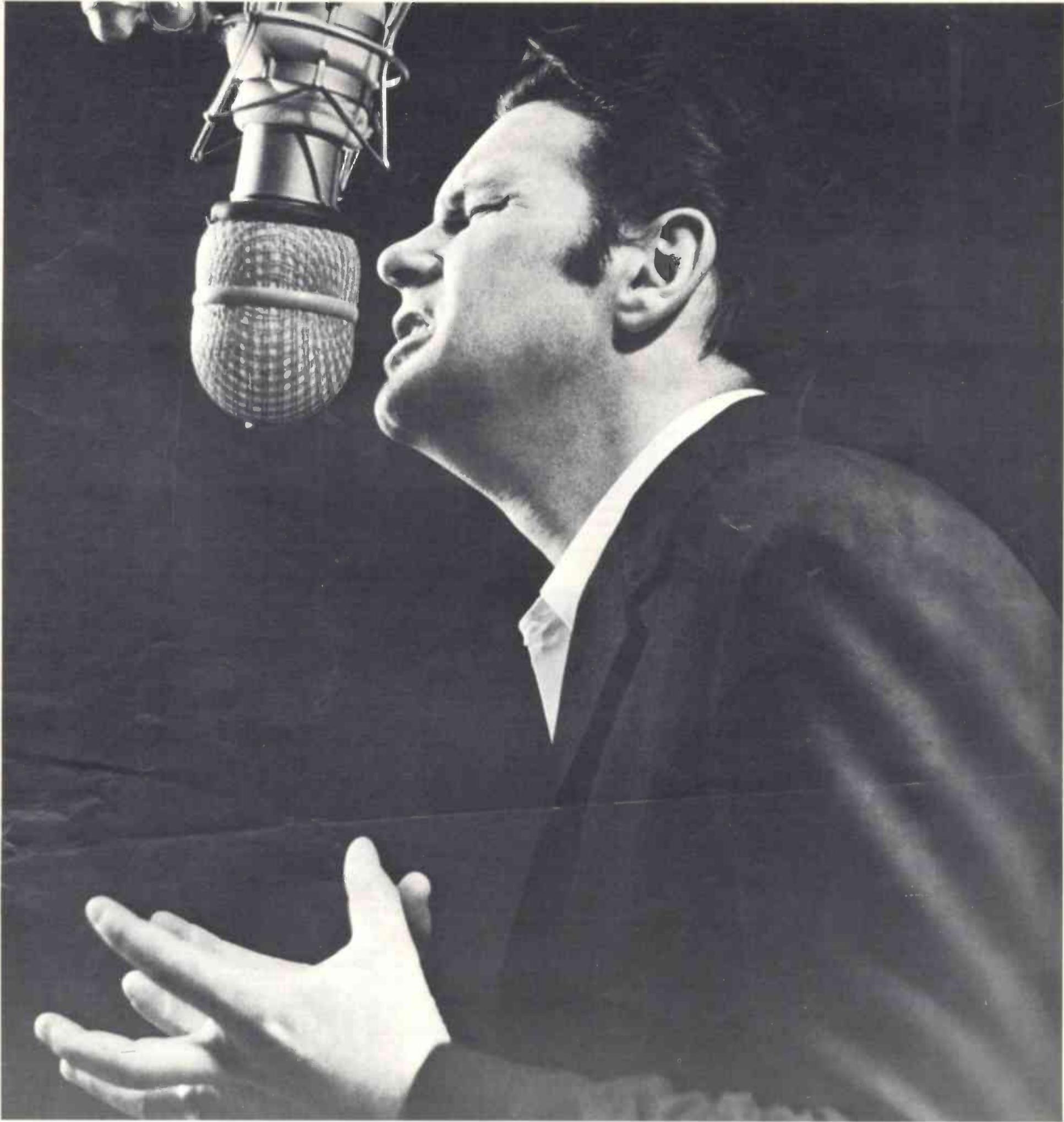
Tom Parent, former national promotion director, joins Chess Records in the regional promotion area covering Pittsburgh, Cleveland, Milwaukee, Chicago, Detroit and Minneapolis. Another Chess addition is Mike Papale who handles regional promotion in Milwaukee, Chicago, Cincinnati and Kansas City. He was formerly a disk jockey with KIRL.

Koelker Dies—BMI Manager

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

Before joining BMI, Koelker had been manager of radio

station KMA, Shenandoah, Ia. Other broadcasting posts included farm editor of NBC's National Farm and Home Hour originating in Chicago, and public relations manager, station relations manager, and program sales manager for ABC in Chicago.



Amen. David Houston. Amen.

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

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Including:

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*8-track cartridge tape
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Bell in Major LP Co. Drive

NEW YORK—Centering on the coming release of the soundtrack of "Cactus Flower," Bell Records president Larry Uttal is launching a drive to turn the label into a major album company. The project is of vital importance because of the label's connection with Columbia Pictures Industries and the possibility of acquiring a long string of motion picture tracks. "We have completely re-gearred the record company from its limited aspect of singles

and singles producers," Uttal said. "We are now aiming for artists who can make it with albums as well as singles."

For example, the new Leslie West "Mountain" LP on the Windfall Records label was promoted strictly as an album and Uttal is only now planning to spin a single out of it.

Pappalardi LP

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

Pappalardi is writing, composing, arranging and producing the Windfall Records album and will play almost all the instruments. Uttal believes there will be one or more singles evolving from this album, but the LP is the major effort.

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

Uttal is setting up Bell as a specialist firm in promoting and merchandising albums. Gordon Bossin now heads the album department. "It would be like hunting a needle in a haystack today to find a good a&r man just for Bell. All the good producers are seeking their own labels and, in many cases, even establishing their own artwork, advertising, and promotion departments separate from the record company that distributes their label. This allows them to make much more money if they're successful," he said.

But record companies will never become "just clearing houses" for producers. "We still have artistic control in that we can choose those producers we decide to finance."



CHESS NATIONAL sales manager Arnold Orleans, left, spoke at the meeting on fall releases available on the Chess label. With him is Herbert Hershfield, national sales manager of GRT.

TOMORROW

By ED OCHS

Go ahead, ask any kid. He'll tell you that rock music is no longer a luxury but a necessity, and a responsibility that arises from discriminating between good and bad, like and don't-like. The singles business, where the plastic, pliable 45 r.p.m. record is the basis of currency, is in full recession, registering a general don't-like with the chief a&r people—the kids. An all-time high in gold records during the first six months of 1969 belies the shrinking profits to be minded from the squealing, teeny market. The RIAA, the organization which "certifies" the fabulous million seller, is indirectly responsible for lowering the credibility (i.e. the profits) of the 69-cent record as an artistic/economic peer of the progressive long-playing album by ignoring the decline and fall of its standard—the gold record, a prize commensurate with hype. Pushing gold "stars" for status is about as old-fashioned as a 15-cent tip to a New York cabbie.

Decline of the Gold Standard

When rock 'n' roll was king, a No. 1 record spiraling to a million in sales (I can envision Elvis Presley putting another notch in his leather belt) merited a mention in the newspaper. Over the picture it described how: "Teen Hero Receives Gold-Plated Record for Selling Million Copies." Before the gold rush of the 60's set in, cheapening that once-newsworthy item for some boldface type in a gossip column (like the latest satellite in orbit) a gold record was an economic and cultural award. Remember—money was tight via that stingy parentally-devised allowance system, and there were fewer kids, with or without money, since mass awareness—of which records played a big part—had not yet dawned on the urban war baby. With hipness no longer a movement but a prerequisite, the pop age bracket has opened to admit the 11-year-old, and extended into the ageless zone where youth is just a state of mind. Moreover, inflation has not burned the record business too dearly, since spending money is no problem for the increased number of conveniently exploitable youth (who are hopefully addicted to the sounds of escape), so gold records are changing hands like dinner plates at a banquet. In fact, "the 81 gold record awards, 33 for singles and 48 for albums, were a six-month high for the RIAA, a 50 percent increase over the first six months of 1969." (Billboard, Sept. 6.) A good time for the cocktail crowd and happy work for the p.r. boys, gold records have become for the public a symbol of the decadence of the singles business. The gold record no longer stands for rare prosperity in the record business or glamor in the streets, but for vanity, and an industry that is serving only itself. Its meaningfulness as a measure of success in the dropping singles market has paled under the fresh, superceding status of the gold album, a better buy, economically and artistically.

Albums for the Ear, Books for the Eye

No longer the oversized but underdeveloped partner to the single, the album has evolved from the dumb giant serving "more of the same" to a subtle craft integrated into schools of production; experimentation in sounds and styles, the "concept" album, better sound equipment, improved studio techniques, multitrack composition and stereophonics—all have turned the well-made album into a piece of art as rich and satisfying as a good book. The single disk, meanwhile, still has a gaping, obsolete hole in the middle, plugged up by a plastic adaptor that has progressed more than the record. Fragile to the rays of the sun, the moisture in the air and repeated use, the 45 r.p.m. disk is just a terse teaser which, more and more, creates a demand for the album bonanza—and the artist in person, which also sells albums. What the single exposes, the album consummates or, is in the underground market, the album performs both functions in the exploitation of the artist, thriving as a cultural entity in its sophistication and adaptability to modern merchandising. The development of the stereo album, already budding into the double album, has displaced the single for the LP as the basis of currency in the record business. And the gold album has cheapened the gold single, that gimmicky little record patronized primarily by the jukebox industry which buys up more than half of the singles—or 40 to 60 percent of a million seller. Not that the record business has lost confidence in the gold standard. But even a good dentist knows that gold is old, and the clever assayers at Atlantic Records have found a better filling in platinum. Which is to say that "gold is not the only coin: virtue too passes current all over the world." Talent revealed should be enough for any artist worth his mettle.

Pincus-Gil Gains Overseas

NEW YORK—Chiefly owing to the rate of growth of Ambassador Music Ltd., in London, the Pincus-Gil publishing operation now derives one-half of its income from overseas sources.

George Pincus, recently returned from overseas, states that London continues a tremendous hub of creative activity—both on the writer and producer levels. The independent publisher, who recently appointed Ray Mills as professional manager of Ambassador, states that singles activity has declined in the United Kingdom, whereas LPs have gained momentum. Record labels, however, are seeking to restore singles sales, Pincus says.

Judging by current hits in England and on the continent,

American pop material is very strong on a world basis, according to Pincus.

Pincus noted that Mills would engage in considerable production activity.

Currently Pincus is enjoying considerable record activity, including "From Atlanta to Goodyby" by Buddy Greco on Scepter and Shani Wallis on Kapp, "Love Is For the Two of Us" by Rene and Rene on White Whale and Ray Anthony on Ranwood, "Young Hearts, Young Hands" by Jim Nabors on Columbia, "My Love Forgive Me" by the Art Gallery on TCA. Upcoming are Bobby Vinton on Epic with "No Arms Can Ever Hold You" and Ed Ames on RCA with "A Painted Rose on My Guitar."

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Vol. 81 No. 38

Allen, Green Pitch

NEW YORK—Michael Allen and Katie Green will receive London Records' heavy promotional activity on their new albums. Miss Green's is on London's Deram label. She is the daughter of composer Johnny Green.

A&M SKIPS 3 VERSIONS OF FLOWERS' DISK

NEW YORK — A&M Records shipped Friday (12) three different versions of its "Like a Rolling Stone" single by Phil Flowers and the Flower Shop. Because groups are cutting long cuts for albums, many labels are editing down key tunes for radio station airplay. But Jerry Love, head of East Coast a&r, is shipping a 3:54 version backed with a longer 5:49 version, both in monaural. A separate 33 1/3-r.p.m. version in stereo will also be sent to radio stations. The short version is for airplay during heavy commercial load periods, the longer monaural version can be played at night when commercials are fewer. The stereo nine-minute version is for FM progressive rock airplay. Bobby Feldman produced the record.

Allen, Green Pitch

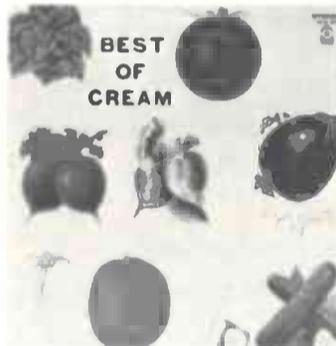
NEW YORK—Michael Allen and Katie Green will receive London Records' heavy promotional activity on their new albums. Miss Green's is on London's Deram label. She is the daughter of composer Johnny Green.

• *Memo from* – **AHMET ERTEGUN**

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Congratulate
Robert Stigwood
and
The Robert Stigwood Organization
for
three albums in the Top Ten**



Blind Faith
* Atco SD 33-304



Best of Cream
* Atco SD 33-291



Best of Bee Gees
Atco SD 33-292

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



* Jack Bruce/Songs For A Tailor



* Fat Mattress (Eric Dillon,
Jimmy Leverton, Neil Landon,
Noel Redding)

*Released in America on Atco Records by special arrangement with Polydor Records, Ltd., Great Britain

Josh White Dead at 61— Catalyst in Pushing Blues

NEW YORK—Josh White, who died while undergoing heart surgery, Sept. 5, was an important singer in the chronology of blues acceptance. He was one of the handful of performers that, via the New York cabarets and later radio, presented genuine blues to an

unfamiliar audience. White was also the first to make the European trek and along with the late Big Bill Broonzy, laid the foundation for the current European blues boom.

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

Later, White turned into a cultivated cabaret-concert performer and with the wealth of blues information and issues, his position as performer in the blues hierarchy become adjusted.

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

He began recording in 1933 as "The Singing Christain" (for Gospel material) and Pinewood Tom (for blues). He also acted as accompanist on records for Buddy Moss, Walter Roland, Brownie McGhee, Sonny Terry and Leroy Carr, and even played with a white country music group, the Carver Boys.

By the late 30s he was in New York, appearing at the Village Vanguard and the Cafe Society Downtown. Here White was able to crystalize the material gathered during his long Southern exposure for his new audience. He often appeared on the same bill with Huddie Ledbetter (Leadbelly).

He was out of music for four years because of a hand injury but came back to branch out as a worldwide artist.

"One Meat Ball," a Depression song, was a big hit for him. IAN DOVE

TOP LP'S STUDY IN THIS ISSUE

NEW YORK — The new series, "Understanding the Charts," continues this week on page 34 with a feature on Billboard's "Top LP's."

Other Billboard stories in this series will discuss chart uses, by-product services that derive from the charts, future chart plans, etc.

The series was initiated because of reader queries concerning the Billboard chart operation and is particularly appropriate because of industry interest in the new ABC-TV show, "The Music Scene." This show uses Billboard's charts as a basis for musical selections on the programs.

Brown to Quit

• Continued from page 1

the area. The Georgia-born singer said, "I have to put on a good show. It's those people out there in front of me that took me off the streets of Georgia. They are my people."

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

Payne, Country Writer, Dies

SAN ANTONIO — Leon Payne, 52, a noted songwriter in the country music field, died in a hospital here Thursday (11). His works included "Lost Highway," "I Love You Because," "Things Have Gone to Pieces," and "The Blue Side of Lonesome" among more than 300 published tunes. "In the late 1930's," he once said, "when everybody used to hitchhike, I'd thumb a ride to a town and play at dances. I'd stay there as long as I wanted to,

then go somewhere else." It was during this period that he wrote "Lost Highway." The unusual aspect about his traveling is that he was blind. For this reason, the "Grand Ole Opry" once turned him down—afraid he would not be able to stand the long trips for personal performances.

Although he earned as much as \$25,000 a year from his songs, he always considered himself a sideman at heart. He played with Bob Wills and his Texas Playboys in 1938.



SOUTHERN REGION receives Columbia's outstanding regional promotion performance of the year via Zim Zemarel, second from left, mid and southeast region; Fred Ware, center, r&b, southern region, and Gene Denonovich, second from right, south central region. Honors were shared by Don Dempsey, left, Columbia's regional sales manager for the southern region, and Norm Ziegler, the region's sales director.



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

Cos.' Direct Sampling Plan To Operators Bared at Meet

• Continued from page 1

family that consists of Plantation Records, Sun Records, Silver Fox Records and others. Representative Herb Shucher said that within the "next 60 days" samples of all releases of singles will be shipped direct to jukebox operators along with questionnaires soliciting information from operators. The label, represented here for the first time, collected mailing information from delegates.

Air Town Records, another new company making its first appearance at the annual exposition in the Sherman House, was also compiling a mailing list at its booth. Tommy Wills, the company's president and chief artist, said he was interested primarily in the production of records for the jukebox industry (the sign above his booth read "Let Airtown Be Your Jukebox Sound") and will continue a policy of personal visits with operators and one-stops around the country as well as the direct mailing of samples to promote his company's records.

Yet another new exhibitor, the nine month old Metromedia Records Company, will maintain its policy of direct mailing of what the company judges

Fillmore Corp. Set Up

• Continued from page 3

where he produced disks for artists such as the Chambers Brothers and Moby Grape. He will continue to produce Taj Mahal and the Chambers Brothers independently for Columbia.

Graham is the founder and operator of San Francisco's Fillmore West and New York's Fillmore East. A major objective of Rubinson and Graham is to make San Francisco a completely self-sufficient musical community.

good jukebox material to jukebox operators, according to Mort Weiner. The mailing list is based on information obtained from the Sterling Title Strips Co., Newark, N.J., he said.

"We have the entire MOA mailing list broken down by category," explained Arnold Thies, Monument Records. "Operators are listed under country and western, soul or pop categories, or maybe all three, depending on the type of audience they reach. Everyone on the MOA list gets some kind of Monument release as soon as it comes out."

Epic Records mails selected records to the operators on the MOA list, according to Rick Blackburn, and Shim Weiner, Decca distributor, says his company follows the same policy.

MGM/Verve was selected by the MOA as the Record Company of the Year "because we have worked so closely with the operators in the constant promotion of our products, in developing point-of-purchase advertising." (Continued on page 51)

KILLED IN ACCIDENT

Mitchell Ayres Dies at 58

LAS VEGAS — Mitchell Ayres, 58, band leader and composer, died following a road accident here. He was working as music director for singer Connie Stevens at the time of his death.

In recent years Ayres worked as music director for several singers and television shows. It was in the late 40's that he joined Perry Como as music director when the singer was on the Supper Club broadcast on NBC. This association lasted through the 40's and into the 50's, through radio and TV when Como started his weekly show.

In 1963 Ayres directed the

SPOLETO FEST ON MERCURY

NEW YORK—Mercury Records plans to issue two albums of the Spoleto Festival through a leasing agreement negotiated by Joseph Bott, director of the classical division for Philips and Mercury. Included will be poetry by Alan Ginsberg and Ezra Pound, folk songs introduced by Gian Carlo Menotti, and the first recordings of Menotti's "The Old Maid and the Thief."

Brown Cleared Of Charge

• Continued from page 4

comments constituted personal attack, but apparently CBS wanted to double-check. The FCC scolded the network for not following the rule that requires the licensee in such cases to arrive at a decision in good faith. CBS chose instead to put forward the WBC opinion for commission comment by William B. Ray, chief of complaints and compliance division of the Broadcast bureau. FCC told the network to set forth its own views, with supporting reasons, in the future.

The commission said it believes Westinghouse's opinion is reasonable, and there was no personal attack in Brown's remarks that a performer who obtains a job with a white impresario has got to "become white" and "no longer wants to identify with the ghetto." Thus in Brown's lexicon, the person becomes a "Negro." While critical and controversial in nature, says the FCC, the comments do not constitute the type of personal attack falling within the rule that requires opportunity for reply.

Actually, the Brown categorizing is the generally accepted thinking of the younger generation of black Americans who are intensely proud of their race, and do not want to be associated with attitudes of the past which Brown labels "colored" or "Negro," the commission said.

Date's Meehan Disk

NEW YORK — Date Records is rushing release of Don Meehan's "Sir My Men Refuse to Go," which is based on the recent Vietnam War incident where soldiers refused to obey a direct order.

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Jack & Jill went up the hill...

...where the hell were you?

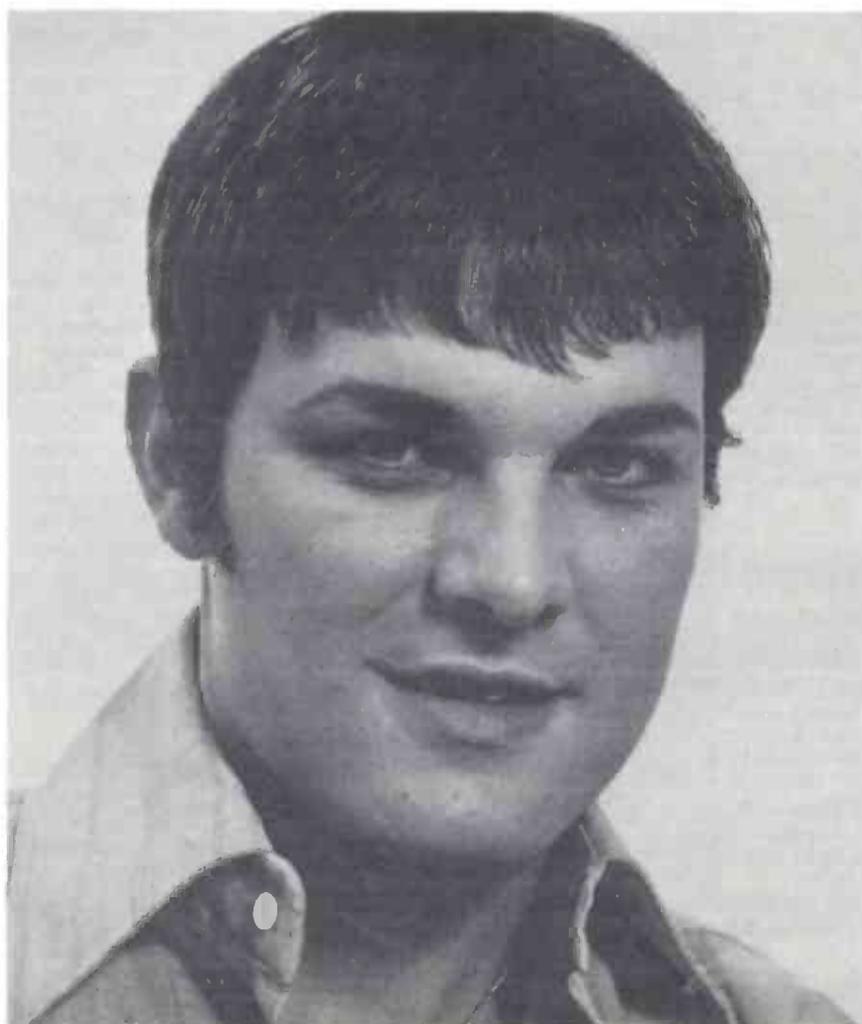
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BY

TOMMY ROE

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National

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16 TRACK / SEVEN STUDIOS IN NEW YORK CITY

Market Quotations

As of Closing Thursday, September 4, 1969

NAME	1969 High	1969 Low	Week's Vol. in 100's	Week's High	Week's Low	Week's Close	Net Change
Admiral	21 3/4	14 1/2	179	15 1/2	14 1/2	15 3/4	Unchg.
American Auto. Vending	76 1/2	45 1/2	545	48 1/2	46	48 1/2	+1 3/8
American Broadcasting	20 3/4	11	97	13 1/4	12 1/2	12 1/2	- 3/8
Ampex	44 3/4	32 1/2	964	43 1/2	40	42 3/4	+1 3/8
Automatic Radio	43	20 3/8	980	36 3/8	31 1/2	35 1/4	+2 3/8
Automatic Retailer Assoc.	117 1/4	97 1/2	73	107	103 1/2	107	+1 1/4
Avnet	36 1/2	12 3/8	504	13 3/8	12 3/4	13 1/8	- 3/8
Capitol Ind.	52 1/2	29	142	44 3/8	36 3/4	44 1/8	+6 3/8
Chic. Musical Inst.	33 3/8	23	55	27 1/4	26	27 1/4	+1
CBS	59 1/2	42 1/2	782	44 1/2	42 1/2	43 3/4	- 1
Columbia Pic.	42	25	264	35 3/8	31 1/2	33 1/2	+1 1/4
Disney, Walt	87 1/2	69 3/8	206	87	83 3/4	86	+1 1/2
EMI	8 3/8	5	650	6 1/8	5 3/4	5 3/8	- 1/8
General Electric	98 1/4	81	1188	84 1/2	81	84 1/2	+1 1/4
Gulf & Western	50 1/4	19	1432	22 1/2	20 1/2	21 3/8	- 1/2
Handleman	34 1/2 + 126 1/4 + 1		230	35 3/8	31 1/4	34 1/4	+2 3/8
Harvey Group	25 1/4	13 1/2	38	15	13 1/2	13 3/8	- 1 3/8
ITT	58 1/2	46 1/4	1663	53	51 3/8	52 1/2	- 3/8
Interstate United	35	11 3/8	394	17	15 1/4	15 3/8	- 1/4
Kinney Services	39 1/2	19	3116	25 1/2	23	24 3/4	+ 3/8
Macke Co.	29 1/2	14 1/2	189	18	17	17	- 1/2
MCA	44 1/2	23 1/4	390	25 3/8	25	25 1/2	+ 1/4
MGM	44 1/2	25	1028	41 3/8	34 3/8	41	+5 1/4
Metromedia	53 3/4	17 1/2	420	20	18 1/2	19 3/8	- 3/4
3M	112 1/4	94	483	111 3/8	106 1/2	108 1/2	+2 3/8
Motorola	136 3/8	102 3/4	350	136 3/8	124 3/4	136 3/8	+4 3/8
North Amer. Phillips	56 3/8	35 3/4	921	56 3/8	50 3/4	55 1/4	+2 3/4
Pickwick Int.	52 + 1	32	278	42 3/4	40	42 1/2	+ 1/2
RCA	48 1/8	35 1/2	1558	40 3/8	36 3/4	39 1/2	+3
Servmat	49 1/2	27 3/4	95	32 3/8	29 1/2	29 1/2	-3 1/2
Superscope	54 3/4	17	177	26	22 3/8	26	+2 1/2
Tenna Corp.	31 3/8 + 115 3/8 + 1		399	25	20 1/4	24	+ 3/4
Trans Amer.	38 3/4	23	1436	28 1/4	27	27 1/4	- 1 3/8
Transcontinental Invest.	27 3/4	13 3/8	453	18 3/4	16 3/8	18	Unchg.
Triangle	37 3/8	18	112	23	18	19	-3 3/4
20th Century-Fox	41 3/4	16 3/8	2256	22 3/8	18 3/8	22	+2 3/8
Vendo	32 3/8	16 1/2	75	18 1/4	17 1/4	18	Unchg.
Viewlex	35 1/2	22 3/4	97	27 3/8	26	27 3/8	+1 3/8
Whittaker Corp.	32 3/4	19 1/4	643	23 3/8	21 1/2	23	+ 1/8
Wurlitzer	23 1/2	15 3/4	26	16 3/8	15 3/4	15 3/8	- 3/8
Zenith	58	35 3/8	631	40 3/4	38 3/8	39 3/8	+ 3/8

†Adjusted

As of Closing Thursday, September 4, 1969

OVER THE COUNTER*	Week's High	Week's Low	Week's Close
ABKCO Ind.	6	5 1/2	6
Audio Fidelity	3 1/2	1 3/4	1 3/4
Certron	40 1/2	37	38
Creative Management	12 3/4	11 3/4	11 3/4
Data Packaging Corp.	20 1/4	19 1/2	19 1/2
Fidelitone	4 1/2	4	4
Sam Goody, Inc.	21 1/2	20	21 1/2
GRT Corp.	23 3/8	20 3/4	22 3/4
ITCC	9 3/4	7 1/2	9 3/4
Jubilee Ind.	15 1/2	15	15
Lear Jet	26	24	25
Lin Broadcasting	10 3/8	9 3/8	10 3/8
Magnasonic-Craig	14 3/8	14 1/4	14 1/2
Merco Ent.	24 1/2	23	24 1/2
Mills Music	28	26 1/2	27
Monarch Electronic Ind.	8 1/2	7 3/4	7 3/4
Music Makers, Inc.	12 1/4	11 1/4	12 1/4
National Tape Dist.	42	41	41
Newell	18	17 1/4	17 3/8
NMC	10	7 3/4	10
Omega Equity	1 3/4	1 1/4	1 1/4
Robins Ind. Corp.	8	7 1/4	7 1/2
Schwartz Bros.	9	8	9
Telepro Ind.	2 3/4	2	2 3/8
Trans Natl. Communications	7	6 1/2	6 3/4

*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.

Wall Street in New Invasion

• Continued from page 1

which will be operated by Boo Frazier, formerly with Mercury Records, Jimmy Curtiss has been named vice president in charge of creative operations. Luella Johnson, formerly with Capitol Records, has also joined the firm. Jules Augus of Moore & Schley was instrumental in assisting Perceptions.

Distribution of the labels will be made through a major record company, as yet undecided, Philips said. But the emphasis on the company will be on all aspects of leisure products and

activities. The firm will be involved in manufacturing Ski Foam, a silicone product for skis, premium records and other premium items not in the music field, music publishing, and production of commercials. In the commercials field, the wing of Perceptions Productions has already worked on commercials for Grey Advertising and J. Walter Thompson.

Just signed to the record labels are Dizzy Gillespie, Mame & Duke, the Jamo Thomas Orchestra, Otis Arnold Smith, Richard Wexler, Jeannie Britten

RECORD REVIEW

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

NEW YORK — As part of their 30th Anniversary celebration, Blue Note has released three two-record album sets featuring some of their top jazz product since 1939. Listed chronologically the material goes from Albert Ammons' "Boogie Woogie Stomp" (recorded in 1939) to "Peepin'" by Lou Donaldson (1967).

GRT Earnings, Sales Climb

LOS ANGELES — GRT Corp. reported sales of \$15,298,799 and earnings of \$813,852, or 40 cents per share on 2,052,781 average shares outstanding, for fiscal year ended June 30, 1969.

The figures compare with fiscal 1968 of \$5,760,942 and net earnings of \$297,816, or 21 cents per share on 1,376,380 average shares outstanding after restating for state taxes and a 4-for-1 stock split.

Fiscal 1968 earnings included an additional extraordinary income of \$78,953, or six cents per share for a total of 27 cents per share.

Audio Fidelity Posts Gains

NEW YORK — Audio Fidelity Records has reported a sharp increase in its volume and profits during the first quarter of this fiscal year. This information was disclosed at the company's first annual stockholder's

NAL's New Vender

• Continued from page 3

\$40,000, the vender is designed to take the bugs out of tape merchandising and purchasing and is geared specially for people on the move. The card on which it works can be purchased from cashiers wherever the machine is installed at prices ranging from \$4.98 through to \$6.98.

Although the machine readily lends itself to areas of vending other than tape cartridges, Finley said it was unlikely that he would expand its use to these areas. "I would like to keep it within the business of music," he said.

Through Modern Tape, the Canadian arm of North American Leisure, the tape vending machine will be distributed in Canada, where it is expected to trigger in excess of \$1 million in sales through impulse buying alone.

The machine will go on the consumer market by January 1970, with an initial output of more than 10,000 units. A new midwestern branch of NAL, located in Chicago and headed by Harold Pease, has been set up to deal with nationwide distribution of the machine.

The vender will be available to rackers, distributors and retailers, either on a lease agreement or outright sale of less than \$1,000.

and the Hobbits. PVI will be the parent firm for Lee Harridan Productions, Perceptions Productions, and the music publishing firms of Patrick Bradley and Top Drawer.

The firm is acquiring a string of name independent producers for recording projects and is opening up a Chicago office.

In between is given a good idea of what jazz means to Blue Note and in particular to the founders of the label, Albert Lion and Francis Wolff. In a liner note Wolff speaks of those early days: "We could not round up more than a handful of customers for a while but we garnered a good deal of favorable publicity through our uncommercial approach and unusual sessions like the Port of Harlem Jazzmen and the Edmond Hall Celeste Quartet. Somehow we set a style."

The sense of style has continued—on the three albums top class jazz artists like Sidney Bechet, Thelonious Monk, Tadd Dameron, James P. Johnson, Jimmy Smith, Horace Silver, Ornette Coleman, Bud Powell, Miles Davis, Sonny Rollins, Art Blakey, John Coltrane, Clifford Brown and others all appear, given one track each.

It is not just a Blue Note history, in some respects it is a jazz history of 30 years. Albums are: "Blue Note's Three Decades of Jazz 1939-1949 Vol. 1," BST 89902 (S); "1949-1959, Vol. 1," BST 8803 (S); "1959-1969 Vol. 1," BST 89904 (S).

IAN DOVE

meeting held at Plaza Sound Studios Sept. 11.

During the year ended March 31, 1969, the sales and earnings of the company, including royalty income, amounted to \$788,418; while per share earnings rose to 14 cents from 2 cents. For the first quarter ended June 30, 1969, sales increased 99 percent to \$261,986 from \$131,755.

One of the most promising areas of Audio Fidelity's expansion, according to company president, Herman Gimbel, is the tape market. The company has renewed agreements with its current licensees for the production and sale of its music in all four tape configurations.

It has also entered into agreements with Ampex, RCA, International Tape Cartridge Corporation (ITCC), North American Leisure, Reader's Digest, GRT, Muntz and Mercury, for the use of product with increases in advance royalty payments.

Said Gimbel: "We are enjoying a substantial increase in sales to the military market; and our figures show a tremendous increase in sales to the premium market."

Robins Sales, Net Up in Quarter

NEW YORK—Robins Industries Corp. realized 1969 second-quarter sales of \$656,100, an unaudited net income of \$32,100, equivalent to 8 cents a share on 405,133 shares outstanding. The figures compared with \$628,900, \$30,300 and seven cents in the three months ended June 30, 1968.

For the half year, sales were \$1,277,083, and unaudited net income was \$58,844, or 15 cents a share in 1969, and \$1,297,910, \$66,980 and 17 cents in 1968.

The second quarter went ahead of last year's despite decreasing sales in the company's Genarco subsidiary. Company-wide sales continued to accelerate through July and August, and the midyear backlog for consumer products was a record high.

Lawrence Reynolds' "Jesus Is a Soul Man"



A single to celebrate.

On Warners (7322), where the nicest things happen.



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

LEISURE TIME TIPS

by: Larry Finley

Last week's NARM Tape Convention in Dallas was the "Convention of Conventions" insofar as the tape industry is concerned. An all-time high attendance for a NARM Convention was registered and our hats are off to Mickey and Jules Malamud for a job most certainly well done.

Starting Thursday night with a cocktail party in the NARM Hospitality Suite which was held in honor of Art Denish, NAL's Vice President in charge of Marketing and Sales, the convention then became a constant hub-bub of activity starting early every morning and winding up late every night.

The reaction and response to NAL's new Tape Vending Machine was even greater than the expectations of this writer. (See story elsewhere in BILLBOARD.) The request for machines was so great that NAL is delaying the showing of the machine at the Friars Club in New York. This showing as well as Atlanta, Chicago and Los Angeles will take place in approximately six weeks. The reason for this is that because of the tremendous interest, it is necessary to work out production schedules so that orders can and will be filled on the due dates.

The reaction to the new cartridge and cassette releases from NAL was equally as enthusiastic. Heading the list of sales was the new WINDFALL release of "LESLIE WEST-MOUNTAIN" which is a real "Chart-buster" on the BILLBOARD charts as well as other charts. This new release is being shipped now by NAL on both the Super Stereo 8 Cartridge and Cassette.

NAL proved that it is truly a leader in the tape cartridge industry by setting a pace that keeps it far ahead of its competition. The new fall, 1969, Check List and New Release Order Form that was distributed at NARM is now in the mail to all NAL distributors.

If you are a distributor who is now carrying Stereo Tape Cartridges and/or if you are a distributor who is interested in cashing-in on this new explosive phase of the music industry, contact North American Leisure Corporation, 1776 Broadway, New York, New York 10019. (212) 265-3340.

Tape CARtridge

Hardware Equipment Unit Makers Woo Racks—Give Them More Action

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

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

In many outlets, racks are establishing home entertainment centers by merchandising records, tape and players. The ma-

job racks, including Handleman, Heilicher and Schwartz, are setting a pattern for ABC Record & Tape Sales and Transcontinental in the increased hardware plunge.

National chains, including Sears, Goodyear, B.F. Goodrich, White Front, J.C. Penneys, etc., are depending on the rack jobber to solve many merchandising - warehousing - inventory-display headaches.

While racks always handled 8-track equipment and later cassette units, the portable field is new to both the consumer and the rack merchandiser.

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

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

several Transcontinental outlets.

Rather than replacing its own independent network of distributors, Belair is looking at the rack jobber to supplement distributors and reach the market through mass merchandising chains.

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

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

Ed Mason, Belair president, said racks can offer three important services in the merchandising field: ordering, controlling inventory and promotion-display. "Simply," said Mason, "the rack is able to offer a hardware merchandising program to national accounts."

Peerless Telerad, 8-track and cassette manufacturer, is going into the portable field with a line of three 8-track units. The New York-based company already merchandises parts of its regular cassette and 8-track line to racks. Other companies represented with tables at NARM included Automatic Radio, Tenna, Kraco and Belle Wood. Other manufacturers using racks are Craig, which uses Heilicher Bros., Sharp, Viking, Concord, Philco-Ford and Panasonic.

Bill Hall, Transcontinental Music Corp. vice-president, feels the rack jobber is able to offer national accounts this:

"What a retailer gets is a basic inventory service. Besides not having to clutter up a warehouse or stock room with hardware, the retailer does not have to spend time on ordering, maintenance, inventory, display or marketing."

The advantages for the hardware producers?

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

In an effort to stimulate rack merchandisers to play an even greater role in the equipment field, Don Hall, Ampex vice-president, urged racks to continue their drive in equipment. "Belair has taken the lead in getting portable equipment to the consumer via the rack merchandiser," he said. "It's time the hardware manufacturer does more. Belair has merged the hardware field with softgoods avenue for rack merchandisers." and created an exciting profit

Today, the market is being flooded with low-end equipment, much of it from Japan. Many believe the role of the rack merchandiser in hardware is just beginning.

Record manufacturers agree that the current proposed packages may not be the final
(Continued on page 16)

Bayley Asks Rack Merchandiser At NARM Meet to Broaden Base

DALLAS — If the rack merchandiser wants to grow with the tape industry, he cannot confine his business to strictly pre-recorded music, said Alan J. Bayley, GRT president.

He urged rack jobbers to investigate the full tape market, not merely the use of tape as an entertainment medium. "Tape will become, in the immediate years ahead, more than Frank Sinatra, Blind Faith or Tiny Tim."

Speaking at the National Association of Record Merchandisers (NARM) tape convention here last week, Bayley told of a new communications role for tape.

"Do you think it farfetched to anticipate selling cartridges of educational worth to schools or universities," hospitals or medical societies, courts of law and foundations for the blind?"

"Will the rack merchandiser broaden his base when tape becomes more than an entertainment medium?"

Bayley told rack merchandisers to logically and rationally experiment with the merchandising of tape in new locations and learn firsthand the potentials and pitfalls offered by the new tape challenge. "If you don't" he warned, "others will."

"I feel that tape is virtually at the point where it can be considered a true publishing medium," he said. "Entertainment is only one of the uses to which tape is being applied."

"Education, industrial, instructional and training are areas which have been barely touched by our industry. Today, thousands of professional people are subscribers to 'periodicals for the ear,' a development made possible by the introduction of the audio-tape cassette."

Bayley said that American industry has begun using the tape cartridge as a salesman, propagandist and teacher.

"Can you imagine a tape cassette devoted to current conditions in the credit market, or a tape describing the latest developments in medicine?"

"The world is becoming 'cartridge-ized.' People are becoming conditioned to cartridge tapes, and this exposure and conditioning can only help in the acceptance factor for other areas beside entertainment."

Though prerecorded tapes

have been responsible for GRT's growth, Bayley said "we (GRT) do not plan to only restrict our activities to this market in the future. We plan to diversify into allied areas. We want to take advantage of the new markets for tape—both in audio and video—as these markets expand. Will you be there with us?"

Bayley urged rack jobbers not to be cautious or hesitant about the new role of tape. "Have you pursued new mass merchandising outlets, like industrial and

instructional; medical and judicial; scientific and scholastic.

"Open your mass merchandising doors to include scientists and engineers, medical technicians and computer programmers, salesmen and industrial trainees," said Bayley.

"Tape will literally be used wherever people go—and, therefore, tape will eventually have to be more widely available than tapes are today. It would be folly to assume you automatically have the tape marketplace sewed up."

Ampex's Hall Calls NARM Meet Disgusting

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

In a blistering attack on distributors, rack-jobbers and retailers alike, Hall singled out the problem of packaging, which consumed much of the conference time, for special criticism; and said that too much time had been wasted on the subject.

Stressing that there were numerous ways to bell a cat, Hall told his audience, many of whom stormed irately out of the room, that putting the cartridge in a massive 12" x 4" box was not the answer to the industry's problem. He said that the major attraction of the cartridge and cassette were their compactness. "And now you want to put it away in a 4" x 12" box," he lamented.

In his pull no punches, farewell address to the convention, the Ampex policy maker urged the greater use of security, additional help, and closed circuit cameras to help battle the problem of pilferage, which he acknowledged as a real problem. "But," he said, "you must accept revolution in the music business. You must accept mass distribution. You must accept innovations as this end of the industry continues to expand, but my personal opinion is that the 4" x 12" box is not the an-

swer. To find the real answer we must stop talking and get down to business.

"One of the first things you must do," he continued, "is educate the people. Many people still do not really know what tape is, and continuity is the answer. We also need to develop new talent and help to promote catalog product."

Hall also urged his audience to turn their attentions to the accessory market, which he estimated conservatively as a \$50 million industry, which is almost as large as the tape business itself, and which is as yet untapped.

Work Begins on New GRT Plants

LOS ANGELES — GRT is breaking ground on a two-story 50,000 - square - foot corporate headquarters facility in Sunnyvale, Calif. The new plant will accommodate the administrative offices, engineering and computer facilities.

Site of the new building is 1287 North Lawrence Station Rd., opposite GRT Tapes/West, the company's Western pre-recorded tape manufacturing facility and temporary corporate headquarters.

GRT has facilities in Los Angeles, Chicago, Nashville, Fairfield, N.J., Mamaroneck, N.Y., London and Toronto.

The Rock Pile

capitol



On Tape.

Capitol piles up the most profitable rock sounds on tape.

Sellers. Like The Beatles, The Beach Boys, The Lettermen, The Kingston Trio and Jimi Hendrix. Flawless performances by all. And then, Capitol put Glen Campbell, The Lettermen, Bettye Swann, The Beach Boys, Joe South, The Kingston Trio, and Bobbie Gentry

together in a big price leader: "Hit Makers, Vol. 3."

And then, Capitol designed window streamers to keep the customers streaming in. And then, Capitol designed a new, groovy merchandiser for you to stack your rocks in. And then, Capitol left it all to you. On 8-track cartridge, too!



Camera Eye's View of NARM's Tape Convention



MORE THAN 500 members sit deep in thought as the problems of their business were discussed at a dinner meeting held at the association's convention in Dallas.



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



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



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



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



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



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



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



EARL HOROWITZ, general manager of Liberty/UA Division, gives his views on the thorny problem of packaging.

Isn't it about time somebody did something about

ELLA?



Somebody has.

Reprise. With a recorded in London
pop-rock super-session album (RS 6354).
From which comes her new single,
"Get Ready."

Produced by Richard Perry
Written by Smokey Robinson
R 0850

ELLA is now on Reprise albums and tapes —
where she belongs.



Technology Behind Tape Gains: Doyle

DALLAS — The reason behind the dynamic growth of the tape industry is that technology has produced better equipment at lower costs, according to Jack Doyle, Certron marketing director.

Speaking at the National Association of Record Merchandisers tape convention here last week, Doyle said the "availability of equipment in the \$49-\$69 range has made it a mass merchandising item."

"What is equally important," he said, "is that manufacturers, distributors and dealers maintain the same percentage of profit at \$59.95 as they did at \$99.95. I would warn distributors and dealers to beware of the manufacturer who tells you that to market a product 'we are all going to have to take a little less.'"

Doyle feels that it is this kind of approach that could put the tape industry into the same condition as transistor radios.

"While some of the blame (price-cutting) must be placed on manufacturers," he said, "it can't happen if distributors and dealers refuse to buy that kind of merchandise."

On the 8-track vs. cassette configuration battle, Doyle feels that the cassette will become the dominant system within two years.

The reasons Doyle cited are: Cassettes are smaller and more convenient to store; cassettes have achieved a high degree of acceptance in the portable and home stereo fields, and that this will spread to the auto field; music availability is increasing in cassette configuration; cassette hardware prices are dropping; Fidelity of equipment is improving but in the long run doesn't play a major factor, anyway; automatic reverse units will eliminate the

problem of "turn over."

Doyle said, however, that there are enough retailers that are stocking and promoting both 8-track and cassette so that the consumer has his choice, and it is the consumer who will ultimately make the decision.

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

In his speech, Doyle talked in terms of a 50 percent industry growth rate per year for the next five years. However, he said, the predictions are subject to outside influences, which are: The amount of discretionary dollars; how the consumer wants to spend it.

"The first contingency depends on the economy," said Doyle. "Our product is not a necessity, it is a luxury and, therefore, dependent on the economy and how many discretionary dollars the consumer has."

"The second contingency — how the consumer will spend dollars—depends on how much he wants our products in relation to other luxury items."

Unit Makers Woo Racks—Give Them More Action

• Continued from page 12

solution, but "it's the best we have to offer, right now," said one.

While many record companies are designing packages to fit present, existing display bins, others are as confused on the issue.

If 4x12 or 3x12 packages are adopted, a distributor said, what happens to locations which use racks and fixtures?

A distributor for several auto outlets said: "The record manufacturers have developed tape packages to suit music stores and record rack merchandisers. They don't care about auto stores, camera outlets or specialty locations."

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

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

How to solve the packaging dilemma?

"One way," said S. Harvey Laner, president of Recco, is

for retailers to arouse the procrastinating manufacturers to deliver a product that allows the freedom of sales."

(Recco has developed a box holder which fits into a browser bin, and because of its 4x12 size discourages pilferage.)

Warner Bros.-Seven Arts is experimenting with its own forms of packaging, working with two companies, the Packaging Corp. of America and the Container Corp. of America.

Joel Friedman, W-7 marketing vice-president, said he is trying to develop a package with some lasting value, with a W-7 package out within six months. He acknowledges that a manufacturer would incur additional production costs in handling outer cases, but is willing to pick up the cost.

Fred H. Rice, national merchandising development manager at Capitol Records, admits tape packaging may change but feels the 4x12 package is the answer. "It allows full four-color graphics and gives the merchandiser full sales appeal."

Atlantic's Nesuhi Ertegun feels the 4x12 is suited for the auto or specialty outlets. "We need more research before we settle on an industry-wide pack-

age," he said. Atlantic will experiment with several packages, including the 4x12. "A drawback of the 4x12 package," he said, "is the wasted space inside the box."

Joe Louis, Motown national sales manager of tapes and albums, and Joe Summers, general manager of Earth Records, said "Motown is committed to the 3x12 cassette package and 4x12 8-track package, period. We're phasing out of all packaging except the 3x12 and 4x12."

Mel Price, Columbia Records national tape sales manager: "The industry has to make an interim move before coming out for standardization. I'm not in favor of an immediate packaging step."

Amos Heilicher of Heilicher Brothers: "Allow the manufacturers to decide on packaging, whether it be 4x12 or 3x12, or whatever."

Jim Schwartz of Schwartz Brothers: "It's not up to the racks, the distributors or the dealers. It's up to the manufacturers to decide on a standard package."

Bob Elliott of A&M Records: "We need separate packaging for music stores and non-record outlets. A&M is not committed to any packaging concept and we won't be until we are convinced there is a standard. We'll continue to use the Norelco cassette box and the 8-track slip case."

Jim Neiger, marketing director of Certron's duplicating division: "We're moving to a 4x12 8-track and cassette package with full four-color graphics for our Vivid Sound line of budget line tapes."

Jerry Weiner, national sales manager, and John Wood, production manager at Disney: "We're not committed to any packaging concept. We feel there has not been enough experimentation. We'll continue with an 8-track slip on case and a soft box for cassettes."

Jerry Geller of Scepter: "I favor a gradual change to the long box (4x12). Before standardization, however, I would like to see NARM and the RIAA evaluate all packaging concepts before making a presentation to the industry."

Don Hall, Ampex vice president: "The manufacturers will go through a period of testing before settling on an industry-wide package. I don't understand why, though, the industry wants to put a cassette into a 4x12 box."

Bill Davis of Davis Sales Co: "We need more research, more and more innovations before we settle on anything."

Earl Horwitz, general manager of Liberty/UA Tape: "I thought NARM was ready to reach a decision on packaging. We've delayed the packaging problem too long, and now NARM is prepared to delay a settlement again. I feel the 4x12 is perfect for 8-track and the 3x12 is ideal for cassette."

Dave Rothfeld, divisional merchandising manager of E.J. Korvette: "For the present we need packaging for the record merchandiser and another for the auto outlets. Whatever the final package, we need full graphics to capture the instant buyer. The 4x12 box for both 8-track and cassette is attractive for merchandising purposes."

Dubbings Expands Berkshire Line

DALLAS — Dubbings Electronics is expanding its Berkshire budget line of pre-recorded cassettes and will eventually offer the line in 8-track.

Duplicated by Stereo Tape Corp., a division of Dubbings, the Berkshire catalog includes about 120 titles of jazz, country, pop, Latin, background and mood music. The line sells at \$4.95.

Jack Somer, Dubbings marketing manager, said the existing Berkshire best-selling cassette tapes will be duplicated in 8-track by January.

The current library, exhibited at NARM, has been culled from Mercury, Premier, Audio Fidelity and Vox, among others, with material also gathered from independent producers and production companies. Somer is

looking for new music, in the rock and contemporary areas, to duplicate on both cassette and 8-track.

New material will be duplicated on both 8-track and cassette, with the tapes also available for private labeling. Portions of the Berkshire line are available only in the U. S. and Canada.

To introduce the line, Stereo Tape Corp. is offering a sampler which includes 12 artists in a 40-minute variety program. Also available are pre-paks (contains 10 bestsellers) and special artist combination packages.

In pre-pak, the company offers five different packages, including "Swinging Jazz," "Around-the-World," "Pops, Pops, Pops," "Top Sound" and "The Latin Beat."

The jazz pre-pak includes the Dukes of Dixieland, Eddie Jackson, Peter Nero, Lena Horne and Earl (Fatha) Hines and Andre Previn. Sergio Mendes, Perez Prado, Los Indios Tabajaras, Joao Gilberto and others are in the Latin pre-pak, with Brook Benton, the Isley Brothers, Little Richard, Billy Daniels and Kay Starr in the pop pre-pak.

Artist combinations include Hines and Previn, Mendes & Gilberto and Benton and Dinah Washington.

The Berkshire line includes material by Dizzy Gillespie, Quincy Jones, Lawrence Welk, Oscar Peterson, Gerry Mulligan, Pearl Bailey, Sarah Vaughan, Lesley Gore, Nina Simone, Jimmy Dean, Rusty Draper, Louis Prima & Keely Smith, Ray Charles, the Platters and Vic Damone.

"Old MacDonald Had a Farm"; "Favorite Nursery Rhymes"; "London Bridge Is Falling Down & Other Favorites"; and "Mother Goose Favorite Songs."

Midwest Software Sales Up 100%

DALLAS — The sale of tape cartridge software in the mid-western United States soared to more than twice its June 1968, figures during the same period this year.

By comparison, record sales climbed to just over 50 percent in the album configuration with 45's doing slightly better.

These figures were released by Amos Heilicher, head of the J. J. Marsh Co., at the NARM Tape Convention held at the Fairmont Hotel in Dallas.

J. J. Marsh, one of the largest rack-jobbing houses in the country, also revealed in its computerized report that the sales of both tapes and records fared better in large shopping mall locations than in any other consumer buying area.

The 8-track configuration turned out to be the best seller with an estimated 25,610 units moved off the shelves in May this year. This figure represented 77 percent of the total mid-western tape sales rung up by Marsh. Its closest rival was the cassette 3,698 units or 11 percent sold. Four track and reel to reel lagged at the bottom of the list with five and 4.5 percent respectively.

December proved the best month for the sales of both records and tapes. Of the 40,770 tape cartridges sold during that month 28,907 were 8-track and 5,274 were cassettes. Interest-

ingly, reel-to-reel netted more sales that 4-track with 3,739 units as opposed to 2,850 units.

Some of the most amazing figures brought to light by the J. J. Marsh computer included the fact that the sale of tapes between January and June 1969 soared to \$1 million over the same period in 1968. Figures from January to June 1968 read \$807,031 while those for the same period this year read \$1,807,031.

This was, by comparison, a

phenomenal rise over the sales of records of both 33 $\frac{1}{3}$ and 45 configurations over the same period. Records albums sold \$5,814,013 in the January to June period of 1968 as compared to \$6,230,058 in the same period during 1969. An increase of a mere \$383,000. The 45, too, did not do much better. Its sales amounted to \$1,827,025 for the first six-month period of 1969 over \$1,443,031 over the same 1968 period. The increase here was \$383,094.

Modern Tape Kicking Off A \$3.98 Children's Line

DALLAS — Modern Tape Corp. is introducing an 8-track children's line at \$3.98. The cartridges are packaged with a box of crayons and a 12-page coloring book in a 4 x 12 box.

Initially, the Mother Goose line will consist of 12 titles, with another 12 titles available in January, said Bob Demain, executive with Modern Tape.

Demain plans to merchandise the line through regular record-tape channels and children's specialty outlets, especially toy stores. Modern Tape is developing a 24-30 prepack browser to display the tape.

The crayons and coloring

book are packaged in the 4 x 12 cartridge box, thus making use of the "wasted" space in the bottom of the package, said Demain.

The Mother Goose line, both instrumental and vocal, includes "Music From Doctor Dolittle & Other Animal Songs"; "Chim Chim Cheree From Mary Poppins & Other Children's Favorites"; "Chitty Chitty Bang Bang & Other Children's Songs"; "Music From Jungle Book"; "Happy Birthday & Other Party Songs"; "Song Stories for Little Cowboys & Cowgirls"; "Children's Bedtime Stories"; Alice in Wonderland & Other Stories";

Peerless Telerad Into Stereo Portable Field

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

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

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

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

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

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

The Peerless line:
A cassette tape recorder

(CTD-200) at \$39.95; a cassette recorder with radio (CIR-400) at \$59.95, and a cassette recorder with FM radio and a telescopic rod antenna (CRFM-450) at \$69.95. The 8-track line includes an auto stereo player (CS-801) at \$79.95; a low-end unit (CS-700) at \$59.95; a player with an FM tuner (CP-242) at \$129.95; a FM stereo multiplex cartridge tuner (FM-802) which fits both 8-track auto and home units; an 8-track stereo music center with

Allied Opening 'Custom' Plant

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

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

FM/AM/FM multiplex (HSP-25) at \$149.95, and an 8-track stereo music center with FM/
(Continued on page 18)

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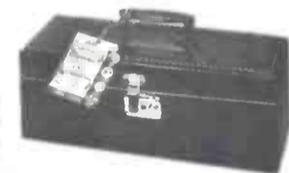
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Ampex and London have worldwide rights to all concept product.

Viva and Bravo Records, both owned by Garrett, continue to have product duplicated by Ampex, GRT and North American Leisure.

Peerless Telerad

• Continued from page 17

AM/FM multiplex (HSP-70) at \$199.95. The Columbia Record Club uses the HSP-25 for its membership.

To promote its equipment, Peerless uses tapes as giveaways for both its 8-track and cassette equipment. Columbia's special products division duplicates a demo tape, "A Time for Singing," for Peerless. The demo package includes cuts by Barbra Streisand, Steve Lawrence, Ray Conniff, Johnny Cash, Jerry Vale, Robert Goulet and Aretha Franklin.

For its cassette promotion, Peerless, a wholly-owned subsidiary of Dero Research & Development Corp., N. Y., gives away a C-60 cassette. The tape includes a 20-minute instructional message, 10 minutes of background music, and a side (30-minutes) of blank tape.

Fairmont Creates Rack That's Attractive, Tight

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

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

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

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

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

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

In spite of its avant-garde approach to tape merchandising,

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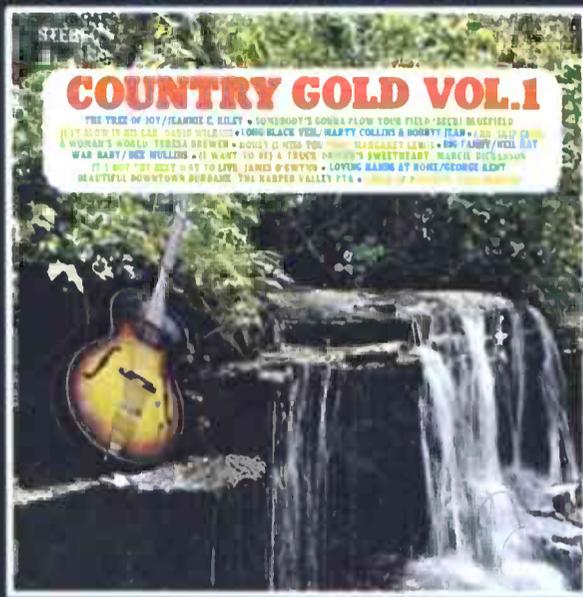
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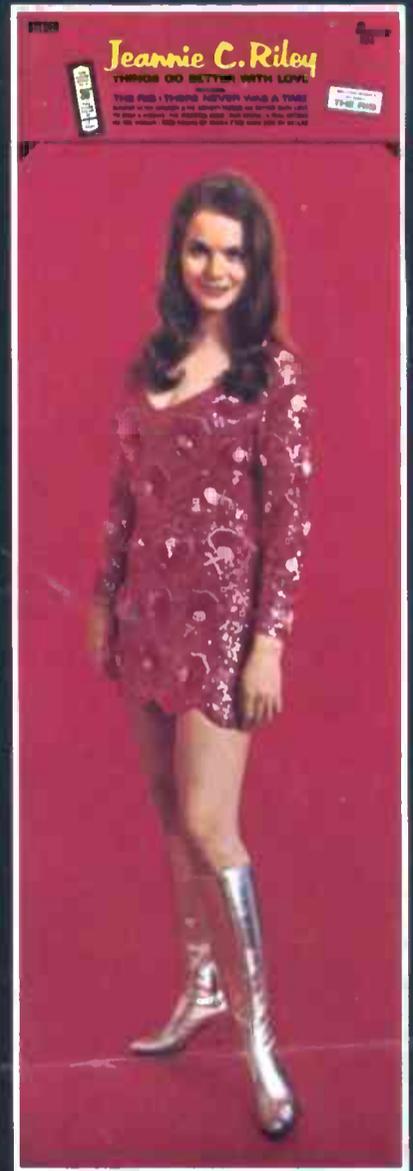
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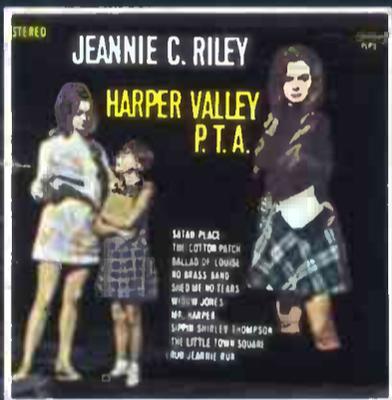
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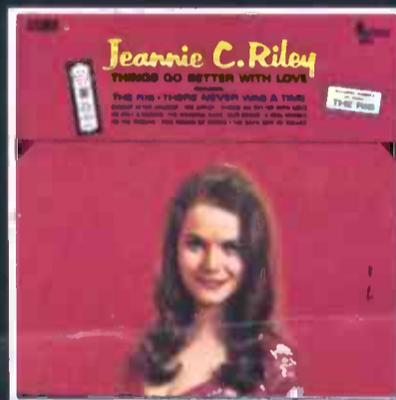
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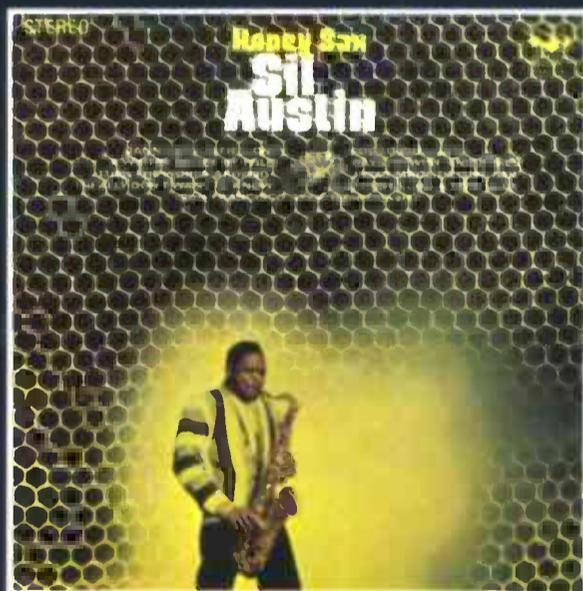
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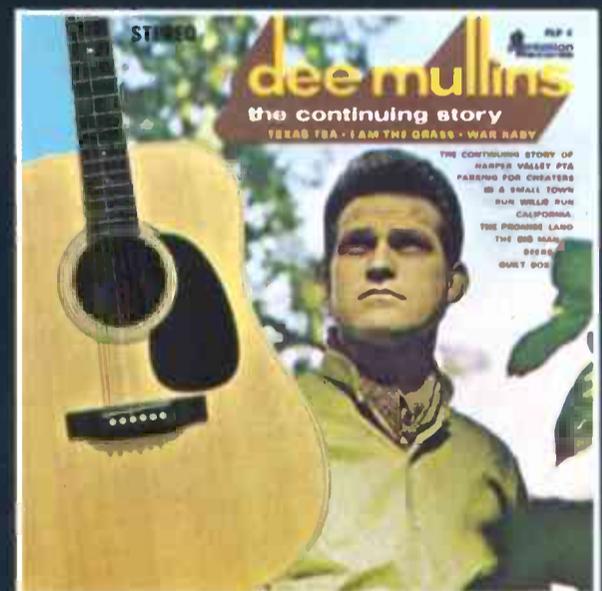
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8-TRACK

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

CASSETTE

This Week	Last Week	TITLE—Artist, Label	Weeks on Chart
1	4	TOUCH OF GOLD Johnny Rivers, Imperial	9
2	2	BAYOU COUNTRY Creedence Clearwater Revival, Fantasy	17
3	5	AGE OF AQUARIUS Fifth Dimension, Soul City	13
4	1	ROMEO & JULIET Soundtrack, Capitol	12
5	3	IN-A-GADDA-DA-VIDA Iron Butterfly, Atco	17
6	9	BLOOD, SWEAT AND TEARS Columbia	2
7	8	GALVESTON Glen Campbell, Capitol	17
8	7	ASSOCIATION'S GREATEST HITS Warner Bros., Seven Arts	17
9	6	THIS IS Tom Jones, Parrot	8
10	10	BEST OF THE CREAM Atco	5
11	11	BEATLES Apple	17
12	—	GREEN RIVER Creedence Clearwater Revival, Fantasy	1
13	—	BLIND FAITH Atco	1
14	15	HAWAII FIVE-O Ventures, Liberty	15
15	—	HAIR Original Cast, RCA Victor	1

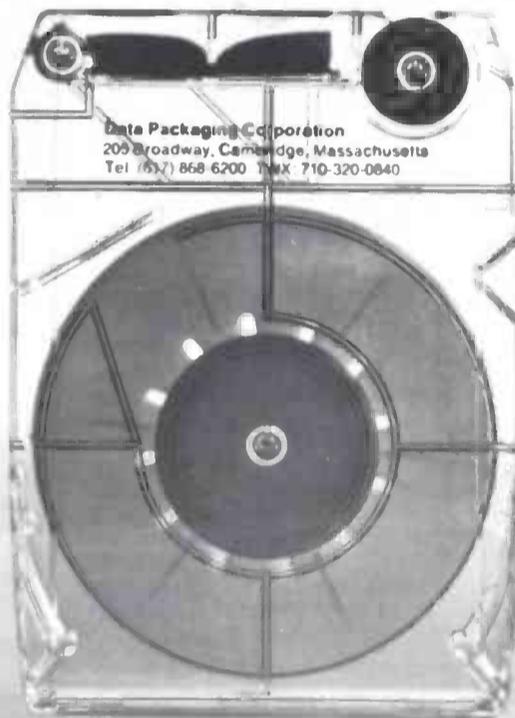
4-TRACK

This Week	Last Week	TITLE—Artist, Label	Weeks on Chart
1	1	BAYOU COUNTRY Creedence Clearwater Revival, Fantasy	17
2	5	NASHVILLE SKYLINE Bob Dylan, Columbia	15
3	3	JOHNNY CASH AT SAN QUENTIN Columbia	6
4	2	BLOOD, SWEAT & TEARS Columbia	15
5	7	IN-A-GADDA-DA-VIDA Iron Butterfly, Atco	17
6	6	SOFT PARADE Doors, Elektra	2
7	4	3 DOG NIGHT Dunhill	16
8	9	CROSBY, STILLS & NASH Atco	3
9	10	BEST OF THE CREAM Atco	3
10	—	GREEN RIVER Creedence Clearwater Revival, Fantasy	1

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Excitement MC5 Keynote — Stooges Make N.Y. Debut

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

The erotic performance of Elektra's Stooges was coolly re-

Mann Gives Out Giant Playing In a Short Set

NEW YORK — Atlantic's Herbie Mann, returning from an outdoor stint playing youth festivals, went indoors to a higher priced audience at the Plaza 9, Sept. 9. His material remained uncompromising and even swung table talkers 'round to bandstand attention. It was a short (four-tune) set but each composition was given extended treatment from Mann's quintet, contrasting neat swinging with excursions into exotica.

Naturally the leader's flute playing received applause and so did vibraphone player Roy Ayers (also an Atlantic artist) particularly on "Look To The Sky." Probably the best received was the closing number, "Hold on I'm Coming."

IAN DOVE

ceived by most of the over 2,000 in attendance. The group also had the difficulty of following a surprisingly entertaining set by Elektra's David Peel and the Lower East Side, who are little more than a sometimes musical street gang.

The Stooges, led by Iggy Stouge (That's his billing!), have an act that is geared to appeal to all sexes. At times Iggy appeared like an extension of Mick Jagger and, at times, like a burlesque parody of Jagger. Iggy, clad only in cut-away blue jeans, swayed and girated, caressed and licked his mike stand, flung in into the audience, twice leaped into the audience, scratched his bare chest to the point of bleeding, rolled on the floor with lead guitarist Ron Asheton, among other things.

In the long finale, "1969," Asjeton and bass guitarist Dave Alexander joined in the erotic display. The stage activity took precedence over the quartet's music, which may be good. With drummer Scott Asheton's solid support, the set did move. The act probably goes over better in the more intimate surroundings of a small club.

The MC5, also a Detroit group, were strong in volume and performance. Most of the material was hard rock and this group can really pour it on. Ron Tyner is a strong, exciting vocalist, well supported by guitarists Wayne Kramer and Fred (Sonic) Smith. Excitement is the MC5 keynote, whether singing material such as "Rocket Reducer No. 62 (Rama Lama Fa Fa Fa)" and their big hit "Kick Out the Jams" from their Elektra album or "Teen-Age Love" and "Tonight" from their pending album on Atlantic, their new label.

Tyner also showed he could handle the blues with a straightforward version of James Brown's "It's a Man's World." The group's encore of "Louie, Louie" was a lesson in how this rock warhorse should be performed. "The Human Being Lawnmower (Chop Chop

Chop)" again was an inventive gem. Drummer Dennis Thompson and bass guitarist Michael Davis also made valuable contributions to the group's big sound.

David Peel and the Lower East Side, often hampered by an evident lack of professionalism, not only were together, but fun as Peel screamed his banter and his lyrics to such familiar street numbers as "Mother Where Is My Father?," "Up Against the Wall" and "I Like Marijuana (Have a Marijuana)."

The program opened with the New York debut of Moloch, a Memphis blues quintet, whose first album will be on Enterprise, a subsidiary of Stax. Their set included the Spencer Davis Group's "I'm a Man" and the Bee Gees' "To Love Somebody," but, although the ingredients of success came through, the group still lacks an individual style.

FRED KIRBY

Kings (Albert, B.B.) Reign; Bland Bland

NEW YORK—Fillmore East, that sullen auditorium where rock gladiators wrestle with the animal in their music, opened its fall season, Sept. 15, demured by the cozy, confidential blues of Bobby (Blue) Bland, Albert King, and B.B. King. Big Albert, a pipe sawing on his lip, and B.B. King, who was recording "live" at the Fillmore, quickly relaxed into their familiar grooves, leaving the opening night anxieties to Bland, a lumbering blues balladeer from Houston.

Looming like a landmark over his back-up band, the hulking Bland squeezed and purred at the tiny microphone like Bluto cooing at Olive Oil. His lispy, restrained voice skirted the real sorrow in his songs, except for an occasional soul gag from the corner of his mouth. At his best Bland was a gentle, sympathetic weaver of moods, touching on the sad ironies in "Chains of Love," a Joe Turner original,

"Gotta Get to Know You," and "Stormy Monday Blues."

But Bland, unfortunately, lived up—and down—to his name, preferring not to soil his slow, studied cool for the dirt buried in the blues. He occupied the stage like a buoy in still water, clinging to his composure although it reflected no more warmth or commitment than a jukebox. The only tell-tale signs of his labors were dew-like glimmers of sweat. In the end, Bobby (Blue) Bland, a giant stone statue modestly doubled over with the pain of the blues, is better left to the more patient soul circuit or the disk, and smaller clubs where his stinky, but silky voice can be heard. Bland records for Duke Records.

The "King think," already recorded with endless praise via reviews, interviews and personal appearances, capped Fillmore's fall opener like doubles of dessert. Albert King, who records for Stax, was at his jovial best, cleaning up applause with a beautiful, vulnerable "The Sky Is Falling" and Funky "Crosscut Saw." B.B. King, the other half of the phenomenon, is by far the slickest and most creative master of the blues guitar touring today. He has taught his guitar, Lucille, how to articulate his intelligent ideas on blues and jazz like nobody's dummy, creating through his guitar a popular mentality which has modernized his blues for the masses. Adding their measure of respect for the Bluesway artist were jazzmen Dizzy Gillespie, Pharoah Saunders and bass Ron Carter, who jammed with King and his fine backup band, Sonny Freeman and the Casuals.

ED OCHS

Shankar Honors Ghandi in A Memorable Performance

NEW YORK — Sitar virtuoso Ravi Shankar, accompanied by Alla Rakha on tabla, played the Fillmore East on Sept. 7 and paid a moving musical tribute to Mahatma Ghandi in recognition of the 100th anniversary of the leader's birth.

The tribute was a Sitar solo since the tabla is not used in solemn music. It was the highlight of an unusually long concert by the master. The performance was the last concert of Shankar's American tour and he seemed to give it special significance. The sitar solo was only one of many pieces offered. There were a couple of evening ragas and a tabla solo by Rakha, always a favorite.

Shankar is evidently tired of giving his well known introductory course in Indian music, with which he frequently preceded his concerts. Saying that he would not bother to explain how the sitar is made because "there is no use to it at this point," he showed a new respect for the Western audience.

Turley Richards' Debut Disappoints in Village

NEW YORK — It might have been microphone problems as some people claimed it was. It might have been opening night jitters. Whatever the real reason, Turley Richards' first night appearance at The Bitter End left much to be desired.

The listener got the impression that this Warner Bros.-Seven Arts, recording artist had included songs into his repertoire which were not designed for his vocal range and stylings.

The flat, unnatural, almost straining tonal effect was most apparent in his attempts to deliver folk-rock numbers like, "You Gonna Make It On Your Own." On the other hand, however, one could detect a note of real talent in his rendition of more subdued tunes like "Hey Jude," "Eleanor Rigby," and "Just Like A Woman."

Richards cannot be written off as being just another one of a mushrooming bunch of

folk-rock-blues singers. The artist has something going for him. He needs, at this point of his career, to clinically assess himself, decide finally on the exact media of expression in which he wishes to involve himself and stick with his craft.

On the other hand, Poppy Records recording artist Townes Van Zandt, who shared the stage with Richards, proved himself a master of his craft. He conveys the impression of being more at home on stage, under lights than he would probably be in his own bedroom. Van Zandt is a woman's singer. He wrings romance out of every word, every syllable, every octave. He caresses his audience with his voice, and one could denote visible shivers of ecstasy from the females in the crowd as they cuddled closer to their escorts.

Van Zandt sings folk ballads in the great old tradition of this fine musical form. He takes tunes like "Snake Mountain Blues," "The Name She Gave," "The Ballad of Ira Hayes," and his own composition from his new album, "My Mother the Mountain," and adds feeling and imagery to them in a way so emotionally disturbing that you are forced to relive the incidents they project.

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Mike Difficulties Hurt, But Jimi Comes Through

NEW YORK—Microphone difficulties hampered Jimi Hendrix's first set at Salvation on Sept. 10, but the Reprise artist's guitar flair shown through.

Hendrix, with a capable backup quintet, opened with a series of instrumentals before the packed Greenwich Village club. Some of his guitar display in these was on its usual high level, but other sections seemed conventional with such standard bits as having the rhythm guitarist take lead and having the inevitable drum solo.

The mike was restored for Hendrix's last two numbers and these numbers sounded more like the Hendrix of old. The amplification and excitement seemed to go up and the blues rock artist was in his top form, using his voice as another instrument even to the point of vocalese. In short order, he should be back at the peak he reached with the now disbanded Jimi Hendrix Experience.

FRED KIRBY

Campus Dates

Columbia's Johnny Mathis plays Morehead (Ky.) State University, Oct. 10; Ball State University, Oct. 11; and Illinois Normal University, Oct. 12.

Reprise's Kenny Rogers & the First Edition perform at East Texas State University on Friday (19).

Atco's New York Rock & Roll Ensemble appears at Harpur College, Vestal, N.Y., on Friday (19). Liberty's Gary Lewis & the Playboys play Idaho State University, Oct. 11, and Northern Montana College, Oct. 17.

The Vogues, Warner Bros.-Seven Arts artists, give a Texas Christian University concert on Friday (19).

Elektra's Rhinoceros plays the University of Hartford on Friday (19), Haverford (Pa.) College, Friday (26), and Wagner College, Staten Island, N.Y., Saturday (27). Poison Ring's Pulse performs

at the University of Bridgeport on Saturday (20).

Polydor's Ten Wheel Drive appears at Seton Hall University, Wednesday (17); State University of New York at New Paltz, Thursday (25); Alfred University, Oct. 5; Atlantic Community College, Mays Landing, N.J., Oct. 10; St. John's University, Oct. 12; and Suffolk County Community College, Selden, N.Y., Oct. 25.

From The Music Capitals of the World

(DOMESTIC)

CHICAGO

Artle Feldman of LymanFeldman Publishing, Inc., was a recent guest of *Scorpio* on WGLD. Feldman's latest Aries recording is "We Have Turned Away" b/w "Wave a Banner." Franklin David played the title role in "David: A Rock Cantata" at the theater of the Center for New Music of Columbia College. David also had a feature role in "The

Civil War." Co-owners Don Lally and Don Marion have remodeled the Rush Back where the Pepper-Pots are on tap. The soul sound of Les McCann Ltd. is heard nightly at the London House. McCann's new release, "Much Less," is his first on the Atlantic label.

Ed Jakab and Goodie Sinjah's the Back Room is featuring Hue on Wednesdays and Thursdays, and the Michele Manne Trio on

Elvin Jones Gives London Club Much to Swing About

LONDON — Despite the obvious limitations of its line-up, the Elvin Jones Trio which completed a two-week season at Ronnie Scott's Sept. 6, is one of the most enterprising, stimulating and swinging trios on the jazz scene.

Joe Farrell, on tenor, soprano and flute, is a commanding soloist who, though clearly influenced on tenor by Sonny Rollins, is very much a stylist in his own right, spinning off refreshing lines, often short, searching staccato phrases, with telling effect. His flute playing on a Portuguese folk tune was mellow and lilting in marked contrast to his fragmentary tenor work.

Wilbur Little, an associate of Jones in the J. J. Johnson Quintet of 1957, is a powerful bas-

sist with a rich, warm tone and a fine conception of the propulsive and harmonic roles of the instrument in a piano-less trio.

But above all it is the virtuoso drummer Elvin Jones who fires and stokes this trio. His loose-wristed, subtly varied drumming is a constant inspiration. Jones really plays the drums, whipping the top cymbal with tremendous "lift," and pointing the climaxes with everbubbling effects which sometimes sound like tropical rain falling on palm leaves.

Playing opposite the trio is the Affinity with Linda Hoyle. It is a musicianly group and Miss Hoyle's singing has improved since her last appearance at the club; but she really should get some new material.

MIKE HENNESSEY

DEXTER'S SCRAPBOOK

By DAVE DEXTER JR.

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

Some who entertained the charming officer were unaware that she is Maxine Andrews of the Andrews sisters, who has known her way around for 30 years. The college recently upped her from dean of women — although she has no academic degree — to vice president in charge of planning and development.

"It's a whole new world," she said as she spent an hour in the Capitol Tower. "Working and living and studying with young people is the biggest kick I've ever had. It beats a million seller. But I need a million or so to enlarge the campus and augment our faculty."

Don't bet she won't get it.

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

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

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

"I like much of the new freedom in men's apparel," she says. "The bold colors are great, and some of the styling is marvelous. But men in sandals and tight Fauntleroy suits give me the feeling that someday, as I once sang on a night club floor, they will show up in basic black with pearls."

La belle Shore, tanned and svelte after a summer of tennis, says she won't date a guy whose hair is longer than hers. "Especially," she grins, "if we go to the same hairdresser."

On a recent trek to Texas for Apollo II recording chores with Herb Heldt, we encountered the sad story of Floyd Tillman, now 54, who resides in Bacliff on the Gulf Coast. Back in '38 he wrote "It Makes No Difference Now," sold it to a "pal" for a quick \$300, and watched it climb like a Saturn 5 rocket to No. 1 and sell a million records for a rival singer. He never got another penny for his efforts.

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

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

Fridays through Tuesdays. Tony Gregory is a new member of the variety department of International Famous Agency's office here. He reports to Joe Higgins, who is head of the division with headquarters in New York. Capitol Records' Food, performed "Forever Is a Dream" at the Deerpath Art League's XV fall festival of the arts in suburban Lake Forest. Mister Kelly's is featuring Glenn Yarbrough in a one-week engagement.

C. J. Records has signed blues artists Elmo James Jr. and Bobby Davis. Their first release is expected this month. The Platters are the proud owners of a 38-passenger Greyhound bus, which was initiated during the group's recent swing through the South. Hildegard was Sig Sakowicz's first guest on "Sig's Variety Show," being taped for syndicate video. The B. G. Ramblers are occupying the spotlight at 67 Club in Muncie, Ind. And there's Harry (Tex) Fenster's quip of the week: "I turned down the lead singing role of 'The Chocolate Soldier.' I didn't like the flavor."

RON SCHLACHTER

DALLAS

Highlighting the Neiman-Marcus Spotlight Series for the 1969-70 season will be appearances by Liza Minelli (Nov. 8); the Fifth Dimension, Nov. 24; Dionne Warwick, Feb. 1; and Ferrante & Teicher, Feb. 6. Amos Records promotion man Bruce Hinton here recently to promote Ride On's debut single, "Ebony Jam" for the label. John Davis joins Bill Cook at Big State Distributing Co. as promotion man.

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

Lee Trimble of Crewe Records visited here last week, representing the Challenge label, distributed by Crewe, and the Peanut Butter Conspiracy's debut single for Challenge, "Back in L.A." Atlantic Records' Eddie Harris performed Sept. 8 at the Central Forest Club. Jose Ferrer has accepted the position of director for the Dallas Civic Opera's presentation of the 1960 Franco Zeffirelli production of Mozart's "Don Giovanni," scheduled for November.

"Easy Rider" stars Dennis Hopper and Jack Nicholson here last week promoting the film and its soundtrack (on Dunhill Records and Warner Bros.-Seven Arts tape).

The debut album by Dallas group Triste Janero has been released by White Whale. These Few Productions of Dallas has booked Uni Records' Strawberry Alarm Clock for a Saturday (27) date at Candy's Flair, a local

teen club. Nazz scheduled to perform at the same club Saturday (20).

New personality on Dallas' full-time progressive rock station KNUS is Stewart Matthews, who goes by the name of Manning for his 9 a.m.-noon show weekdays. Decca Records has announced its first full-time promotion man to serve Houston and South Texas: Ronnie Stern, who will represent the Decca, Brunswick, Coral, Viva and Elektra labels in that area. John Walsh, who recently joined the national office of Decca Records as a producer, was in Tyler recently recording one of the label's newly acquired acts, the Gripping Force, at Robin Hood Briars Studio.

Warner Bros.-Seven Arts' Doug Kershaw visited Dallas Sept. 3-4 to promote his debut album for the label, titled "The Cajun Way." Columbia's Freddy Weller, on his first tour as a country artist, received a warm welcome at his appearance here, with the Willie Nelson show, firmly establishing his niche when Charley Pride joined Weller (still a member of Paul Revere the Raiders) at the end of his set. Uni Records' Yellow Payges here Sept. 2-4 promoting their latest single, "Vanilla on My Mind."

MARGE PETTYJOHN

MEMPHIS

Tom Karr, one of the rising young promoters in the country, has signed Neil Diamond, Oliver

(Continued on page 78)

LAST WEEK...



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Signings

The Magnificent Men, formerly with Capitol, signed with Mercury where Ted Cooper is producing their first single. Alex Harvey, singer-composer, joined Metromedia, where his debut disk is "Louisiana River Rat" produced by Tommy Allsup. Paul Siebel signed with Elektra, where his first album is due next month. Jimmy Angel to Avco Embassy with "The Meanest Girl in the Whole Wide World," produced by Bill & Steve Jerome, his initial pressing. Heritage's Bill Deal & the Rhondells to Action Talents for personal appearances. Phase II, a New York duet, and St. Cloud, a Rochester, N.Y., group, joined Firebird. Simon Stokes & the Nighthawks signed with Elektra, where their first single, "Voodoo Woman," was produced by Linda Goldner Perry. Artist-writer Melissa Manchester to Chappell & Co., Inc., for publishing. Bobby Short to Atlantic.

Why don't you ever smile—



I have frontal cavities.

TOP LPs

FOR WEEK ENDING SEPTEMBER 20, 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	
6	2	1	BLIND FAITH Atlantic SD 33-204 A/B (S)					
12	1	2	JOHNNY CASH At San Quentin Columbia CS 9825 (S)					
34	4	3	BLOOD, SWEAT & TEARS Columbia CS 9720 (S)					
60	8	4	ORIGINAL CAST Hair RCA Victor LOC 1150 (M); L50 1150 (S)		NA			
2	127	★	CREEDENCE CLEARWATER REVIVAL Green River Fantasy 8393 (S)					
62	9	6	IRON BUTTERFLY In-A-Gadda-Da-Vida Atco SD 33-250 (S)					
10	3	7	CREAM Best of Atco SD 291 (S)					
8	6	8	JIMI HENDRIX EXPERIENCE Smash Hits Reprise MS 2025 (S)		NA			
7	7	9	DOORS Soft Parade Elektra EKS 75005 (S)					
2	158	★	ROLLING STONES Through the Past Darkly (Big Hits, Vol. 1) London MPS 3 (S)					
13	12	11	CROSBY/STILLS/NASE Atlantic SD 8229 (S)					
33	14	12	CREEDENCE CLEARWATER REVIVAL Bayou Country Fantasy 8387 (S)					
11	17	★	ISAAC HAYES Hot Buttered Soul Enterprise ENS 1001 (S)					
21	13	14	BOB DYLAN Nashville Skyline Columbia KC5 9825 (S)					
15	11	15	TOM JONES This Is Parrot PAS 71028 (S)					
33	5	16	SOUNDTRACK Romeo & Juliet Capitol ST 2993 (S)					
9	10	17	BEE GEES Best of Atco SD 33-292 (S)					
8	18	18	TV SOUNDTRACK Dark Shadows Philips PMS 600-314 (S)		NA	NA	NA	
32	15	19	LED ZEPPELIN Atlantic SD 8216 (S)					
11	16	20	THREE DOG NIGHT Sultable for Framing Dunhill DS 50058 (S)					
4	22	21	TEN YEARS AFTER Sssh Deram DES 17029 (S)					
18	29	22	HERBIE MANN Memphis Underground Atlantic SD 1522 (S)					
10	23	23	ARETHA FRANKLIN Aretha's Gold Atlantic SD 8227 (S)					
17	19	24	FIFTH DIMENSION Age of Aquarius Soul City SCS 92005 (S)					
7	25	25	SMOKEY ROBINSON & MIRACLES Time Out for Tamil TS 295					
8	30	26	OLIVER Good Morning Starshine Crewe CR 1333 (S)			NA		
7	24	27	TEMPTATIONS Show Gordy GS 933 (S)					
19	21	28	CHICAGO TRANSIT AUTHORITY Columbia GP 8 (S)			NA	NA	
3	37	★	JAMES BROWN It's a Mother King 1063 (S)					
16	20	30	WHO Tommy Decca DXSW 7205 (S)					
7	104	★	SOUNDTRACK Midnight Cowboy United Artists UAS 5198 (S)					
3	90	★	BARBRA STREISAND What About Today Columbia CS 9816 (S)			NA	NA	
21	31	33	HENRY MANCINI & HIS ORCH. A Warm Shade of Ivory RCA Victor LSP 4140 (S)					
31	32	34	DONOVAN Greatest Hits Epic BKN 26439 (S)					
35	27	35	THREE DOG NIGHT Dunhill DS 50048 (S)					
3	62	★	LETTERMEN Hurt So Bad Capitol ST 2690 (S)					

Weeks on Chart	Last Week	THIS WEEK	ARTIST - Title - Label & Number	TAPE PACKAGES AVAILABLE				RIAA Million Dollar LP
				8-TRACK	4-TRACK	CASSETTE	REEL TO REEL	
11	35	37	JEFF BECK Beck-Ola Epic BN 26478 (S)				NA	
12	28	38	JOSE FELICIANO Feliciano/10 to 23 RCA Victor LSP 4185 (S)			NA	NA	
6	42	39	DIONNE WARWICK Greatest Motion Picture Hits Scepter SP5 575 (S)					
15	38	40	ELVIS PRESLEY From Elvis in Memphis RCA Victor LSP 4155 (S)			NA	NA	
5	41	41	JAMES BROWN Popcorn King KSD 1055 (S)		NA	NA	NA	
6	44	42	SERGIO MENDES & BRASIL '66 Crystal Illusions A&M SP 4197 (S)					
8	34	43	ZAGER & EVANS 2525 (Exordium & Terminus) RCA Victor 4214 (S)			NA	NA	
58	46	44	TOM JONES Fever Zone Parrot PAS 71019 (S)					
14	39	45	JOHNNY RIVERS A Touch of Gold Imperial LP 12427 (S)					
3	51	★	FRANK SINATRA A Man Alone Reprise F5 1030 (S)					
67	40	47	JOHNNY CASH At Folsom Prison Columbia CS 9639 (S)					
39	49	48	SOUNDTRACK Oliver Colgems COSD 5501 (S)					
9	26	49	CHARLES RANDOLPH GREANE SOUND Quentin's Theme Renwood R 80055 (S)					
28	33	50	TOM JONES Live Parrot PAS 71014 (S)					
15	48	51	IT'S A BEAUTIFUL DAY Columbia CS 9753 (S)			NA	NA	
2	149	★	SANTANA Columbia CS 9781 (S)					
52	52	53	SOUNDTRACK Funny Girl Columbia 805 3220 (S)					
5	54	54	PAUL REVERE & THE RAIDERS Featuring Mark Lindsay Pink Puz Columbia CS 9905 (S)			NA	NA	
5	57	55	SPOOKY TOOTH Spooky Two A&M SP 4194 (S)			NA	NA	NA
13	59	56	THE SENSATIONAL CHARLEY PRIDE RCA Victor LSP 4153 (S)					
26	36	57	TEMPTATIONS Cloud Nine Gordy GLPS 939 (S)					
12	47	58	STEPPENWOLF Early Steppenwolf Dunhill DS 50060 (S)					
17	45	59	MOODY BLUES On the Threshold of a Dream Deram DES 18025 (S)					
5	63	60	SPIRIT Clear Spirit Ode 212-44016 (S)				NA	
9	60	61	TONY JOE WHITE Black & White Monument SLP 18114 (S)					NA
7	43	62	CANNED HEAT Hallelujah Liberty LST 7618 (S)					
13	64	63	POCO Pickin' Up the Pieces Epic BN 26460 (S)					
12	55	64	HERB ALPERT & THE TIJUANA BRASS Warm A&M SP 4190 (S)					
15	56	65	B. B. KING Live and Well BluesWay BLS 6031 (S)				NA	NA
22	68	66	SLY & THE FAMILY STONE Stand Epic BN 26456 (S)					
3	79	★	TAMMY WYNETTE Tammy's Greatest Hits Epic BN 26486 (S)					
5	72	68	DELLS Live Is Blue Cadet LPS 829 (S)				NA	
38	61	69	ASSOCIATION Greatest Hits Warner Bros.-Seven Arts WS 1767 (S)					
34	66	70	TOM JONES Help Yourself Parrot PAS 71025 (S)					
13	73	71	JR. WALKER & THE ALL STARS Greatest Hits Soul SS 718 (S)					
63	75	72	SOUNDTRACK 2001: A Space Odyssey MGM S1E 13 (S)					

Weeks on Chart	Last Week	THIS WEEK	ARTIST - Title - Label & Number	TAPE PACKAGES AVAILABLE				RIAA Million Dollar LP
				8-TRACK	4-TRACK	CASSETTE	REEL TO REEL	
13	70	73	STEVE MILLER BAND Brave New World Capitol SKAO 184 (S)					
20	78	74	ILLUSION Steed ST 37003 (S)					
10	53	75	OTIS REDDING Love Man Atco SD 289 (S)					
24	58	76	GLEN CAMPBELL Galveston Capitol ST 210 (S)					
8	77	77	SOUNDTRACK True Grit Capitol ST 263 (S)					NA
12	50	78	ROY CLARK Yesterday When I Was Young Dot DLP 25953 (S)					
17	67	79	JOE COCKER With a Little Help From My Friends A&M SP 4182 (S)					
40	69	80	BEATLES Apple SW80 101 (S)					
1	—	★	GLEN CAMPBELL Live Capitol ST8G 268 (S)					
15	83	82	LOU RAWLS The Way It Was/The Way It Is Capitol ST 215 (S)			NA	NA	NA
11	65	83	BILL COSBY 8:15-12:15 Tetragrammaton T 5100 (S)					
3	85	84	THE BOX TOPS Dimensions Bell 6032 (S)					
3	71	85	FRIENDS OF DISTINCTION Grazin' RCA Victor LSP 4149 (S)					
1	—	★	JUDY COLLINS Recollections Elektra EKS 74055 (S)					
23	80	87	DICK HYMAN Moog: The Electric Eclectics of Command 938 (S)					
15	74	88	PETER, PAUL & MARY Peter, Paul & Mommy Warner Bros.-Seven Arts WS 1785 (S)					
13	87	89	BURT BACHARACH Make It Easy on Yourself A&M SP 4188 (S)			NA	NA	NA
5	51	90	LETTERMEN Close Up Capitol SW88 251 (S)					
3	96	91	BILL COSBY Best of Warner Bros.-Seven Arts 1798 (S)					
8	86	92	WINSTONS Color Him Father Metromedia MS 1010 (S)					NA
2	157	★	JOHN MAYALL Looking Back London PS 562 (S)					
19	98	94	NEIL DIAMOND Brother Love's Traveling Salvation Show Uni 73047 (S)					
15	92	95	JONI MITCHELL Clouds Reprise RS 6341 (S)					
26	81	96	VIKKI CARR For Once in My Life Liberty LST 7604 (S)					
18	88	97	ANDY WILLIAMS Happy Heart Columbia CS 9844 (S)					NA
15	82	98	MARVIN GAYE M. P. G. Tamil TS 292 (S)					
20	84	99	VENTURES Hawaii Five O Liberty LST 8061 (S)					
96	97	100	WALTER CARLOS/BENJAMIN FOLKMAN Trans Electronic Music Productions, Inc., Presents Switched on Bach Columbia MS 7194 (S)					NA
12	89	101	CAT MOTHER & THE ALL NIGHT NEWS BOYS The Street Giveth Polydor 4001 (S)					NA
2	166	★	PACIFIC GAS & ELECTRIC Columbia CS 9900 (S)			NA	NA	NA
12	76	103	COWSILLS In Concert MGM SE 4619 (S)					
15	93	104	MERLE HAGGARD Same Train, Different Time Capitol SWBB 223 (S)					
3	108	105	LEE MICHAELS A&M SP 4199 (S)					
14	99	106	SOUNDTRACK Goodbye Columbus Warner Bros.-Seven Arts WS 1786 (S)					NA

TOP LPs

TOP LPs

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TOP LP's

CONTINUED FROM PAGE 26

Weeks on Chart	Last Week	THIS WEEK	ARTIST - Title - Label & Number	TAPE PACKAGES AVAILABLE			
				8-TRACK	4-TRACK	CASSETTE	REEL TO REEL
8	109	107	ANDY KIM Baby I Love You Stead ST 37004 (S)				
15	102	108	DELLS Greatest Hits Cadet LPS B24 (S)				
5	102	109	MOTHER EARTH Make a Joyful Noise Mercury SR 61226 (S)	NA	NA	NA	NA
5	110	110	STOOGES Elektra EKS 74051 (S)				
68	128	111	ARLO GUTHRIE Alice's Restaurant Reprise RS 6067 (S)				
38	95	112	JERRY BUTLER Ice Man Cometh Mercury ST 61198 (S)				
32	94	113	IRON BUTTERFLY Ball Atco SD 33-280 (S)				
3	118	114	BIROS Prellyte Together ST-1-1001	NA	NA	NA	NA
38	120	115	TOM JONES It's Not Unusual Parrot PAS 71004 (S)				
3	133	116	LOVE Four Sail Elektra EKS 74049 (S)				
19	100	117	TRAFFIC Last Exit United Artists UAS 6702 (S)				
14	103	118	JOE SIMON Chokin' Kind Sound Stage 7 555 15006 (S)				
2	123	119	SAVOY BROWN One Step Farther Parrot PAS 71029 (S)				
8	107	120	PEPPERMINT RAINBOW Will You Be Staying After Sunday? Decca DL 75129 (S)	NA	NA	NA	NA
14	112	121	DAVID RUFFIN My Whole World Ended Motown MS 685 (S)				
20	117	122	JOHNNY WINTER Columbia CS 9826 (S)				
18	119	123	IMPRESSIONS Young Mod's Forgotten Story Curton CRS 8003 (S)				
28	116	124	STEPPENWOLF Birthday Dunhill DSX 50053 (S)				
26	113	125	BROOKLYN BRIDGE Buddah BDS 5034 (S)				
14	115	126	METERS Josie JOS 4010 (S)				
25	122	127	OIONNE WARWICK Soulful Scepter SPS 573 (S)				
1	-	★	FLOCK Columbia CS 9911 (S)	NA	NA	NA	NA
3	139	129	SOUNDTRACK Easy Rider Dunhill DSX 50063	NA	NA	NA	NA
14	130	130	JULIE DRISCOLL/BRIAN AUGER/TRINITY Street Noise Atco SD 2-701 (S)				
3	131	131	RUBBER BAND Jimi Hendrix Songbook GRT 10007 (S)	NA	NA	NA	NA
56	125	132	BIG BROTHER & THE HOLDING COMPANY Cheap Thrills Columbia KCS 9700 (S)				
1	-	★	JOHN MAYALL Turning Point Polydor 4004 (S)	NA	NA	NA	NA
14	107	134	DIANA ROSS & THE SUPREMES Let the Sunshine In Motown MS 689 (S)				
3	129	135	CHARLIE BYRD QUARTET Let Go Columbia CS 9869 (S)				

Weeks on Chart	Last Week	THIS WEEK	ARTIST - Title - Label & Number	TAPE PACKAGES AVAILABLE			
				8-TRACK	4-TRACK	CASSETTE	REEL TO REEL
6	138	136	EDDIE HARRIS High Voltage Atlantic SD 1529 (S)				
3	137	137	TONY BENNETT I've Gotta Be Me Columbia CS 9882 (S)		NA	NA	
26	111	138	QUICKSILVER MESSENGER SERVICE Happy Trails Capitol ST 1201 (S)				
21	105	139	EDWIN HAWKINS SINGERS Let Us Go Into the House of the Lord Pavilion BPS 1001 (S)				
30	121	140	ARETHA FRANKLIN Soul '69 Atlantic SD 8212 (S)				
12	136	141	NANCY WILSON Son of a Preacher Man Capitol ST 234 (S)				
6	135	142	BLUES IMAGE Atco SD 33-300 (S)		NA		
6	143	143	GABOR SZABO 1969 Skye SK 9 (S)				
12	146	144	MAMA CASS Bubble Gum, Lemonade & ... Something for Mama Dunhill DS 50055 (S)				
6	144	145	FREDDY WELER Games People Play Columbia CS 9904 (S)		NA	NA	
2	147	146	DAVID HOUSTON David Epic BW 26482 (S)		NA	NA	
14	132	147	MERCY Love (Can Make You Happy) Warner Bros.-Seven Arts WS 1799 (S)				
3	134	148	MILES DAVIS In a Silent Way Columbia CS 9875 (S)	NA	NA	NA	NA
6	141	149	TASTE Atco SD 33-296 (S)		NA		
35	150	150	STEPPENWOLF Dunhill DS 50029 (S)				
3	151	151	RAMSEY LEWIS TRIO Another Voyage Cadet LPS 827 (S)				
39	156	152	TOM JONES Green Green Grass of Home Parrot PAS 71009 (S)				
45	148	153	GLEN CAMPBELL Wichita Lineman Capitol ST 103 (S)				
45	155	154	BLOOD, SWEAT & TEARS Child Is Father to the Man Columbia CS 9619 (S)			NA	
15	126	155	BOOKER T. & THE MG'S Booker T Set Stax STS 2009 (S)				
15	114	156	SPIRAL STARECASE More Today Than Yesterday Columbia CS 9852 (S)			NA	NA
3	145	157	ROGER WILLIAMS Love Theme From Romeo & Juliet & Other Great Movie Themes Kapp KS 3610 (S)				
2	158	158	JEANNIE C. RILEY Things Go Better With Love Plantation PLP 3 (S)				NA
20	124	159	PROCOL HARUM A Sally Dog A&M SP 4179 (S)				
2	160	160	CROW MUSIC Amaret ST 5002 (S)		NA	NA	NA
4	140	161	CHARLEY PRIDE In Person RCA LSP 4094 (S)				
6	142	162	BEACH BOYS Close Up Capitol ST B 253 (S)				
3	154	163	SOUL CHILDREN Stax STS 2018 (S)				
10	164	164	VARIOUS ARTISTS Super Hits, Vol. 4 Atlantic SD 8224 (S)				
3	165	165	LESLIE WEST Mountain Windfall 4500 (S)				NA
3	153	166	DESMOND DEKKER & THE ACES The Israelites Uni 73059 (S)				
4	167	167	ROGER MILLER Smash SR5 67123 (S)		NA	NA	NA
1	-	★	MOBY GRAPE Truly Fine Citizen Columbia CS 9912 (S)			NA	NA

Weeks on Chart	Last Week	THIS WEEK	ARTIST - Title - Label & Number	TAPE PACKAGES AVAILABLE			
				8-TRACK	4-TRACK	CASSETTE	REEL TO REEL
5	152	169	MERLE HAGGARD Close Up Capitol SWBB 259 (S)				
18	-	170	YOUNGBLOODS Elephant Mountain Philips PMS 600-281 (S)		NA	NA	NA
1	-	★	HARVEY MANDELL Cristo Redentor Philips PMS 600-281 (S)				
34	159	172	TOMMY JAMES & THE SHONDELLS Crimson & Clover Roulette SR 42023 (S)				
1	-	★	JOHNNY MATHIS Love Theme From Romeo & Juliet Columbia CS 9909 (S)				NA
5	161	174	NILSSON Harry RCA LSP 4197 (S)		NA	NA	NA
3	-	★	LITTER Emerge Command/Probe CPLP 4504 (S)				NA
2	177	176	BILL BLACK Solid & Raunchy HI 32052 (S)		NA	NA	NA
5	178	177	VARIOUS ARTISTS Motown Revue Live Motown MS 688 (S)				
3	172	178	JOHNNY DARRELL Why You Been Gone So Long United Artists UAS 6707 (S)		NA	NA	NA
1	-	★	ANITA KERR SINGERS Velvet Voices & Bold Brass Dot DLP 25951 (S)				NA
2	197	★	CHI-LITES Give It Away Brunswick BL 754152 (S)				NA
3	173	181	MOMS MABLEY The Youngest Teenager Mercury SRS 61229 (S)				NA
2	185	182	LAWRENCE WELK I Love You Ranwood RS 8053 (S)		NA	NA	NA
3	174	183	ROBERT GOULET Souvenir D'Italie Columbia CS 9874 (S)				NA
3	-	184	YUSEF LATEEF Detroit Atlantic SD 1525				
4	183	185	JIMMIE RODGERS Windmills of Your Mind A&M SP 4187 (S)				
5	180	186	DON HO Greatest Hits Reprise RS 6357 (S)				
55	187	187	RASCALS Time Peace/Greatest Hits Atlantic SD 8190 (S)				
3	171	188	KAREN BETH Joys of Life Decca DL 75148 (S)				NA
3	193	189	WALTER M. SCHIRRA, JR. Apollo 11: Flight to the Moon Bell 1100 (S)				NA
5	188	190	DICK GREGORY The Light Side: The Dark Side Poppy PYS 60-001		NA	NA	NA
2	191	191	JOHN KLEMMER Blowin' Gold Cadet Concept LPS 321 (S)				NA
2	194	192	JOHNNY MATHIS People Columbia CS 9871 (S)				NA
2	198	193	BUDDY RICH BIG BAND Buddy & Soul World Pacific BST 20158 (S)				
4	182	194	HUGO MONTENEGRO Moog Power RCA LSP 4170 (S)				NA
2	195	195	BEAST Cotillion SD 9012 (S)		NA	NA	NA
2	199	196	DONOVAN Barabajagal Epic BN 26481 (S)				NA
2	197	197	TONS OF SOB Free A&M SP 4198 (S)				
41	189	198	DOORS Waiting for the Sun Elektra EKS 74024 (S)				
6	190	199	YOUNG-HOLT UNLIMITED Just a Melody Brunswick BL 54150 (S)		NA	NA	NA
2	200	200	SWEETWATER Reprise RS 6313 (S)				NA

TOP LP's A-Z (LISTED BY ARTIST)

Herb Alpert & the Tijuana Brass 64	Canned Heat 62	Doors 9, 198	Iron Butterfly 6, 113	Steve Miller Band 73	Smokey Robinson & the Miracles 25	Barbra Streisand 32
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Burt Bacharach 89	Vikki Carr 96	Bob Dylan 14	Tommy James & the Shondells 172	Moby Grape 160	Gabor Szabo 143	Gabor Szabo 143
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Beast 195	Cat Mother & the All Night Newsboys 101	Fifth Dimension 24	Anita Kerr Singers 179	Moody Blues 59	Temptations 27, 57	Temptations 27, 57
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Bee Gees 17	Choy Clark 78	Friends of Distinction 85	John Klemmer 191	Santana 52	Tons of Sob 197	Tons of Sob 197
Tony Bennett 137	Joe Cocker 79	Marvin Gaye 98	Yusef Lateef 184	Oliver 26	Traffic 117	Traffic 117
Karen Beth 188	Jody Collins 86	Robert Goulet 183	Led Zeppelin 19	Original Cast 4	Various Artists 177	Various Artists 177
Big Brother & the Holding Company 132	Bill Cosby 83, 91	Charles Randolph Greane Sound 49	Lettermen 36, 90	Halr 4	Super Hits, Vol. 4 164	Super Hits, Vol. 4 164
Bill Black 176	Cowells 103	Dick Gregory 190	Ramsey Lewis Trio 151	Joe Simon 118	Ventures 99	Ventures 99
Blind Faith 1	Creedence Clearwater Revival 5, 12	Arlo Guthrie 111	Litter 175	Frank Sinatra 46	Jr. Walker & the All Stars 71	Jr. Walker & the All Stars 71
Blood, Sweat & Tears 3, 154	Crosby, Stills and Nash 11	Merle Haggard 104, 169	Love 116	Sly & the Family Stone 66	Dionne Warwick 39, 127	Dionne Warwick 39, 127
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Brooklyn Bridge 125	Johnny Darrell 178	Aretha Franklin 23, 140	Herbie Mann 22	Easy Rider 129	Tony Joe White 165	Tony Joe White 165
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Jerry Butler 112	Desmond Dekker & the Aces 166	Marvin Gaye 98	John Mayall 93, 133	Funny Girl 53	Andy Williams 97	Andy Williams 97
Byrds 114	Neil Diamond 94	Robert Goulet 183	Sergio Mendes & Brasil '66 42	Midnight Cowboy 31	Roger Williams 157	Roger Williams 157
Charlie Byrd Quartet 135	Donovan 34, 196	Charles Randolph Greane Sound 49	Mercy 147	Oliver 8	Nancy Wilson 141	Nancy Wilson 141
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		Desmond Dekker & the Aces 166				
		Neil Diamond 94				

"Can You Dance To It?"



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

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Radio-TV programming

Good Mod Country Station in 5 Marts Counted Among Missing

By CLAUDE HALL

DALLAS — At least five of the nation's major markets are suffering from lack of a good modern country music station, believes programming consultant Jack Gardiner. He listed New York, Philadelphia, Pittsburgh, Cleveland, and New Orleans.

"It's ridiculous for two rockers to be knocking heads against each other in Philadelphia when one of the most powerful formats to come along in recent years is available," he said.

While New York, New Orleans, and other markets do have country music stations already, he felt the ratings could be much higher in these markets "with the right country music presentation."

Gardiner is partner with Bill Hudson in Gardiner/Hudson Management. Together, their services range from consulta-

tion in programming to promotion, sales and management. Gardiner, former program director of KBOX here, took that country music station to the top of the market before leaving recently to enter consulting. Before KBOX, he programmed WPLO in Atlanta and, during the period he was there, the country music station knocked off the local rock station through most of the day.

"And what works in Dallas will work elsewhere," Gardiner said.

The firm of Gardiner/Hudson Management is involved in many aspects of broadcasting. In the near future, Gardiner will launch an FM automated country music programming service. The service will be available in three different forms. It will be available as a complete service on tape with or

without announcers. Or it will be available on a program-consulting basis with a very detailed daily rundown of cuts from albums so the station may put the music on cartridges for carousels use itself.

Gardiner expects to have this programming service on a pilot station, now being built, within the next three or four months. The beauty of using announcers on the service, he said, is that stations will be able to acquire almost any of the major names in the country music field that they desire.

Another facet of the Gardiner/Hudson Management operations is a country jingles package, which should be ready for marketing soon. Some of this package is being created in Dallas, the rest in Nashville, to capitalize on the "Nashville Sound."

The full opportunities in country music programming have not "yet been scratched," Gardiner said. "No market is too cosmopolitan for a good country music station for the good reason that the music format is no longer country or rural. The certain intrinsic earthiness that made country music popular is still there, but the music has broader appeal through lush arrangements and modern beat." He pointed to current records by Bobby Goldsboro, Elvis Presley, Lynda Mandrell on Columbia, Judy Collins, and Joe South's "Don't It Make You Want to Go Home." The South record is acceptable as country product, he said, because it's a great song in a country style.

Bluegrass, he argued, does not have a general commercial appeal. "It's hard to generalize on

(Continued on page 33)

Old-Time Middle Roader KGW Switches to Top 40

PORTLAND, Me. — KGW, after 10 years in a middle-of-the-road format, has switched to Top 40 records under new program director Hal Winston. The station was the market's top rocker back in 1958, and in 1959 was still tied with another station for rock honors. Both it and its competitor eventually changed formats.

Winston and general manager Jim Kime have changed the station to program a "modified Drake approach." Jim Fenwick, who'd previously done a talk show on the station, has become the new sales manager.

Claiming that the market's other rock station is "slow on new records," Winston will start off with a relatively tight playlist for KGW, keyed on exposing new records. A library of 2,500 oldies has also been assembled by the station. Personalities on KGW include Don Wright, Frank Hathaway, Phil Harper from KDEF in Albuquerque, Dan Foley, and Bob King, who'd been program director of KPAM, local daytime Top 40 station. New jingles for KGW have been cut at PAMS in Dallas with the aid of Jim West of PAMS.

Stations in Specials Spree

NEW YORK—Radio stations coast-to-coast are keying in on "specials" to create listener excitement and higher audience ratings. These specials, which take many forms—some are even live broadcasts of rock groups performing—are resulting in bonus exposure to not only certain records, but record artists.

In some cases, specials are being thrown against other specials, as if weapons in a war. In Toronto, for example, when Top 40-formatted CKFH broadcast "The History of Rock 'n' Roll" over Labor Day weekend, competitor CHUM produced a

28-hour package on much the same topic and ran segments each evening during the week. "The History of Rock 'n' Roll," a Bill Drake creation, was produced by Ron Jacobs when he was program director of KHJ in Los Angeles. It was aired on all of the Drake-consulted stations (sometimes twice) and is now being sold in non-competitive markets. WIBG in Philadelphia aired it, for example. And, to dim its luster, WFIL countered with a special hinged on signs of the zodiac. Both WLS in Chicago and KQV in Pittsburgh were using segments

of the Drake package each weekend.

WJRZ, a country music station in New York, played a weekend of Johnny Cash as a special, throwing in introductions and comments from Cash between his records. On Labor Day, the station was all oldies from the country music field.

Possibly some of the most exciting and creative specials anywhere in rock are being broadcast by WMEX in Boston. Under the guidance of Dick Summer, WMEX is putting together a radio special practically every Saturday and Sunday. Each is built around a theme. A couple of weeks ago, in conjunction with the Woodstock Music Festival, WMEX ran a weekend special devoted to short interviews with the artists appearing at the festival combined with cuts from their albums. The station has, in the past, run weekend specials featuring nothing but Elvis Presley records or records by Bill Cosby. About twice a month, the station does remote live broadcasts from performances of groups in local nightclubs such as the Unicorn.

"Whether all of this will be translated into ratings, I don't know yet, but this type of programming is making talk. I'm going into stores in town and hearing our station being played

(Continued on page 32)

Selling Sounds

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

WEEK OF 10-14 SEPT.

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

- Explorers (Boyscouts of America), the producer was Larry Katz, agency was Rumrill-Hoyt, arranger was J. J. Johnson, it was a radio spot, recorded at MBA Studios, the singers were The Sliver Brothers.

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

- Lee Oil Filters, it was a radio spot, the singers were Artie Field Singers, it was written and produced by Artie Fields Productions.
- Farmer Jacks for North Gate Advertising, produced by Mike Reese, it was a radio spot, singer was Vic Ames & the Artie Field Singers.
- Mr. Donut for Arnold Advertising, the producer was Lee LeBlanc, it was a radio spot, with the Artie Field Singers, it was arranged by Artie Field Productions.

GRANT & MURTAUGH, New York—581-4000
(Pat Geisinger, administrative assistant, reporting)

- Sylvania for Doyle, Dane, Bernbach, the producer was Patrick Boyriven, it was recorded at Media Sound & Grant & Murtaugh Studios, it was a TV spot.
- Eastern Airlines Personal Film, the agency was Young-Rubican, the film was produced by Dick Miller Assoc., the producer was Tim Newman, it was a TV spot at Media Sound.
- Hertz there were three commercials, the agency was Carl Ally, the producers were Rich Levine, Dave Attshiller & Janine Marjolet, they were TV spots recorded at Fine Recording.
- Pristeen for Doyle, Dane & Bernbach, the producer was Phillip Worcester, it was TV spot recorded at Media Sound.

SHERMAN-KHAN ASSOCS., New York—765-1954
(Gary Sherman & Stan Khan reporting)

- Buick Radio Dealer Campaign for McCann & Erickson.
- Ajax for Norman-Creig-Mummel.
- R. J. Reynolds Tobacco for Little Melton.
- Lucky O's for Dancer, Fitzgerald and Sample.

LOU GARISTO PRODUCTION, New York—246-7192
(Frank Garisto reporting)

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

GAVIN & WOLOSHIN, New York—PL 1-6020
(Sid Woloshin reporting)

- Red Cross agency was J. Walter Thompson, the producer was Wynne Walsh, it was a TV and radio spot.
- Steinway Piano there are eight radio spots, the agency was Lord Geller Federico & Partners, the agency writer was Arthur Einstein.

KALF Swings to Soul and Hard Rock

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

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

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

The new format does not ban "commercially accepted modern sounds within boundaries," Vann said, "but the picks will be more selective and the playlist shorter. New jingles are hitting the air. And there will be more personality by-play," he said.

WIXY'S MOVE INTO POETRY

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

All of it is 15-to-30 seconds long and produced with music undercurrent. Sherard feels that if rock groups in song create "not so subliminal messages to think about your fellow man . . . it behooves broadcasters to tell the same message via radio."

WUBE Teams With Stores To Plug Country Singles

CINCINNATI—WUBE, 24-hour-country music station here, has teamed with local department stores and discount houses to aid country music singles. Some 50 outlets are now racking the top country music singles as the result of a promotional tie-in between WUBE and Royal Distributing Co. Royal manager Paul Smith said last week that this has resulted in country singles sales going up some 25 percent and they are still increasing.

The rack displays are being

stocked according to WUBE's printed playlist. The playlist is being provided in large numbers to the outlets and is also the basis for stocking some 100-plus jukebox operators who work through Royal. In return, WUBE program director Bruce Nelson and music director Bob Tiffin work closely with Royal's Smith in keeping close tabs on country singles sales.

WUBE is a sister station to KJR in Seattle, a Top 40 station that also works closely with record distributors to compile its playlist.

RADIO-TV MART

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

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

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We have immediate openings in the Rocky Mtn. West for

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GEORGE MOFFETT
P.O. Box 2276
Zanesville, Ohio

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

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

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

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

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

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

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

First Phone Personalities—an immediate opening exists with Susquehanna Broadcasting Company's WSBA in Central Pennsylvania. If you have what it takes to make it big with a growing 6 station group, send tape and resume to Barry Gaston, Program Director, WSBA Radio, P.O. Box 910, York, Pa. 17405.

Need jock on the way up, no amateurs need apply. If you sound good and want to be better, call me. John Long, KLWW, Cedar Rapids, Iowa (319) 363-8265.

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

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

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

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

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

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

Adult, mature-sounding personality wanted for Hot 100 format station in the southern part of scenic Vermont. One year's exp. minimum to work for this 5,000-watt (as of Sept. 15) 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, D, commercials) to: Program Director Ron Bastone, WCPR, Box 800, Springfield, Vt. 05156.

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

Northern Minnesota's 5,000-watt contemporary leader is now accepting applications for jocks. First phone a must. Air check and resume to: Tom Wynn, WEBC Radio, Duluth, Minn. 55805.

Another of our staffers has gone to a major market: Westinghouse in Chicago. This eastern suburban operation is the training ground for young announcers on the way up. Accepting applications and tapes from announcers with good voices and ability. Write: Box #0170, Billboard, 165 W. 46th St., New York, N. Y. 10036.

Southern Multi-chain has opportunity for advancement to the right modern country DJ.—start immediately as drive man doing some production. Secure your future with this progressive organization and advance according to your work and capabilities. Send air-check, resume, photo, salary desired, to Program Director, 127 First Street, Macon, Ga.

Need 2 country & western jocks, one news director for Bristol, Tenn., also one top 40 jock for Asheville, N. C. All must be experienced. Call George McGovern, National Program Director (704) 253-5381.

10,000 watt station looking for "drake" type DJ who would like to be heard in Tulsa, Wichita, Oklahoma City and all over the Southwest. Tape and resume to Bill Miller, Operations Manager, KGGF—Coffeyville, Kan. 67337.

Professional Perfectionists! Bright, happy personality to join "Lucky Lads" at WJKE, Waupun, Wis. Take pride in air work and production? Capable of advancing with a young, dynamic broadcast chain? Call Jack Davison, P.D., after 4 p.m. at (414) 324-4441 or (414) 921-1170.

Competitive California market needs experienced "Boss Jock." No. 1 in 3 rocker area and plan to stay there. Mature man who can do a good job on production. Great company and \$56C is waiting for the right man. Send tape & resume to Billboard, Box 0174, 165 W. 46th St., N. Y. 10036.

Personality wanted. Good voice, knowledge of music of prime importance. Experienced, with production ability for up tempo easy listening format. Send bio., recent photo and tape. Program Manager, WSM AM/PM, Nashville, Tenn.

Need young, clean cut, dedicated drake personality who can take orders from hip people in Hawaii. Send tape, pic, resume and air check w/kye. \$100 to start. Kerby Scott, WYRE, Annapolis, Md.

We need a young guy, preferably unmarried, for an all-night show. We're looking for someone who can be a hip innovator with eyes for better things! If the shoe fits send tape & resume to Jeff Kaye, WKBW Radio, 1430 Mal St., Buffalo, N.Y. 14209. Hurry!

Creative personality for contemporary M.O.R. format who knows what's happening with today's music and people and can communicate. First phone preferred but air work and production is my primary concern. Send tape, resume and photo to Bob Craig, WICH in Norwich, Connecticut.

POSITIONS WANTED

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

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

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

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

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

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

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

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

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

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

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

20-year-old, clean-cut Negro disk jockey with excellent sound. Draft exempt, ready to cook at pop or r&b station. Four and a half years' exp. at WJMO in Cleveland and WKLR in Toledo. I will relocate to any market if the money is right. For tape, resume, etc., call Charlie Chandler, 216-921-8714, or write 3706 Avalon Rd., Cleveland, Ohio 44120.

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

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

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

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

Professional. I'm looking for a good Top 40 station in the top 25 markets. Excellent experience in the top 50 market areas and I've been with my current station for 3 years. Young. Married. (413) 739-6889 (10 a.m. to 3 p.m.) or write: Box #0173, Billboard, 165 W. 46th St., New York, N. Y. 10036.

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, 195 College St., Burlington, Vt. 05401.

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

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

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

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

Hi. Do you happen to be interested in hiring a Negro DJ with experience, or are you afraid to give me a try? No, well I am young, 24, family man, 3rd endorsed. Working hard to get the first. Have tight board, good delivery, news professional, and wants to move back to the South anywhere. Would like C&W or MOR, maybe R&B. Claude Hall can verify that I'm the krooviest black jock he's heard in many a moons. Must have job soon as possible, kids love school. Jim Steward, 717 McDonough St., Brooklyn, N. Y. 11233. Call (212) 452-6397.

Young, assiduous with smooth, bright delivery. Agency caliber production. Medium, major market background. Top references. (215) 455-4625 now. Write Billboard, Box 0176, 165 W. 46th St., N.Y. 10036.

Top 40 program director for 100,000 to 250,000 market. Is your station currently less than number one? I will welcome that challenge. Now assistant PD, major market and ready to move up. Write Billboard, Box 0175, 165 W. 46th St., N.Y. 10036.

If you're a small or medium market top 40 or MOR operation in need of a personality—look no further! 2 yrs. exp.—Armed Forces Radio, 3rd phone, 23, good knowledge of contemporary music. Call Mickey J. (212) 525-7168.

Young, endorsed 3rd ticket jock, looking for a break into a N. Calif. top 40 station. Weekends or all-night spt. 2 years' exp. in F.M., production exp., tight board. No military obligations. Johnny LaBaum, 1180 Shulman Ave., Santa Clara, Calif., or call (408) 258-6869.

Seeking opportunity to program A.M. full-timer in top 50 market. Regardless of station's present status, I can build you into a leader with the proven successful wall-to-wall concept of good music programming. 15M minimum to start. Phone (618) 451-7511.

Experienced country personality wants to relocate if the price is right. Currently my show is rated number one for Southeast Kentucky. If you need a country music personality, I am the man you are looking for. I am 30 years old, married with one child. 3rd endorsed. Contact Jennings Blakley, 464 Reams St., London, Ky. Telephone (606) 864-6152. After 7 p.m. call Corbin, Ky. (606) 528-1330.

Hip young major market rock jock looking for top 40 or underground position. 2 years' experience programming & performing in Boston. Available immediately. Draft deferred. Write Billboard, Box #0177, 165 W. 46th St., N.Y. 10036.

Vox Jox

By CLAUDE HALL
Radio-TV Editor

Chad Chester is now program director of country-formatted WCNW and WCNW-FM, Fairfield, Ohio, a station sitting out between Cincinnati and Dayton. He'd been with WAVI in Dayton, the past four months as music director and got out right before WAVI switched formats to easy listening. . . . Jimmy Stewart, last with WYNN in Florence, S.C., and before that with WNOO in Chattanooga, is now an executive with the telex department of RCA Communications, New York. . . . Tom Michaels has been promoted to music director of WBRE, Wilkes-Barre, Pa., and will now do the 1-p.m. show. Other staff members include Bill Bachman, Bobby Day and Paul Andrews.

I don't usually print letters like this, but "Pistol Packin' Mama" is the first record I really even became aware. Time was around 1940-42, and the place was Sonora, Tex. So, to get a letter like this impressed me all to hell: "I read your column each week. I notice where so many of the DJ's and radio stations need records. Would it be at all possible for you to mention that anyone who would need a copy of the new Pickwick/Hilltop Records album titled "Al Dexter—the Original Pistol Packin' Mama." Write on letterhead to Al Dexter, P.O. Box 71, Denton, Tex. 76201, and I will mail them a copy."

Joey Sherwood has left WKWK in Wheeling, W. Va., to join WMID in Atlantic City, and manager Bob Badger says: "Very versatile and talented fellow at 21. I'm sure it will be just a matter of time before one of our major market neighbors picks him up. Got a feeling you made a mistake in your prediction about WABC in New York, about that all-night show. Heard that several heavies turned it down." You're right, Bob. But it was the wives of the heavies who actually turned down the position. . . . Reading High School in Reading, Ohio, now has its own FM station, WRCJ-FM. Program director Bob Gordon Jr. pleads for records.

The March 1969 Pulse of Abilene, Tex., sent to me by Kirk Woodward, shows KRBC clearly No. 1 with a 47 in the 6-10 a.m. period, a 32 between 10 a.m.-3 p.m., and 33 between 3-7 p.m. KCAD would come in second, followed by KWKC. . . . Les Howard Jacoby is working for

(Continued on page 33)

Programming Aids

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

HOT 100

Wilmington, Del. (WAMS), Jay Brooks, Music Director, Personality

BP: In Side Out & Out Side In, Derek. **BLFP:** "Na-Na-Hey-He," Steam. **BH:** "Hot Fun in the Summertime," Sly & the Family Stone. **BLFH:** "Baby I'm for Real," The Originals.

Babylon L. I., N. Y. (WBAB), Mike Jeffries, Music Director, Personality

BP: "And That Reminds Me," 4 Seasons, Crewe. **BLFP:** "Kool & The Band," Cool & the Gang, De-Lite. **BH:** "Easy to Be Hard," 3 Dog Night, Dunhill. **BLFH:** "Suspicious Minds," Elvis Presley, RCA.

De Kolb, Ill. (WLBK), Jerry Holosz, Music Director, Personality

BP: "Sugar, Sugar," Archies, Calendar, RCA. **BLFP:** "Don't It Make You Want to Go Home," Joe South, Capitol. **BH:** "Little Woman," Bobby Sherman, Metro Media. **BLFH:** "Jean," Oliver, Crewe.

Denver, Colo. (KTLK), Jeff Starr, Music Director

BP: "Here I Go Again," Smokey Robinson & Miracles, Tamla. **BLFP:** "I Want You to Know," New Colony Six, Mercury. **BH:** "Maybe," Janis Joplin, Mainstream. **BLFH:** "Baby," The Joneses, MGM.

Hazlehurst, Ga. (WVOH), Bruce Comer, Music Director, Personality

BP: "I Want You to Know," New Colony Six, Mercury. **BLFP:** "Running Blue," Doors, Elektra. **BH:** "What Kind of Fool," Bill Deal and the Rondells, Heritage. **BLFH:** "Get Together," Youngbloods, RCA.

Houma, La. (KJIN), Ken Kramer, Music Director

BP: "Jean," Oliver, Crewe. **BLFP:** "Make Believe," Wind, Life. **BH:** "Get Together, Youngbloods," RCA. **BLFH:** "Goodbye Columbus," Association, Warner-Bros.

Middletown, N. Y. (WALL), Lorry Berger, Program Director

BP: "Wedding Belle Blues," 5th Dimension, Soul City. **BLFP:** "Delta Lady," Joe Cocker, A.M. **BH:** "Suspicious Mind," Elvis Presley, RCA. **BLFH:** "I'm a Better Man," E. Humpredinck, Parrot.

Palestine, Tex. (KNET), Jerry Eastmon, Music Director

BP: "Suspicious Mind," Elvis Presley. **BLFP:** "Baby I Love You," Andy Kim. **BH:** "Sweet Caroline," Neil Diamond. **BLFH:** "Goodbye, So Long Honolulu," Robin Hood Brians.

Pittsfield, Mass. (WBEC), Poul Delaney, Music Director, Personality

BP: "The Weight," Supremes/Temptations, Motown. **BLFP:** "Wedding Bell Blues," Lesley Gore, Mercury. **BH:** "Sugar, Sugar," Archies, Calendar. **BLFH:** "I'm Gonna Make You Mine," Lou Christie, Buddah.

Portland, Ore. (KPOT), Jim Rodgers, Music Director, Personality

BP: "Father Paul," Jim Rodgers. **BLFP:** "Down Yonder," Boots Randolph. **BH:** "Little Woman," Bobby Sherman. **BLFH:** "Mah-Na-Mah-Na," Sweden Heaven & Hell S.T.

San Angelo, Tex. (KWFR), Dave Staten, Program Director

BP: "And That Reminds Me," Four Seasons, Crewe. **BLFP:** "Still Believe in Tomorrow," Decca. **BH:** "Green River," Fantasy. **BLFH:** "Something in the Air," Thunderclap Newman, Track.

San Antonio, Tex. (KTXA), Kohn Hamon, Program Director

BP: "Carry Me Back," Rascals, Atlantic. **BLFP:** "What's the Use of Breaking Up," Jerry Butler, Mercury. **BH:** "Sugar, Sugar," Archies, Calendar. **BLFH:** "Poke Sallad Annie," Tony Joe White, Monument.

Santa Paula, Calif. (KQIQ), Mike Mitchell, Music Director

BP: "September Song," Roy Clark. **BLFP:** "Then the Baby Came," Henson Cargill. **BH:** "Boy Named Sue," John Cash. **BLFH:** "Life's Little Ups & Downs," Charlie Rich.

Sayre, Pa. (WATS), Lee Potter, Music Director

BP: "Suspicious Mind," Elvis Presley, RCA. **BLFP:** "Drummer Man," Nancy Sinatra, Reprise. **BH:** "Green River," Creedence Clearwater Revival, Fantasy. **BLFH:** "Carry Me Back," Rascals, Atlantic.

Springfield, Mass. (WCRX-FM), Lou Jones, Music Director, Personality

BP: "I Need Your Lovin'," Mary Holmes Philly Groove. **BLFP:** "Open Up Your Heart," Newcomers, Stax. **BH:** "How Can I Get Next to You," Temptations, Gordy. **BLFH:** "I Made Up My Mind," Cheers, Okeh.

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

BP: "Suspicious Mind," Elvis Presley, RCA. **BLFP:** "Good Clean Fun/Flip," Monkees, RCA. **BH:** "Oh, What a Nite," Dells, Cadet. **BLFH:** "Lining in the U.S.A.," Wilmer & Dukes, Aphrodite.

Waterbury, Conn. (WWCO), Tom Coffey, Program Director

BP: "Suspicious Mind," Elvis Presley, RCA. **BLFP:** "Lilly Guitars," Mothers of Invention, Reprise. **BH:** "Sugar, Sugar," Archies, Calendar. **BLFH:** "Lodi," Al Wilson, Imperial.

Wichita, Kan. (KEYN AM & Stereo FM), Greg Dean, Program Director

BP: "Lodi," Al Wilson, Soul Voice. **BLFP:** "She's Got Love," Thomas & Richard Frost, Imperial. **BH:** "Carry Me Back," Rascals, Atlantic. **BLFH:** "Well, All Right," Blind Faith, Atco.

COUNTRY

Ashland, Ky., & Huntington, W. Va. (WTCR), Mike Todd, Program Director, Personality

BP: "I'll Still Be Missing You," Warner Mack. **BLFP:** "Down at Kelly's," Willie Samples. **BH:** "Haunted House," Compton Bros. **BLFH:** "George," Dave Dudley.

Burbank, Calif. (KBBQ), Corky Moyberry, Personality

BP: "Haunted House," Compton Bros., Dot. **BLFP:** "Haunted House," Compton Bros. **BH:** "Boy Named Sue," John Cash. **BLFH:** "Twenty Fools Ago," Charlie Phillips, K-Ark.

Chester, Pa. (WEEZ), Bob White, Music Director, Personality

BP: "I'd Rather Be Gone," Hank Williams Jr., MGM. **BLFP:** "I'm Gonna Make You Love Me," J. Reynolds & R. Anthony, Stop. **BH:** "If the Creek Don't Rise," Liz Anderson, RCA. **BLFH:** "Reconsider Me," Ray Pillow, Plantation.

Cincinnati, Ohio (WUBE), Bob Tiffin, Music Director

BP: "Three Tears," Ray Sanders, IR. **BLFP:** "Good Clean Fun," Monkees, Col-Gems. **BH:** "I'm Down to My Last I Love You," David Houston, Epic. **BLFH:** "Everybody's Talkin'," Nilsson, RCA.

Gallatin, Tenn. (WHIN), Benny Williams, Program Director, Personality

BP: "There Wouldn't Be a Lonely Heart in Town," Del Reeves, United Artists. **BLFP:** "Day of the Gun," Gordon Terry, Chart. **BH:** "Rockin' a Memory," Tommy Overstreet, Dot. **BLFH:** "Milwaukee Here I Come," Jimmy Martin, Decca.

Galveston, Tex. (KILE), Michael O'Conner, Music Director, Personality

BP: "We'll Cry Together," Maxine Brown. **BLFP:** "Don't Waste My Time," John Mayall. **BH:** "Sugar on Sunday," Cluque. **BLFH:** "Keem-O-Sabe," Electric Indian.

Flint, Mich. (WKMF), Jim Horper, Program/Music Director, Personality

BP: "To See My Angel Cry," Conway Twitty, Decca. **BLFP:** "Kissed by the Rain, Warm by the Sun," Glenn Barber, Hickory. **BH:** "The Ways to Love a Man," Tammy Wynette, Epic. **BLFH:** "The Circle of Friends," Leona Williams, Hickory.

Kansas City, Kan. (KCKN), Ted Cromer, Program Director

BP: "She Even Woke Me Up to Say Goodbye," Jerry Lee Lewis, Smash. **BLFP:** "Memphis/Faded Love," Bob Wills & Mel Tillis, Kapp. **BH:** "The Ways to Love a Man," Tammy Wynette, Epic. **BLFH:** "Everybody's Talking," Nilsson, RCA.

Springfield, Mo. (KTTS), Ray Shermer, Music Director

BP: "Suspicious Mind," Elvis Presley. **BLFP:** "MacArthur Park," Waylon Jennings & the Kimberleys. **BH:** "La Felicidad," Ray Conniff Singers. **BLFH:** "Ode to Billy Joe," Chet Atkins & the Boston Pops.

Phoenix, Ariz. (KTUF), Bil Proctor, Music Director, Personality

BP: "Since I Met You Baby," Sonny James, Capitol. **BLFP:** "Crying at the Mirror," Bobby Braddock, MGM. **BH:** "To Make a Man," Loretta Lynn, Decca. **BLFH:** "Life's Little Ups & Downs," Charlie Rich, Epic.

Phoenix, Ariz. (KRDS), Bob Pond, Program/Music Director, Personality

BP: "Haunted House," Compton Brothers, Dot. **BLFP:** "Don't It Make You Want to Go Home," Joe South, Capitol. **BH:** "I'm Down to My Last I Love You," David Houston, Epic. **BLFH:** "I'm on the Road to Memphis," Catch, Dot.

Stations in Specials Spree

Continued from page 30

where it wasn't before. It's amazing what you can do in programming if you let your imagination run free. And even more, it's fun radio."

KSAN-FM in San Francisco, wins all honors for the zaniest special—a show based on an original composition by Robert Moran featuring San Francisco Symphony harpsichordist Marguerite Fabrizio on top of Twin Peaks. The object was to create a citywide light spectacle. The autos for which the piece was scored were arranged on the roads of the north peak along with aerial searchlights. KSAN-FM, managed by Willis Duff, recently presented a four-hour anthology of the San Francisco music scene hosted by the creator of the program—Ralph J. Gleason. He integrated records with commentary.

KDAY in Santa Monica, Calif., is planning an hour documentary devoted to Super K record producers Jerry Kasenetz and Jeffery Katz, reports station program director Bob Wilson. Kasenetz and Katz are pro-

ducers of records by the 1910 Fruitgum Co., the Ohio Express and other groups.

Middle-of-the-road music stations are also involved in specials. WKYC in Cleveland, over Labor Day played a golden oldie weekend of records ranging from Sinatra to the Beatles.

Group W has been featuring some specials on their FM stations. Next one, which will be aired on WBZ-FM in Boston and KDKA-FM in Pittsburgh, will be a five-hour special blending poetry and music on four major variations of a famous medieval legend—"The Damnation and Salvation of Dr. Faust." The show is narrated and co-authored by Rod MacLeish. Like the other two specials—"Mozart: Portrait of a Genius" and "The Celebrated Mr. Haydn: Servant to an Age"—the special will be offered free to all FM stations in U.S. and Canada, states Tony Graham, Group W. National radio program manager.

WMMR/FM, Metromedia station in Philadelphia, recently devoted 30 hours to Frank Sinatra's records. Dick Graham

and Jack Rattigan hosted the show.

KBBQ, country station in Burbank, Calif., recently devoted an hour to "Themes Like Old Times, Volume 2" album produced by Snuff Garrett on Viva Records. Bill Ward was host.

WABX-FM in Detroit, recently devoted a week to various types of speciality programming. Dan Carlisle's show, for example, featured a listener picking tunes and commenting. A "History of Michigan Rock 'n' Roll" was broadcast in a three-hour program the next day featuring early records of Michigan rock groups. DeeJays important to the rock scene in the mid-50's were interviewed. The station also aired that week a two hour rebroadcast of Peter, Paul & Mary doing a deejay show and playing live music between recorded selections.

WNEW-FM in New York, has also featured specials from time to time and the "Love" syndicated package produced by ABC recently devoted a week-end to records of the Beatles and the Rolling Stones.

Traverse City, Mich. (WATT), Robert F. Bartels Sr., Program/Music Director

BP: "George of the North Woods," Dave Dudley. **BLFP:** "A Girl Named Harry," Joni Credit. **BH:** "Since I Met Your Baby," Sonny James. **BLFH:** "Diah-A-Dum-Dum," Des O'Conner.

Waterbury, Conn. (WWCO-FM), Rick Sheo, Music Director

BP: "Funny, Familiar, Forgotten Feelings," Van Trevor, Royal Amer. **BLFP:** "If I Live Long Enough," The Carter Family, Col. **BH:** "Invitation to Your Party," Jerry Lee Lewis, Sun. **BLFH:** "Growin' Up," Tex Ritter, Capitol.

PROGRESSIVE ROCK

Eou Gallie, Fla. (WTAI), Lee Arnold, Music Director, Personality

BP: "Delta Lady," Joe Cocker, A&M. **BLFP:** "Dreams of Milk & Honey," Mountain, Windfall. **BH:** "You, I, The Rubgys, Amazon. **BLFH:** "You Never Know Who Your Friends Are," Al Kooper, Columbia.

SOUL

Memphis, Tenn. (WDIA), Bill Thomas, Program Director

BP: "I Can't Get Next to You," Temptations. **BLFP:** "Jealous Kinda Fellow," Garland Green. **BH:** "All God's Children Got Soul," Dorothy Morrison. **BLFH:** "All God's Children Got Soul," Dorothy Morrison.

Welch, W. Va. (WVOE), Arnell Church, Music Director

BP: "Helpless," Jackie Wilson, Brunswick. **BLFP:** "I'll Take Care of You," O.V. Wright, Back Beat. **BH:** "That's the Way Love Is," Marvin Gaye, Motown. **BLFH:** "Nobody But You," Clarence Reid, Alston.

EASY LISTENING

Burney, Calif. (KAVA), Judy Comou, Music Director

BP: "Suspicious Mind," Elvis Presley, RCA. **BLFP:** "I Want You to Know," New Colony Six, Mercury. **BH:** "Polk Salad Annie," Tony Joe White, Monument. **BLFH:** "To Make a Man," Loretta Lynn, Decca.

Fort Collins, Colo. (KCGL), Don Bishop

BP: "Daddy's Little Man," O.C. Smith, Columbia. **BLFP:** "Don't It Make You Want to Go Home," Joe South and the Believers, Capitol. **BH:** "I Want You to Know," New Colony Six, Mercury. **BLFH:** "Mah-Na-Mah-Na," The Dave Pell Singers, Liberty.

Miami, Fla. (WIOD), Yolanda Poropar, Music Director

BP: "Eternity," Vikki Carr, Liberty. **BLFP:** "Mah-Na-Mah-Na," Soundtrack. **BH:** "Jean," Oliver, Crewe. **BLFH:** "A Summer Place," Percy Faith, Chorus, Col.

Midland, Mich. (WMDN), Jim Wiljonen, Music Director

BP: "Suspicious Mind," Elvis Presley, RCA. **BLFP:** "Have Another Dream on Me," Julie Budd, MGM. **BH:** "Sugar, Sugar," Archies, Calendar. **BLFH:** "Blue Moon," Straight A's, Kapp.

San Antonio, Tex. (KMAC), Lee Fisher, Personality

BP: "I'm a Better Man," E. Humpredinck, Parrot. **BLFP:** "Love Is for the Two of Us," Rene & Rene, White Whale. **BH:** "Hurt So Bad," Letterman, Capitol. **BLFH:** "Chelsea Morning," Judy Collins, Elektra.

San Francisco, Calif. (KNBR AM & FM), Michael Button, Asst. Program Director

BP: "Eternity," Vikki Carr, Liberty. **BLFP:** "Is That All There Is," Peggy Lee, Capitol. **BH:** "Your Good Things," Lou Rawls, Capitol. **BLFH:** "MacArthur Park," Waylon Jennings/Kimberleys, RCA.

Sapulpa, Okla. (KREK), Robert F. Peacock, Program/Music Director

BP: "Hurt So Bad," Letterman. **BLFP:** "Keem-O-Sabe," Electric Indian. **BH:** "Think Summer," Ed & Marilyn, BLFH: "Is That All There Is," Peggy Lee.

South Lake Tahoe, Calif. (KTMO AM-FM), Bill Kingmon, Program Director

BP: "It's a Beautiful Day," Buckinghams, Columbia. **BLFP:** "Cobweb Threads of Autumn," In-Keeper, RCA. **BH:** "Muddy Mississippi Line," Bobby Goldsboro, UA. **BLFH:** "Everybody's Talkin'," Nilsson, RCA/UA.

Springdale, Ark. (KSPR), Dave Sturm

BP: "Suspicious Mind," Elvis Presley, RCA. **BLFP:** "Been a Long Time Coming," Beau Sybin. **BH:** "Jean," Oliver, Crewe. **BLFH:** "Slum Baby," Booker T & MG's, Stay.

Springfield, Mass. (WSPR), Budd Cloin, Program Director

BP: "Eternity," Vikki Carr. **BLFP:** "September Song," Roy Clark. **BH:** "Jean," Oliver. **BLFH:** "Keem-O-Sabe," Electric Indian.

Traverse City, Mich. (WATT), Robert Frank Bartels Sr., Program/Music Director

BP: "I'll Never Love Again," Tom Jones, Parrot. **BLFP:** "Love's Been Good to Me," Frank Sinatra. **BH:** "Jean," Oliver, Crewe. **BLFH:** "Bright Water," Dee Dee Warwick.

Tulare, Calif. (KBOS FM), Steven Behor

BP: "This Girl Is a Woman Now," Gary Puckett and the Union Gap, Columbia. **BLFP:** "I've Gotta Be Me," Tony Bennett, Columbia. **BH:** "I Will Wait for Love," Vikki Carr, Liberty. **BLFH:** "Hello Tomorrow," Percy Faith, Columbia.

COLLEGE

Brooklyn, N. Y. (WBCR), Lenny Bronstein, Music Director

BP: "Wedding Belle Blues," Fifth Dimension. **BLFP:** "Anybody You Want Me," Bread. **BH:** "Chasing Shadows," Deep Purple (LP). **BLFH:** "Goodnight Midnight," Clodagh Rogers.

University Park, Pa. (WHR), Charles Pflieger, Program Director

BP: "Carry Me Back," Rascals, Atlantic. **BLFP:** "Little Woman," Bobby Sherman, Metro. **BH:** "Sugar, Sugar," Archies, Calendar. **BLFH:** "Did You See Her Eyes," Illusion, Smash.

OTHER PICKS

HOT 100—Paul Gambaccini, Hanover, N.H., WDCR, BP: "Suspicious Mind," Elvis Presley, RCA; Chris Robin, Lincolnton, N.C., WLON BP: "White Bird, It's a Beautiful Day," Columbia; Rick Shannon, Pittston, Pa. WPTS, BP: "And That Reminds Me," 4 Seasons, Crewe; Charlie Watson, Milford, Mass., WMRC, BP: "Sugar On Sunday," White Whale; George Lester, San Antonio, Tex., WOAI, BP: "Sign On for a Goodtime," Merrilee Rush.

KTXN-FM Into New Format

VICTORIA, Texas—KTXN-FM, 40,000 watt station headed by John J. Tibiletti, has switched to a format of uninterrupted easy listening records by artists such as Al Hirt, Ray Conniff and Glen Campbell. Music is played in 12-minute segments. Tibiletti, president of KTXN-FM, is also building KWBY, a 10,000-watt daytime station. He said that KTXN-FM will soon be publishing a weekly playlist.

KTSA-FM Bows Pkg

SAN ANTONIO—KTSA-FM will introduce the Bill Drake syndicated radio package "Hit Parade '69" when it hits the air Saturday (20), reports Kahn Hamon, program director of KTSA and KTSA-FM. KTSA is a Top 40 station.

WRJN: New Play

RACINE, Wis. — WRJN is switching to a format hinged on both easy listening and Top 40 records, reports new music director Bob James. He adds that the station will be willing to give airplay to any easy listening or Top 40 record brought to his attention.

Vox Jox

• Continued from page 31

Top 40-formated WFNL in Augusta, Ga. The lineup there includes music director Bruce Stevens, program director John Wilson, Howard and Barry Young. Ron Allen is the new music director of WRMA in Montgomery, Ala., and Steve Soul is the new program director. By popular demand, we bring back this issue a mention of Ted Atkins. His fans from coast to coast and around the world have been worried about him the past few weeks because of his absence from Vox Jox. Just want to let you know that he's alive and well. I keep pretty close tabs on Ted because his third engineer from the left is one of my spies.

Paul Michels, program director of WFLB in Fayetteville, N.C., writes that he's irritated by radio stations who send "out lists of their new deejay lineups stating all the "Big" stations they've gotten personalities from. The specific station I'm referring to in Vox Jox was WTOB in Winston-Salem. Mike Mitchell who, according to your rundown came from KOMA in Oklahoma City, did not come from KOMA at all, but WFLB. His real name is John Maxfield and he was drive man here until he moved to that same slot at WTOB. He's their heavy! Their afternoon drive man. I guess it just wouldn't do to have someone taking over drive at the big WTOB who came from a little coffeepot like WFLB, would it?"

Ben Barber has been promoted to program director of WHYL in Carlsle, Pa. The AM station is 90 percent oldies, which he needs. WHYL-FM is a solid rocker. Rest of staff includes Mike Kurtis, Karl Keen, and Mike Conrad. Johnny King and Len Lykens do the weekend stints. Mike Payne, who'd been at WJLB in Detroit, has headed south for KCOH in Houston. He'll be program director of the soul station. Note to Travis Gardner, operations manager of KCOH: "By all means keep me on your mailing list for your newsletter." In the current newsletter, Travis pleads for soul records, singles and albums.

Skip Staples, formerly program director at KPXY in Greenville, N.C., has become program director of WEWO and WSTS-FM in Laurinburg, N.C. He'll also do the afternoon drive show. Okay, two beers it is, Skip, payable at the third annual Billboard Radio Programming Forum in New York next June. Tony Lawrence has joined the staff of WFAA in Dallas, replacing Mike Marshall who left for KPRC in Houston. Lawrence had been program director of KKDA in the Dallas suburbs. Lineup at WFAA now includes Ralph Robison, program director Charlie Van, Lee Douglas, Bobby Brock, and Lawrence. Former all-night man Rex Russell is now concentrating on production and doing the weekend shifts.

Dick Huckaba at WKDA in Nashville, points out that the rock station may not be No. 1 rocker, but it's still No. 2 over-all in the market, which is not bad. The lineup at WKDA now includes Mack Allen, Don Sullivan, music director Bob Cole, program director Al Adams, Jay Thomas from WKGK in Knoxville, and Bob Mitchell. Jim Patton reports in from KMP, the progressive rock outlet in San Francisco. He'd been doing free-lance TV work around the city and before that had worked at KVEG in Las Vegas. I don't know if I mentioned Jim Wight being promoted to program director of WTOP in Toledo. Joining the country station is Dave Davenport, who'd been program director of KSPR in Springdale, and Woody Lester, who worked on WEEL in Washington.

KPAR, new Top 40 station in Albuquerque, N.M., needs records. Send to program director Johnny Fairchild. Alan King departs WPOP in Hartford, to join WOR-FM in New York, and WPOP program director Dan Clayton continues to operate a DJ school of sorts. If he ever finds out who helped Steve O'Brien get his Toronto job, I'm in trouble. Jack Jeffries is becoming program director of WGLD-FM in Chicago; he'd been AM production director of WOL in Washington and known as Essex on WMOD-FM on Sunday nights. Here's another bit of interesting information about Washington: The April ARB had 16.4 points on FM in the evening. And 11.9 of those belonged to WPGC-FM.

Jim Shannon reports in from KMAC in San Antonio. Says he could use any "new sound" country records sent to him. Jim does the 6-midnight show and is trying to hip teens to country music. Sammy Lee is out of the Army and has joined KAFF in Flagstaff, Ariz. He'll be program director of the country station. He's been chief announcer for the American Forces Korean Network. KROS, Clinton, Iowa 52732, is going rock at night and needs Top 40 records. Send to Ron Van Buer.

Barry Blackman, a graduate of Oklahoma State University, has joined WOAI in San Antonio. Ever hear of stations trading deejays for a few days? Buzz Lawrence and Barney Barnhill of KHOW in Denver, swapped off a few shifts with Tom Nolan and Bob Byron of KPRC in Houston. And during the shift of stations, the famous duo of Buzz and

Barney got to meet the astronauts and all that jazz. I'll bet Barney really gave those astronauts a lift—if you caught her speech at last June's Radio Programming Forum, you'll know what I mean.

While covering the Buddah Records convention up at Monticello, N.Y., the other day, I had the opportunity to sit down and shoot the bull with Jerry Boulding of WWRL in New York and George Burns, national program director of Pacific and Southern Broadcasting (WSAI in Cincinnati and WQXI in Atlanta). Boulding has just been named national program director of all Sonderling stations. Boulding and Burns hit off pretty well and I got a kick out of sitting there listening to these two men discussing programming. I consider both to be tops. Boulding, with WWRL in New York, took that soul format to fifth position over-all with 18-35 year olds in the general market. Not bad.

John N. Catlett, former program director of KGW in Portland, Me., has become an executive with Time-Life Broadcast Inc., New York. Charles Holz is now doing a rock show 6:30-midnight on WMRC in Milford, Mass., using the name of Charlie Watson; he'd been at WTSV, Claremont, N.H. Roger Turner, formerly of KMNS in Sioux City, is now general manager and Scott Carpenter has been named the program director of WEBC in Duluth, Minn. Bill Moss, station manager of WTOY, 26 East Church Ave., Roanoke, Va. 24011, needs soul records.

Clark Race, one of the great personalities in radio, is joining WPEN in Philadelphia and will be helping with the music on the easy listening station (Allan Holten, the general manager of WPEN, has promised me a story on what kind of easy listening music next week) and doing weekend shows. This is so he can keep free during the week for television. Chris Randle, formerly of WPTR in Albany, N.Y., is fined one bowl of turtle soup for not telling me that he'd transferred to WKNR in Detroit. Speaking of Detroit, my old buddy Ken Draper, who's consulting WCAR wouldn't tell me off the record what he was going to do with the station. So, I guess I'm at liberty to tell you one of my spies reported from Dallas that Draper has cut some rock-type jingles down there. I wonder just where he's going to use them.

Good Mod Country Stations Missing

• Continued from page 30

this, because I do play some bluegrass. And it's the same with pop records. Each record is its own case in point. The First Edition's "Ruby, Don't Take Your Love to Town" is receiving wide country play, for example. And some country stations are playing Nilsson's latest single, although I'm not.

What's going to happen to bluegrass? "It will still have its loyal followers. A lot of stations in smaller markets still play bluegrass. But the format we are advocating is for larger markets." And this format still has only one foot halfway to the first rung of the ladder compared to its potential, he said.

Out of the roughly 500 stations programming country music 100 percent of the time, he felt only 20-25 were achieving ratings in their markets to make them the number three station. This is nothing to what they

should be doing, he felt, and "the only way to go is ahead."

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

Certain artists like Waylon Jennings, Henson Cargill, George Hamilton IV, Tom T. Hall, and Dallas Frazier and others are making an effort to communicate with young people and to spread the gospel of country music, Gardiner said. "But the word country is misleading. It's the only word we have to designate the format, but the music is so far remote from the rural image that the term doesn't really apply."

A
miserable
little song
is
making
a lot
of people
happy.
Us.



Because Charlie Rich's single, "Life's Little Ups And Downs," is a great song with the spark of truth about the life of an ordinary guy.

And the way the Pop airplay is building up on it day by day and all around the country, we have what could be the surprise hit of the year. (It's even making it big on the country charts.) So have a listen to this sad, miserable little song, if you haven't yet. (Just to make sure that you have a copy handy, we're re-servicing it to stations this week.) And smile. Like we are.

Charlie Rich
"Life's
Little Ups
And Downs"

5-10492

On EPIC Records.

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Coming Soon

STIX
&
STONZ

On
Columbia

UNDERSTANDING THE CHARTS:

HOW THE 'TOP LP's' CHART IS COMPILED

By **ANDREW J. CSIDA**

Gen. Mgr. Special Projects Division,
Billboard

More than 240 different retail record outlets, on the average, report LP sales to Billboard for each weekly "Top LP's" chart.

They include independent dealers and rack-serviced outlets. They represent department stores, discount stores, variety stores, music outlets, college book and record shops, and other retailers of records. They are spread from coast to coast

report, in rank order, the following:

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

given a value of 150 points. In a typical week, close to 300 different LP's accumulate points and are tabulated for possible ranking within the 200 positions of the "Top LP's" chart.

The Star Performer formula for the "Top LP's" chart differs from that of the "Hot 100" chart because of a difference in research techniques. The "Hot 100" works from a weekly sample of dealers which is precisely

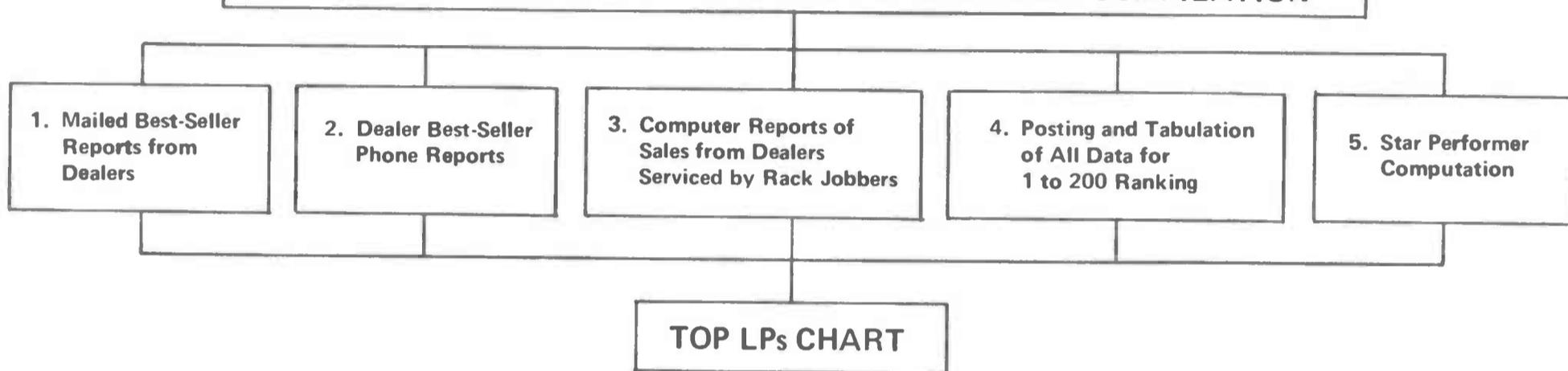
to qualify; in the 21 to 60 range, a five-position gain is needed; 61 to 100, a 10-position gain; and in the 101 to 180 range, a 15-position gain must be accomplished.

As with all buying and selling guides, it is essential to know some basic additional facts which may affect usage of the material:

RELATIVE STRENGTH: Here too, as with the "Hot 100," the

relate to total sales of any LP over an extended period of time. **CONSUMER ACTION:** Reports are based purely on what each dealer's customers are buying during the particular report week. Although the consumer action often follows manufacturer and wholesaler sales and shipment patterns—particularly where re-orders are involved—they only do so a week or more

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



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

How do they report? By phone and by mail.

The same 75 dealers in the top 21 record markets who report, via phone, their singles sales evaluations for Billboard's "Hot 100," also supply their 10 best-selling LP's in rank order.

Some 100 to 120 per week respond to weekly mailings of best-seller forms on which they

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

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

LP listings from the computer run-offs are weighted on a 2-for-1 basis. Thus, an LP which shows 75 sales on the computer report of a particular store is

the same in number and geographical spread each week, and can thus measure the progress of records—as rated by these weekly dealer reports—from one week to another. The "Top LP's" technique, on the other hand, is based on a varying number of reports from week to week which may range from as few as 210 in one week to 270 in another. Point accumulations for LP titles in one week, therefore, cannot validly be measured against points accumulated in the next week.

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

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

TIMING: There is a 14 to 26-day span between the earliest and latest sales information which goes into any week's "Top LP's" chart. A calendar check best explains this. Taking this week's issue—dated Sept. 20, and out Monday, Sept. 15—this is how the timing would work:

—the earliest completed best-seller forms for the "Top LP's" chart would be received by Billboard on Aug. 29 and these would report on sales action beginning on Aug. 25—a total of 22 days to the on-sale date of the issue;

—the latest (newest, that is) information would be received on Sept. 3, and its sales action report would include sales as recent as September 2—only 14 days to the on-sale date of the issue.

ONE WEEK'S ACTION: Each dealer's report represents what sales action took place, title by title, over a maximum of one week's period in his store. Thus, each week's "Top LP's" chart represents a measure of only one week's action and does not

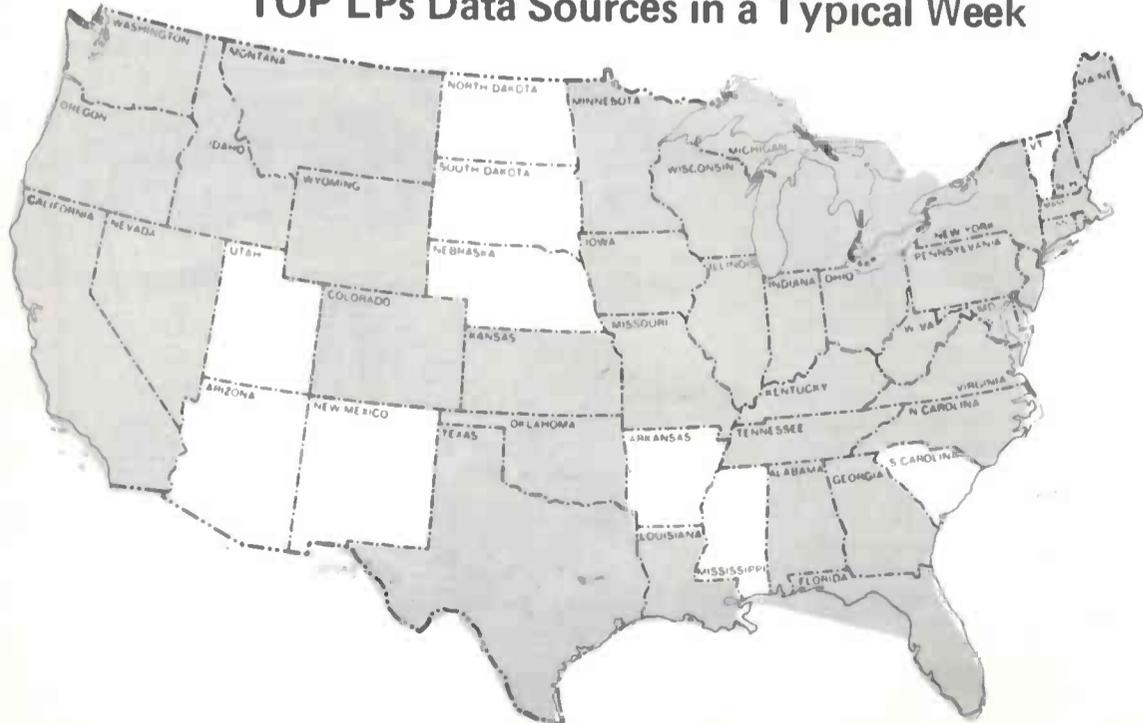
after that manufacturer or wholesaler action has taken place.

"TOP LP's" CHART ACTION vs. OTHER ALBUM CHART ACTION: A question frequently asked is "How can this album be a No. 3 in the 'Country LP' chart (or Soul . . . or Easy Listening . . . etc.) and be only No. 97 in the 'Top LP's' chart?" This answer explains the basic difference between the specialized music category charts and the "Top LP's" chart.

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

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

Grey Area Shows 43-State Spread of TOP LP's Data Sources in a Typical Week



STAR PERFORMER COMPUTATION

based on week-to-week position gains

Chart Range	Position Gain Requirement
1 thru 20	3 Positions
21 thru 60	5 Positions
61 thru 100	10 Positions
101 thru 180	15 Positions

THE BASKERVILLE HOUNDS

“**HOLD ME**”

99
AVE 4504



Henry Mancini: his



sound is his signature.



LSC-3106



R8S-1132

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

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



LSP-4140



P8S-1441



LSP-3887



P8S-1276



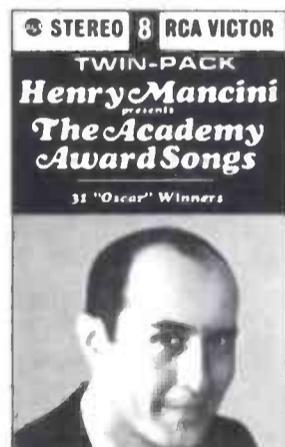
LSP-2693



P8S-1128



LSP-6013



P8S-5035

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

Discover all the music of Henry Mancini. The Big Latin Band of Henry Mancini LSP-4049*, The Party LSP-3997*, Gunn LSP-3840*, Two for the Road LSP-3802*, Music of Hawaii LSP-3713*, Mancini '67 LSP-3694*, A Merry Mancini Christmas LSP-3612, The Best of Mancini—Vol. 2 LSP-3557*, The Latin Sound of Henry Mancini LSP-3356*, "Dear Heart" and Other Songs About Love LSP-2990*, The Concert Sound of Henry Mancini LSP-2897*, The Pink Panther LSP-2795*, Charade LSP-2755*, Uniquely Mancini LSP-2692*, Our Man in Hollywood LSP-2604*, Hatari! LSP-2559*, Breakfast at Tiffany's LSP-2362*,

Mr. Lucky Goes Latin LSP-2198, Combo! LSP-2258, Music from "Mr. Lucky" LSP-2198, The Blues and the Beat LSP-2147, The Mancini Touch LSP-2101, More Music from "Peter Gunn" LSP-2040*, The Music from "Peter Gunn" LSP-1956*, "The Second Time Around" and Others CAL/CAS-928, Mancini Plays Mancini and Other Composers CAL/CAS-2158.

RCA

Soul

Billboard SPECIAL SURVEY For Week Ending 9/20/69

BEST SELLING Soul LP's

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

This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart	This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
1	1	HOT BUTTERED SOUL Isaac Hayes, Enterprise ENS 1001 (S)	11	26	24	BOOKER T. SET Booker T. & the M.G.'s, Stax STS 2009 (S)	15
2	2	TEMPTATIONS SHOW Temptations, Gordy GS 933 (S)	7	27	27	FELICIANO/10 TO 23 Jose Feliciano, RCA Victor LSP 4185 (S)	10
3	13	LOVE IS BLUE Dells, Cadet LPS 829 (S)	5	28	30	JR. WALKER & THE ALL STARS' GREATEST HITS Soul SS 718 (S)	12
4	4	IT'S A MOTHER James Brown, King 1063 (S)	4	29	32	BLACK AND WHITE Tony Joe White, Monument SLP 18114 (S)	7
5	5	ARETHA'S GOLD Aretha Franklin, Atlantic SD 8227 (S)	10	30	33	YOUNG MOD'S FORGOTTEN STORY Impressions, Curtom CRS 8003 (S)	17
6	3	TIME OUT FOR SMOKEY ROBINSON & THE MIRACLES Tamla TS 295 (S)	8	31	43	HIGH VOLTAGE Eddie Harris, Atlantic SD 1529 (S)	6
7	7	MEMPHIS UNDERGROUND Herbie Mann, Atlantic SD 1522 (S)	18	32	40	SMASH HITS Jimi Hendrix Experience, Reprise RS 2025 (S)	5
8	14	POPCORN James Brown Band, King KSD 1055 (S)	5	33	45	NOT ON THE OUTSIDE BUT ON THE INSIDE STRONG Moments, Stang	2
9	6	THE WAY IT WAS/THE WAY IT IS Lou Rawls, Capitol ST 215 (S)	16	34	31	IT'S OUR THING Isley Brothers, T-Neck TNS 3001 (S)	22
10	10	LOVE MAN Otis Redding, Atco SD 289 (S)	9	35	29	LET THE SUN SHINE IN Diana Ross & the Supremes, Motown MS 689 (S)	13
11	9	CLOUD NINE Temptations, Gordy GLPS 939 (S)	28	36	34	SOUNDTRACK: UPTIGHT Stax STS 2006 (S)	29
12	21	GREATEST MOTION PICTURE HITS Dionne Warwick, Scepter SPS 575 (S)	6	37	26	ICE MAN COMETH Jerry Butler, Mercury SR 66188 (S)	37
13	12	MY WHOLE WORLD ENDED David Ruffin, Motown MS 685 (S)	14	38	41	BEST OF BILL COSBY Warner Bros.-7 Arts WS 1798 (S)	3
14	16	M.P.G. Marvin Gaye, Tamla TS 292 (S)	16	39	35	CROSBY, STILLS & NASH Atlantic SD 8229 (S)	3
15	17	BLOOD, SWEAT & TEARS Columbia CS 9720 (S)	22	40	39	THE METERS Josie JOS 4010 (S)	14
16	47	GIVE IT AWAY Cho-Lites, Brunswick BL 754152 (S)	2	41	42	DOIN' HIS THING Ray Charles, Tangerine ABCS 695 (S)	11
17	18	AGE OF AQUARIUS Fifth Dimension, Soul City SCS 92005 (S)	16	42	28	CHOKIN' KIND Joe Simon, Sound Stage 7 555 15006 (S)	15
18	15	GRAZIN' IN THE GRASS Friends of Distinction, RCA Victor LSP 4149 (S)	20	43	44	MOOG Dick Hyman, Command 938 (S)	9
19	19	IKE & TINA TURNER IN PERSON Minit LP 24018 (S)	7	44	50	SPOTLIGHTING THE MAN Bobby Bland, Duke DLP 89 (S)	2
20	20	SON OF A PREACHER MAN Nancy Wilson, Capitol ST 234 (S)	12	45	—	BLIND FAITH Atlantic SD 33-304 (S)	1
21	25	COLOR HIM FATHER Winstons, Metromedia 1010 (S)	7	46	—	ANOTHER VOYAGE Ramsey Lewis, Cadet LPS 827 (S)	1
22	22	NOW Four Tops, Motown MS 675 (S)	10	47	48	CLOSE UP Lou Rawls, Capitol SWBB 261 (S)	3
23	23	GREATEST HITS Dells, Cadet LSP 824 (S)	15	48	36	SOULFUL Dionne Warwick, Scepter SR3 573 (S)	25
24	11	LIVE AND WELL B. B. King, Bluesway 6031 (S)	13	49	37	LET US GO INTO THE HOUSE OF THE LORD Edwin Hawkins Singers, Pavilion BPS 10001 (S)	19
25	8	STAND Sly & the Family Stone, Epic BN 26456 (S)	21	50	38	SOUL '69 Aretha Franklin, Atlantic SD 8212 (S)	32

Vault Looking to Evergreen Blues Names As Soul Clicks

LOS ANGELES — "Young people may have just discovered that there is soul in blues music," said Jack Lewerke, Vault Records president, "but there is a wealth of soulful excitement just being recorded by the veteran blues singers."

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

Hopkins is the first evergreen

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

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

Lewerke says there are some people who don't know that Hopkins can play piano and organ since most of his record-

ing work has been with his guitar. All the 11 songs are his own compositions, done in the traditional blues style of the rural Southern soulman. Three of the songs reflect Hopkins' interest in California. There is the title song plus "Los Angeles Blues" and "Los Angeles Boogie."

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

The company has just completed recording its newest blues artist, Elaine Brown, the deputy minister of information for the Black Panther Party. This LP should be released next month, with company officials curious about the reaction of broadcasters to the album of political-

(Continued on page 39)

Soul Sauce

BEST NEW RECORD
OF THE WEEK:

"I'VE FALLEN IN
LOVE WITH YOU"
CARLA THOMAS
(Stax)



By ED OCHS

SOUL SLICES: Down from its high of half the charts, soul now accounts for 35 percent of the action on the "Hot 100," as the fickle pop market has dumped soul as rock's sidekick for semi-authentic country music. Out of the top 20 pop albums, only Isaac Hayes' "Hot Buttered Soul" and the Fifth Dimension's "Age of Aquarius" albums—not exactly funky soul—have penetrated the new block of mid-market pop. James Brown is once again the black hope, enjoying his finest hour with his streaking albums, "It's a Mother" and "Popcorn," and his usual barrage of singles. The hard-working soul czar is trailed in success by Smokey Robinson & the Miracles, the Temptations—whose psychedelic-soul cop-out are a tribute to David Ruffin—and Aretha Franklin, fighting back from the depression of soul's passing from top prominence. ("Aretha's Gold" hasn't yet hit gold of its own). A boost is expected from Motown's biggest-yet release of 19 albums, featuring winners like Diana Ross & the Supremes with the Temptations, and individual gems from the Four Tops, Supremes, David Ruffin, Stevie Wonder, Martha Reeves, Marvin & Tammi, and the rest of the big roster. Despite the lull that has come with the exploitation of black music into oblivion, one artist has managed to rise out of oblivion and into the spotlight demanded by his big talent. B.B. King, alone, stands as a symbol of both the ascension of soul to the heights and its lonely descent to minority secularism-again. The tornado of commercialism, having chewed up everything in its path, has left us B.B. King, whose talent proved to be the best advertising. B.B.'s success, and to a lesser degree the popularity of Albert King, Ike & Tina Turner, the Edwin Hawkins Singers and Eddie Harris, is a one-man conservation program, but Soul Sauce hopes that NATRA, the R&B Hall of Fame, soul labels and black industry organizations will move to protect black music as an indigenous, cultural entity, not to be picked clean as cotton by commercialism and jilted back into anonymity for the next pop fad. Soul must never be allowed to retreat from all it has won at such a high cost to the specialty field status that closeted it for so many years. . . . Laugh of the week: At the recent mothballing of the battleship "New Jersey," Sen. George Murphy of California suggested that the big warship be painted "white" and sent around the world as a symbol of America. Soul Sauce thinks it's a great idea.

FILETS OF SOUL: An exhausted James Brown, suffering from stomach trouble and an overdose of road work, said last week that he would retire from the live circuit by next July. . . . King Curtis, looking for the big break to join the likes of Willie Mitchell and Booker T. & the M.G.'s, has jumped into the rock'n'roll races with "Rocky Roll," a medley of oldies. . . . Clarence Carter, bouncing back with "Doin' Our Thing," will play Boston's Sugar Shack, Sept. 29-Oct. 5. . . . Roberta Flack, another Atlantic singer, will also play Boston with a two-week stint starting Sept. 29 at Lenny's On the Turnpike. . . . Paul Jonali's Complex Three has landed singer-songwriter-guitarist David Perrett on Chess. He'll debut with a country-soul disk, "Carolina Cool." . . . Gladys Knight & the Pips open at the Copacabana, Oct. 2. . . . Whiz Records is bidding for soul action with the Vanguards' "Somebody Please." The label's also working with Bobby Freeman's new one, "Four-Piece Funky, Nitty Gritty Junky Band." . . . Atlantic will hold its 1970 sales convention in Palm Springs, Jan. 15-18, so Jerry Wexler can say he was in the neighborhood and was just passing by. Jerry has a summer home there. . . . Motown will issue a commemorative album Shorty Long, "The Prime of Shorty Long," in honor of the soul singer whose death ended the career of that "Here Comes the Judge" man. . . . Stanley Bethel, formerly a manager with Sammy Davis Enterprises, has been named East Coast r&b regional promotion manager for Columbia. . . . New Gamble-Huff on their Neptune label: "Taboo," by the Indigos. . . . The Isley Brothers will undertake their first national concert and television tour since 1963 when they appear on the "Ed Sullivan Show" in early October. Last week they took "Black Berries" off the market and replaced it with "Was it Good to You." . . . Commonwealth United is off and selling with its first disk, Maxine Brown's "We'll Cry Together." . . . Vault will issue a Lightning Hopkins album. . . . Little Junior Parker has signed with Minit. . . . Gene Chandler, makin' smoke with his "In My Body's House" on Chess, has a hit on the rise on his own Bamboo label, "Backfield in Motion," by Mel & Tim. Chandler is also humming with "The Two Sides of Gene Chandler" on Brunswick. . . . Dad Hutchinson plays lead guitar and directs the band that supports the Emotions, Volt femme group, who were formerly a gospel group called the Hutchinson Sunbeams. . . . Atco is reservicing "Looky-Looky," by Georgio, as the disk begins to move. . . . Stop Records in Nashville has signed Otis Williams, whose already makin' smoke with his debut, "Jesus Is a Soul Man." An album of Williams' top songs will follow up the single, Shelly Stewart told Soul Sauce, which he reads right down to where it says: Do you read Soul Sauce?

Billboard SPECIAL SURVEY For Week Ending 9/20/69

BEST SELLING
Soul Singles

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

This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart	This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
1	1	SHARE YOUR LOVE WITH ME Aretha Franklin, Atlanta 2650 (Don, BMI)	8	26	44	HERE I GO AGAIN Smokey Robinson & the Miracles, Tamla 54183 (Jobete, BMI)	3
2	2	OH, WHAT A NIGHT Dells, Cadet 5649 (Conrad, BMI)	6	27	29	THE BEST PART OF A LOVE AFFAIR Emotions, Volt 4021 (Birdees, ASCAP)	2
3	5	I CAN'T GET NEXT TO YOU Temptations, Gordy 7093 (Jobete, BMI)	4	28	28	THESE ARE THE THINGS THAT MAKE ME KNOW YOU'RE GONE Howard Tate, Turntable 505 (Bay-West, BMI)	11
4	14	THAT'S THE WAY LOVE IS Marvin Gaye, Tamla 54185 (Jobete, BMI)	3	29	23	IT'S TRUE I'M GONNA MISS YOU Carolyn Franklin, RCA 74-0188 (Regent, BMI)	5
5	3	NITTY GRITTY Gladys Knight & the Pips, Soul 35063 (Gallico, BMI)	9	30	30	BY THE TIME I GET TO PHOENIX Mad Lads, Volt 4016 (Rivers, BMI)	7
6	6	HOT FUN IN THE SUMMERTIME Sly & the Family Stone, Epic 5-10497 (Stone Flower, BMI)	5	31	21	YOU MADE A BELIEVER (Out of Me) Ruby Andrews, Zodiac 1015 (Wilric, BMI)	15
7	4	YOUR GOOD THING IS ABOUT TO END Lou Rawls, Capitol 2550 (East, BMI)	9	32	39	UH, UH BOY THAT'S A NO NO Candice Love, Aquarius 4010 (Wil-Ric, BMI)	6
8	16	JEALOUS KIND OF FELLOW Garland Green, Uni 55143 (Columbia Music, Inc., BMI)	5	33	24	THINGS GOT TO GET BETTER Marva Whitney, King 6249 (Solo, BMI)	6
9	8	NOBODY BUT YOU BABE Clarence Reid, Alston 4574 (Sherlyn, BMI)	12	34	—	THE SWEETER HE IS Soul Children, Stax 0050 (Birdees, ASCAP)	1
10	10	I COULD NEVER BE PRESIDENT Johnnie Taylor, Stax 0046 (East/Memphis, BMI)	6	35	50	LET A WOMAN BE A WOMAN—LET A MAN BE A MAN Dyke & the Blazers, Original Sound 89 (Drive In/Westward, BMI)	2
11	13	WHAT'S THE USE OF BREAKING UP Jerry Butler, Mercury 72960 (Assorted/Parabul, BMI)	4	36	37	I'VE FALLEN IN LOVE (With You) Carla Thomas, Stax 0011 (East Memphis, BMI)	2
12	9	CHAINS OF LOVE Bobby Bland, Duke 449 (Progressive, BMI)	5	37	38	BY THE TIME I GET TO PHOENIX Isaac Hayes, Enterprise 9003 (Rivers, BMI)	4
13	7	MOTHER POPCORN James Brown, King 6245 (Dynatone, BMI)	14	38	42	GOING IN CIRCLES Friends of Distinction, RCA 74-0204 (Porpete, BMI)	4
14	18	YOU GOT YOURS AND I'LL GET MINE Delfonics, Philly Groove 157 (Nickel Slive, BMI)	5	39	43	GET OFF MY BACK WOMAN B. B. King, BluesWay 61026 (Sounds of Lucille/Pamco, BMI)	4
15	11	CHOICE OF COLORS Impressions, Curtom 1943 (Camad, BMI)	13	40	41	IT'S TOO LATE Ted Taylor, Ronn 34 (Rush, BMI)	5
16	22	IN A MOMENT Intrigues, Yew 1001 (Odom & Neiburg, BMI)	5	41	46	CRYSTAL BLUE PERSUASION Joe Bataan, Uplite 0014 (Big Seven, BMI)	2
17	36	LOWDOWN POPCORN James Brown, King 6250 (Golo, BMI)	3	42	49	LIFE AND DEATH IN G & A Abaco Dream, A&M 1081 (Daly City, BMI)	2
18	40	DADDY'S LITTLE MAN O.C. Smith, Columbia 4-44948 (BnB, ASCAP)	3	43	47	BLACKBERRIES Isley Brothers, T Neck 906 (Triple 3, BMI)	3
19	12	TILL YOU GET ENOUGH Watts 103rd Street Rhythm Band, Warner Bros.-Seven Arts 7298 (Wright Gerstl/Tamerlane, BMI)	9	44	27	SAD GIRL Intruders, Gamble 235 (IPG, BMI)	5
20	20	HOOK AND SLING Eddie Bo, Scram 117 (Uzza, BMI)	10	45	48	WALK ON BY Isaac Hayes, Enterprise 9003 (Jac/Blue Seas, BMI)	3
21	15	WORKING ON A GROOVY THING 5th Dimension, Soul City 776 (Screen Gems-Columbia, BMI)	6	46	—	WEIGHT Diana Ross & the Supremes & the Temptations, Motown (Dwarf, ASCAP)	1
22	19	I DO Moments, Stang 5005 (Gambi, BMI)	10	47	—	NEVER IN PUBLIC Candi Staton, Fame 1459 (Fame, BMI)	1
23	25	HELPLESS Jackie Wilson, Brunswick 55418 (Dakar/BRC, BMI)	2	48	—	TAKING MY LOVE Martha Reeves & the Vandellas, Gordy 7094 (Jobete, BMI)	1
24	31	WORLD James Brown, King 6258 (Golo, BMI)	2	49	—	HONEY COME BACK Chuck Jackson, Motown 1152 (Jobete, BMI)	1
25	26	KOOL AND THE GANG Kool & the Gang, Delite 519 (Stephayne, BMI)	2	50	—	MY BALLOON'S GOING UP Archie Bell & the Drells, Atlantic 2663 (Assorted, BMI)	1

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With one of his greatest efforts, says New Orleans, San Francisco, St. Louis and Houston. A blues blast with a terrific backing, saying . . .

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O. V. WRIGHT

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"I'LL TAKE CARE OF YOU"

Backbeat #607 c/w

"WHY NOT GIVE ME A CHANCE"

(another truly great tune)

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From The
**Music Capitals
 of the World**

• Continued from page 26

off-Broadway's "Dames at Sea," will star in the Lionel Bart-Charles K. Peck Jr. "La Strada," slated for Oct. 27 at the Lunt-Fontanne Theater.

Nejla Iz, Turkish pop singer, makes her Carnegie Hall debut on Saturday (27). . . . Connie Francis returned from England on Sept. 9 after completing an album and singles with Les Reed for MGM.

Reprise's Sammy Davis Jr. opens a two-week engagement at Harrah's in Lake Tahoe on Thursday (25).

Henry Schwartz, president of HAS Management, is on the West Coast scouting new talent. He also is visiting decays with Anjoan, one of his artists. . . . Anita O'Day makes her acting debut in the MGM film

"False Witness." . . . Columbia's Robert Goulet leaves for Sydney, Australia on Nov. 13 for two weeks at the Chevron Hilton.
FRED KIRBY

SAN FRANCISCO

Bill Graham, whose Fillmore West was to be demolished in January to make room for a motel, has been given a reprieve until mid-1970 by the Howard Johnson company that purchased the site. Although last month after a heated meeting with light show artists threatened to strike the ballroom, Graham said he would pull out of the rock scene here, he says now he'll remain as long as he can at the present site. . . . Screamin' Jay Hawkins, who got

Evergreen Blues

• Continued from page 38

ly oriented songs which comprise Miss Brown's frame of mind.

"Lightning Hopkins represents this country's blues traditions, and Elaine Brown represents the hopes and aspirations of today's American black man. Both should be heard," Lewerke said.

a gold record in the early '50s for "I Put a Spell on You," is back on tour after a semi-retirement since 1962 in Hawaii. Concert dates, to be handled by Associated Booking, are not yet firm. Hawkins, who opened a five-night stint Sept. 3 at Frenchy's in Hayward, has a new LP, "What It Is," produced by Milan Melvin for Philips.

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 performers
 hosted by the very
 best hosts
 and written by
 the very best writers?



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Classical Music

BEST SELLING Classical LP's

Billboard SPECIAL SURVEY For Week Ending 9/20/69

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	TRANS ELECTRONIC MUSIC PRODUCTION INC. PRESENTS SWITCHED ON BACH Walter Carlos/Benjamin Folkman, Columbia MS 7194 (S)	43
2	2	SOUNDTRACK: 2001: A SPACE ODYSSEY MGM SIE ST (S)	58
3	4	MOZART: CONCERTOS 17 & 21 (Elvira Madigan) Ando/Comerata of the Salzburg Mozarteum Academico (Ando), DGG (No Mono); 138 783 (S)	85
4	3	BERNSTEIN'S GREATEST HITS New York Philharmonic (Bernstein), Columbia ML 6388 (M); MS 6988 (S)	118
5	18	VAUGHN WILLIAMS: SEA SYMPHONY Sheila Armstrong, John Carol Case, London Philharmonic Choir, London Philharmonic Orch. (Boult), Angel SB 3739 (S)	5
6	5	MY FAVORITE CHOPIN Van Cliburn, RCA Red Seal LM 2575 (M); LSC 2575 (S)	181
7	8	TCHAIKOVSKY: 1812 OVERTURE New Philharmonic Orch. (Buketoff), RCA Red Seal LSC 3051 (S)	38
8	7	BACH'S GREATEST HITS Various Artists, Columbia MS 7507 (S)	15
9	9	UP, UP AND AWAY Boston Pops (Fiedler), RCA Red Seal LSC 3041 (S)	54
10	11	MOZART'S GREATEST HITS Various Artists, Columbia MS 7507 (S)	15
11	10	CHOPIN'S GREATEST HITS Various Artists, Columbia MS 7506 (S)	14
12	6	E. POWER BIGGS' GREATEST HITS Columbia MS 7269 (S)	13
13	13	SELECTIONS FROM 2001: A SPACE ODYSSEY Philadelphia Orch. (Ormandy)/New York Philharmonic (Bernstein), Columbia MS 717 (S)	58
14	16	BEETHOVEN: THE 9 SYMPHONIES (8 LP's) Berlin Philharmonia (Karajan), DGG SKL 101/8 (S)	6
15	15	BERNSTEIN'S GREATEST HITS, VOL. 2 New York Philharmonic (Bernstein), Columbia MS 7426 (S)	15
16	14	STRAUSS: ALSO SPRACH ZARATHUSTRA Philadelphia Orch. (Ormandy), Columbia ML 5947 (M); MS 6547 (S)	60
17	17	HOROWITZ ON TELEVISION Vladimir Horowitz, Columbia MS 7106 (S)	53
18	12	TCHAIKOVSKY'S GREATEST HITS New York Philharmonic (Bernstein)/Philadelphia Orch. (Ormandy), Columbia MS 7503 (S)	16
19	19	MEDELSSOHN: ELIJAH (2 LP's) Various Artists, New Philharmonic Orch. & Chorus (Fruebeck de Burgos), Angel SC 3738 (S)	12
20	21	BELLINI & DONIZETTI HEROINES Beverly Sills/Vienna Volksoper Orch. (Jalas), Westminster WSR 17143 (S)	41
21	25	GLORY OF GABRIELLI E. Power Biggs/Variou Artists, Columbia MS 7071 (S)	81
22	27	GOUNOD: ROMEO & JULIET (3 LP's) Freni/Corelli/Variou Artists/Paris Opera Orch. (Lombard), Angel SCL 3733 (S)	30
23	20	STRAUSS' GREATEST HITS Philadelphia Orch. (Ormandy), Columbia MS 7502 (S)	14
24	22	THE WORLD OF HARRY PARTCH Columbia MS 7207 (S)	14
25	29	STRAUSS: ALSO SPRACH ZARATHUSTRA Chicago Symphony (Reiner), RCA LM 2609 (M); LSC 2609 (S)	51
26	24	STRAUSS: ALSO SPRACH ZARATHUSTRA Los Angeles Philharmonic (Mehta), London CS 6609 (S)	28
27	—	VERDI: LA TRAVIATA (2 LP's) Lorenagar/Avagall/Fischer-Dieskau/Variou Artists/Deutsch Opera, Berlin (Maazel), London OSA 1279 (S)	1
28	—	STRAUSS: ROSENKAVALIER Seraphim IC-6041 (S)	1
29	23	VAUGHN WILLIAMS: SINFONIA ANTARCTICA London Symphony (Previn), RCA Red Seal LSC 3066 (S)	16
30	30	MISSA LUBA Troubadours Du Roi Baufovin, Philips PCC 606 (S)	6
31	31	PHILADELPHIA ORCHESTRA'S GREATEST HITS, VOL. 4 Philadelphia Orch. (Ormandy) Columbia MS 7267 (S)	20
32	32	SATIE: PIANO MUSIC, VOL. I Ciccolini, Angel 36482 (S)	24
33	36	ROYAL FAMILY OF OPERA (3 LP's) Various Artists, London RFO-S-1 (S)	52
34	38	A NEW SOUND FROM THE JAPANESE BACH SCENE Various Artists, RCA Victorla VICS 1458 (S)	3
35	35	CLOSE UP: JACQUELINE DU PRE/DANIEL BARENBOIM Angel SBB 3749 (S)	4
36	—	ON THE BEAUTIFUL BLUE DANUBE New York Philharmonic (Bernstein), Columbia MS 7288 (S)	1
37	39	BACH: BRANDENBERG CONCERTO (2 LP's) Munich Bach Orch. (Richter), DGG ARC 198438 (S)	4
38	37	GERSHWIN: RHAPSODY IN BLUE New York Philharmonic (Bernstein), Columbia MS 6091 (S)	2
39	34	HOLST: THE PLANETS New Philharmonic Orch. (Boult), Angel S 36420 (S)	27
40	40	BEETHOVEN: 5 CONCERTO (5 LP's) Cleveland Orch. (Szell), Angel S-3731 (S)	2

'Great Recordings' Brave Effort

NEW YORK—A most pleasant way to experience and explore the past is through the series on Seraphim Records, "Great Recordings of the Century," making its initial appearance in a 12-title release. The recordings were issued previously on Angel Records, and no attempt has been made to doctor them to simulate stereo. This in itself represents a brave effort on Seraphim's part to keep the sound as authentic as possible, which should please the purists.

This decision is a wise one, for the recordings released stand on their own both in quality of sound and in artist performance, and offered in this low-price line, they make an attractive package for dealer and consumer. Too, the package will appeal to all classical music tastes. Represented are chamber music, solo instrumental efforts, an abridged opera, and an anthology of great voices.

Instrumentalists

Starting the series off rolling is a three-disk set in the "Age of the Great Instrumentalists" category, entitled "Six Legendary Pianists." The performers are Fischer, Gieseking, Dame Myra Hess, Schnabel, Solomon and Cortot this impressive lineup, in works by Handel, Bach, Beethoven, among others, give towering performances, eloquently flavored, in their own styles.

"Six Concertos," too, in the Instrumentalist category, contains an all-star cast doing their own thing on a level hard to match. Such names as Jacques Thibaud and Pablo Casals, combining in a top rendition of Brahms "Double Concerto in A Minor"; Fritz Kreisler, tender and brilliantly steady, doing Mendelssohn's "Concerto in E Minor"; and pianist Artur Schnabel, breathing lyric al life into Beethoven's "Concerto No. 2," are among those artists in this three-album set.

The last three-LP package in this grouping is "Six Chamber Music Masterpieces." And masterpieces they are. Schnabel and Members of the Pro Art Quartet, Kreisler and Rupp, Casadesu and Marechal are three of the separate teams that play with the distinguished taste and skill that made them such outstanding figures. A reading by Casals, Cortot and Thibaud of the "Piano Trio in D Minor" by Mendelssohn can only be called remarkable.

The much praised Robert Heger interpretation of "Der Rosenkavalier" (abridged), recorded in 1933, with Lotte Lehmann, Elisabeth Schumann and Richard Mayr in featured roles, is still as powerful and far reaching as ever. Included in this package of three Richard Strauss LP's are Miss Lehmann in scenes from "Ariadne" and "Arabella"; and Miss Schumann's flawless effort in eight songs.

Hans Hotter's soulful baritone and Gerald Moore, the accompanist's accompanist, join forces in lieder by Schubert, Brahms and Wolf, and in "Die Winterreise" and "Schwanengesang" by Schubert, in a three-record set that displays the two artists at their best. Texts and translations are enclosed in this one. The rest of the series consists of "Great Voices of the Century," a gem for collectors, for it includes names such as Caruso, Gigli, McCormack and Melba; "The Art of Aksel Schiøtz," featuring the singer in songs of Carl Nielsen; "Wanda Landowska," with the performer on harpsichord and piano, including a brilliantly executed "Coronation"; "The Art of Artur Schnabel"; "Emanuel Feuermann-Myra Hess"; "Nadia Boulanger," which should serve to reestablish her fame; and "Alfred Cortot," which shows the drive and dazzling momentum the pianist was capable of. **ROBERT SOBEL**

Miss Sills in French Tunes On Westminster Solo LP

NEW YORK—Beverly Sills sings French operatic scenes and arias in her second solo album for Westminster. Appearing with the soprano are the Ambrosian Opera Chorus and the Royal Philharmonic under Charles Mackerras.

Westminster also is issuing a German lieder recital of Schumann and Schubert by soprano Teresa Stich-Randall accompanied by pianist Robert Jones. Violinist Carroll Glenn and pianist Eugene List perform Mendelssohn with the Vienna Chamber Orchestra under Ernst Maerzendorfer. Another set features Frederick Swann on organs of the National Shrine in Jacob Couperin, Alain, Bach, Franck, Reger and Cook.

The monaural Collectors Se-

ries will have two albums by pianist Raymond Lewenthal, one of Beethoven and the other of Scriabin. The third Collectors' album has Martinu performed by Henry Swoboda and the Vienna State Opera Orchestra, Vienna Symphony, Winterthur Symphony, and the Vienna Konzerthaus Quartet.

The low price Music Guild line will have a recital of contemporary guitar music by Ernesto Bitetti and a dowlend program by the Elizabeth Consort of Viols. An album of liturgical choral works by Poulenc and Milhaud features sopranos Jocelyn Chamonin and Mauricecette Millot, mezzo-soprano Jeanini Collard, tenor Jean-Jacques Lesueur, and the Stephane Caillat Vocal Ensemble.

Philadelphia to Open 70th Season; 103 Concerts Slated

PHILADELPHIA—The Philadelphia Orchestra's 70th anniversary season opens on Wednesday (17) at Villanova's Field House with Eugene Ormandy, in his 34th season as music director, conducting.

The orchestra will perform 103 concerts in the Academy of Music beginning on Thursday (18). The Academy season of 34 weeks will include 88 subscription concerts. The Philadelphia also will give subscription series in New York, Baltimore and Washington.

Other conductors during the season will be assistant conductor William Smith and guest conductors Claudio Abbado, Sergiu Comissiona, Istvan Kertesz, Lorin Maazel, Zubin Mehta, Seiji Ozawa and Stanislaw Skrowaczewski.

Soloists will include pianists Alexis Wiessenberg, Van Cliburn, Clifford Curzon, Philippe Entremont, Sviatoslav Richter, and Rudolf Serkin; violinists Yehudi Menuhin, Itzhak Perlman,

Philips Plans to Cut Classical Product in U.K.

• Continued from page 4

trios cellist Pablo Casals and pianist Mieczyslaw Horszowski in Beethoven, Pierre Monteux and the London Symphony in Brahms, and pianist Claudio Arrau and the Concertgebouw Orchestra of Amsterdam under Christopher von Dohnanyi in a coupling of Grieg and Schumann.

Mercury has a two-record specially-priced set of lighter material performed by the Detroit Symphony, London Symphony, and the Eastman-Rochester Pops with Antal Dorati, Paul Paray, Frederick Fennell, and Howard Hansen conducting.

Being reissued is a Prokofiev title with violinist Henryk Szeryng and the London Symphony under Gennadi Rozhdestvensky, which formerly had been part of a Szeryng concerto package which is no longer available.

Completing the Mercury release is a flamenco set by the Romeros. Mercury Wing has a Norwegian set in its Evening Musicale Series with Oivin Fjellstad and the Oslo Philharmonic. The disk contains music of Halvorsen, Valen and Svendsen.

Classical Notes

The Metropolitan Opera has postponed its second week of the 1969-70 season as negotiations with the Met's unions continue. . . . Omus Hirshbeim has been named administrator of the Hunter College Concert Bureau. . . . The Cleveland Orchestra played free pops concerts at the Mall adjacent to the public auditorium Sept. 11

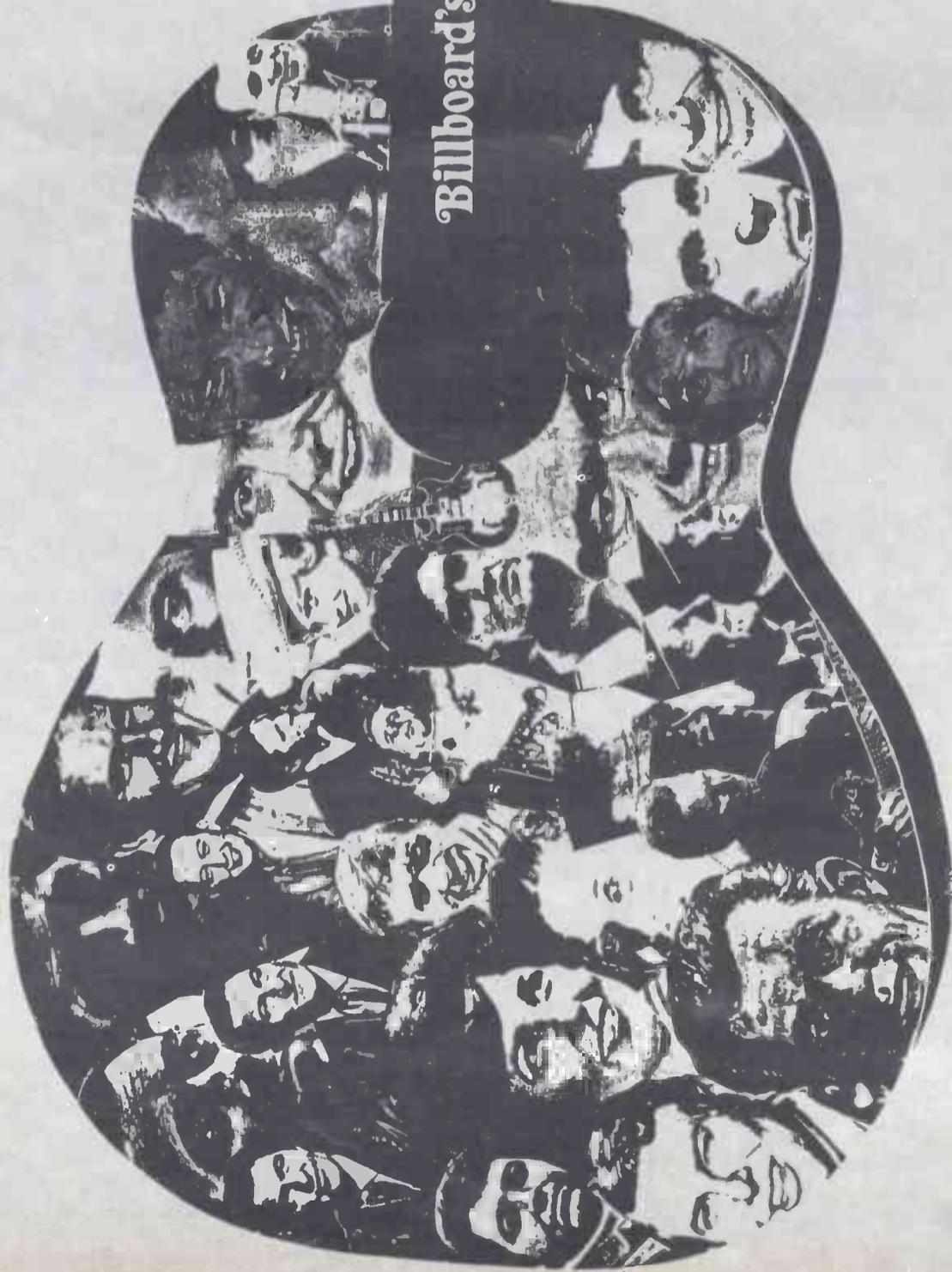
under Michael Charry and Sept. 12 under James Levine. . . . The New York City Opera revives Richard Strauss' "Capriccio" on Thursday (25) with Gabor Otvos conducting. The cast includes Helen Vanni, Kay Creed, Ellen Faulk, Enrico DiGiuseppe, William Metcalf and Spiro Malas. **FRED KIRBY**

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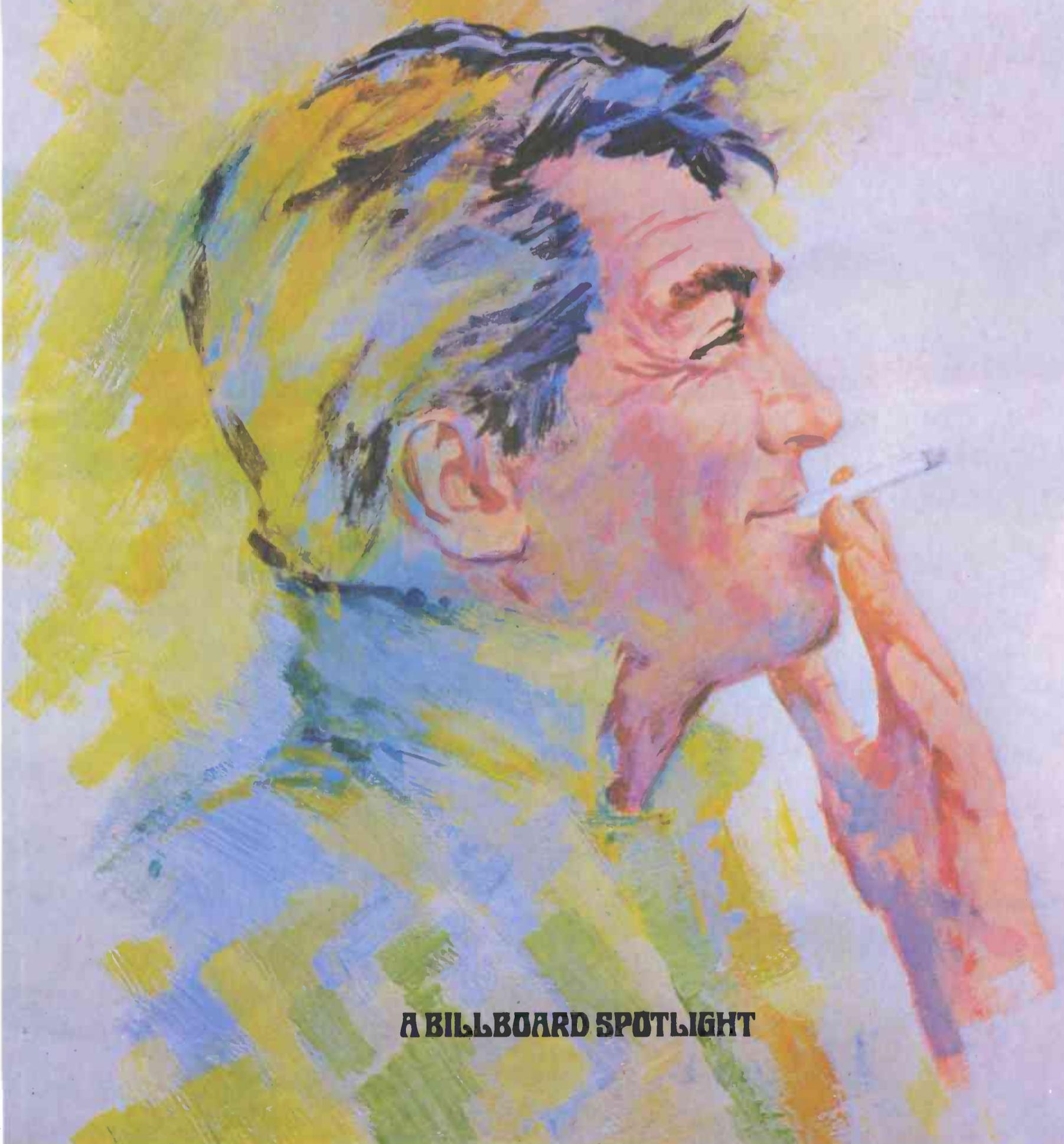
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THE TOTAL ENTERTAINER



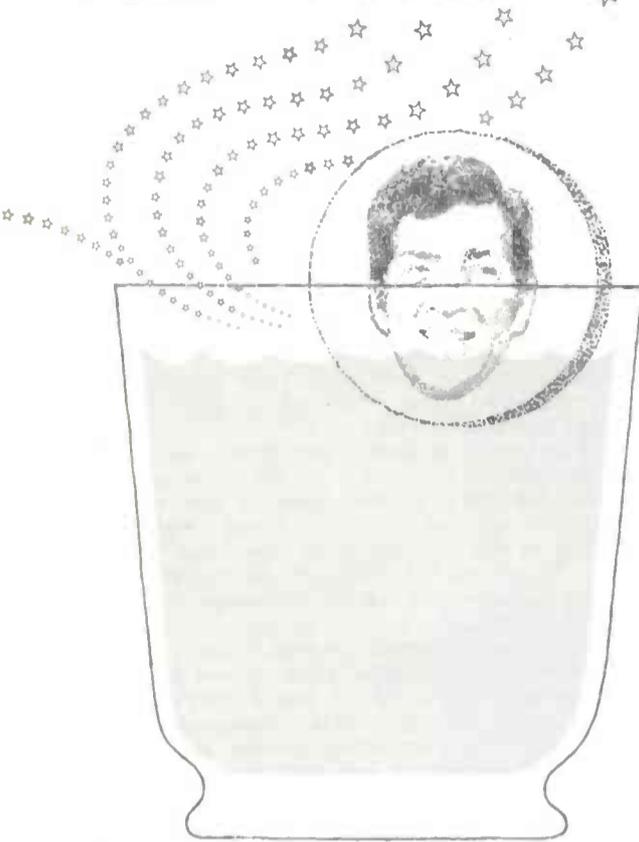
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DEAN MARTIN IS THE TOTAL ENTERTAINER



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

By Vernon Scott

Dean Martin's impact on the world is that of a human tranquilizer; no small contribution to mankind.

Dino hangs loose in a generation bewildered by international uproar, the unpopular Vietnam war, income surtax, rioting in the streets, racial tensions and the threat of atomic war hanging over all.

While other men sprint to turn the treadmill even faster, Dean saunters along at his own pace, puzzled by the frantic activity all about him.

He is an anti-depressant.

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

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

Martin is The Total Entertainer.

Astonishingly, like all great performers, Martin's genius for entertaining untold millions will not be genuinely appreciated nor understood—as with Bogart or W. C. Fields—until his time is past. One may venture that Dean Martin will stand the test of perspective because he has accomplished better than anyone else in the 1960s what he set out to do: entertain. Entertain!

Bet on it.

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

The man imparts a happy coolness that unfailingly cheers and relaxes those who see and hear him. He is an invaluable decompression chamber for the multitudes.

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

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

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

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

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

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

Over-exposed as he is, Martin remains the most enigmatic man imaginable. Even his closest friends, including his wife, Jeanne, cannot agree whether he is a highly complex man or a paragon of simplicity.

"You know what I don't understand?" Martin asked

me. "People want to know about the real Dean Martin. They gotta be crazy.

"There ain't no real Dean Martin except what you see right here. This is me. There ain't nothing else.

"I work. I play golf and I watch television. I have fun at dinnertime with my wife and kids, and I have a few drinks. That's it. That's all I want.

"Trouble is, everybody tries to make life complicated. Man, that doesn't make sense. No reason a guy has to get himself all worked up."

Purposely or by fluke Dean has converted work to play. Work isn't a tedious exercise to earn money. Martin's formula is to make life as pleasant as possible, all the while earning \$5 million a year, the highest salaried man in show business. NBC-TV paid him \$34 million just to continue his television show.

Money itself means little to Dean. It buys off the drudgery of detail and allows him to play golf every day. His business manager, agents, secretary and various payroll specialists keep the burden of finances from him. Jeanne also shields him from the humdrum day-to-day economics of life.

Dean is free to live as he pleases. One suspects he would proceed along the same lines, on a less grandiose scale, without the millions.

One of the infrequent periods of life in which Dean found his personal desires constricted was during the Martin and Lewis years. Jerry Lewis was and is a tireless, dedicated perfectionist.

Martin is bored by repetition, rehearsal, perfection. The only perfection he seeks is in the backswing of a golf club.

Exposure to Martin for any length of time reveals two prominent qualities, both of which are detectable in the public Dino: masculinity and Italianness. He is first and last a man. He does not understand women and makes no attempt to do so. He treats them as if they were easily breakable objects d'art. Dean adores his Jeanne, but even she is barred access to his man's world of golf, cards and drinking sessions.

Dean gives Jeanne, literally, anything she desires except, as she once said, himself. They can be in the same room and Dean will demonstrate his affection for her, but Jeanne will not necessarily know what is going on in his mind.

Dean is clearly uncomfortable around females. The aggressive, strident-voiced variety frighten him more than a double bogie on a par 3.

Let a feminine guest star on his television show invade the all-male congregation in his dressing room and Dean is immediately on his feet. The atmosphere changes instantly. His language undergoes laundering and his large, warm Italian eyes grow somber if another man is vulgar in the lady's presence.

And that is the Italian part of Dino Crocetti.

He is a throwback to the old padrone of Sicily. At home his word is law, gently and humorously administered, but none-the-less enforced. He is generous, amusing and the center of attention. Sometimes quietly petulant if he isn't. He worshipped his parents and was bereft at their loss. His children will remain his babies for as long as he lives.

Like the traditional father and husband he is, his family is outside the realm of his other activities, separated by a thousand years of Italian tradition.

What goes on inside his home is no one's business. Conversely, what he does, who he sees and where he goes is not the concern of the Martin household.

There are at least two kinds of Italians in this country; the professional variety which makes a caricature of the virtues and shortcomings of the tribe through verbosity, exaggerated hand and vocal fortissimo. And the Dean Martin type.

Dean's breed of Italian is quiet, watchful, shrewd, clannish and never—but never—reveals all he is thinking.

Both types love other Italians. There is a warmth of common background and family that draws them together without need for expressing kinship through words.

Martin is a stranger to prejudice, but there is no denying that being Italian is something very special to him. When a truck driver leans out of the cab to yell, "Hey! Dago!", Dino knows it is a salutation of affection.

His being Italian accounts in part for the affection he generates in persons of other racial extraction. Dean is as aware of Marconi, Fermi, Caruso, Cellini and Leonardo da Vinci as he is Giuseppe the organ grinder with the monkey. He is linked to them all by birthright.

Yet his payroll includes men of every race and religion whom he loves undemonstrably. Dean displays his affection with off-hand quips, generally couched in a gentle insult or a humorous observation. He slaps no man on the back nor throws his arm over a shoulder. That is not his style. Neither is it representative of the kind of Italian he is. The more deeply he feels about someone the more likely he will camouflage it with humor.

It is necessary to understand his concept of manhood and being Italian to comprehend the sort of human being Dean Martin is.

Much of it is evident in his face, a mask of laugh lines, wrinkles, broken nose, split lip, heavy brows and tangled black hair.

His is at once the face of a Tuscan grape-picker and a Madison Square Garden main eventer. It is given to dissolving in a good-natured grin, raised eyebrow of naughty innuendo, veiled chagrin and deep but not loud laughter.

Dean's face becomes expressionless when he is displeased or hurt. The offender is ignorant of having trespassed. But the transgression will not be forgotten. Not ever. And that, too, is a part of being Dean Martin, Italian man.

On the flip side is his long memory for kindnesses and honorable men. His loyalty is legend.

Advisers, associates and assistants remain with him for years. Mack Gray, his record and music coordinator, has been at his side for 20 years; agents Mort Viner and Herman Citron, 18 years; accompanist Ken Lane, 15 years; dresser Jay Gerard, 17 years; writer Harry Crane, off and on for 20 years; television producer-director Greg Garrison is going into his fifth year with Martin. And there are others.

If a man merits Martin's confidence it is never questioned. Should it be violated the association ends quickly. Dean isn't given to recrimination. Words are superfluous. The offender knows. Dean knows. It is not essential that anyone else is made aware.

If he is considered cold and impersonal by some accounts—and he is—lay it to the fact that he does not unburden his thoughts and opinions on others and re-resents attempts by those who would bare their souls to him.

Those in Dean's employ tend to enshrine the man for his generosity, kindness and lightness of heart.

The picture is distorted.

He is given credit for what, in essence, is pure selfishness. Martin is dedicated to enjoying his own life and to entertaining the public which he also finds self-pleasing. He makes people around him laugh, as much to amuse and divert himself as them.

The price is sometimes paid by others. Jeanne, for example, is victimized by Dean's design for living. Parties, friends, balls, dinners and all the rest that please the heart of a feminine and beautiful woman such as Jeanne are indescribable incivilities to Dean who—except for the SHARE Boomtown Party—refuses to take part in them.

Jeanne pays. Dean pays, too, with an ulcer, doubtless the consequence of maintaining his self control when he might have ranted.

If a pretty girl catches his eye, or more often hurls herself at his feet, that again is his business—also an Italian prerogative. If he wants to drink himself insensible (a rarity, and not Old Rarity), then that is within his own province.

Dean joins only the minimum memberships open to him: the human race, marriage, parenthood and golf club.

Get an inkling of Dean's attitude toward the social life by inviting him to a cocktail party.

"You kiddin'? I don't like those parties where you eat peanuts and stuff on crackers until midnight," he says. "I don't want food on toothpicks. When I eat, I want to sit down."

"Those cocktail parties. The hostesses even invite their enemies. They just want people with names to show up. I know guys who hire public relations firms just so they can go to the parties of the firm's other clients. I don't need anybody to buy me a drink or dinner."

His life is sequential in terms of friends and associates. First, his family. It is isolated from his business and golfing companions. Seldom does he bring anyone home. The men with whom he plays golf are strangers to the men with whom he works—Garrison, Crane, Gerard, Gray, and Lane. They, in turn, have little contact with Jeanne and the Martin offspring: Craig, Claudia, Gail, Dena, Dino, Ricci and Gina.

Frank Sinatra, Tony Bennett, Vic Damone and other entertainer friends belong to a separate and distinct category.

Each group is foreign to the other. They share only Dean in common. And, strangely, the last thing to occur to Dean is to bring them all together, surrounding himself, as it were, with the human components of his life. That, too, is Italian.

There have been unverified stories which is another category: girls. Certainly Dean has not been involved in scandal. It is conjecture whether this is due to luck, cunning or an understanding between himself and his wife, Jeanne Bieger Martin, a deliciously beautiful blue-eyed blonde of quite perfect proportions.

A final element in Dean's life is his drinking.

Jeanne cringes at his image as a lush for the excellent reason that he is not. None of Dean's business associates or co-stars can recall a single instance when he performed drunk.

But it is a highly successful formula, enhanced, when Dean says: "It comes down to one thing. Everybody loves a drunk. If I ran for the presidency and all the drunks voted for me, I'd win."

He made news in 1968 when the three Apollo 7 astronauts asked viewers on earth to "Keep those cards and letters coming."

Martin sent the spacemen a telegram:

"Hey, guys, first you steal my song, 'Houston.' Now you steal my 'keep them letters and cards coming.' It's 10 to 1 when you land you'll start drinking.

"P.S.: Like all Americans, I am proud of you.

"P.P.S.: I was higher last night than you are now."

The drunk act is the best in show business. Not Jeanne nor the CIA can deter Dean Martin from continuing with its success.

The picture of Dean Martin comes gradually into focus. Not clearly. It never will. Like quicksilver, Dino cannot be captured in a single portrait. He comes in many variations, yet on the surface he is always the same. No photograph, word picture or drawing encompasses the man, a disclaimer to his advocacy of simplicity.

No man or woman knows Dean Martin. No one has admitted he does.

He is admired, loved, venerated. But only Dean knows the man underneath, if, indeed, he has bothered to investigate. It is possible, as he says, "What you see is me. There ain't no more." Continued on page DM-4

However, Dean Martin is an extraordinarily sensitive man. Nothing escapes him. What he does with all the observations he makes is unknown. His intelligence springs from wisdom rather than knowledge, and he would answer that with, "You're crazy."

Dean Martin cannot be hustled because he was himself once a hustler. He knows the odds in a crap game, poker, gin rummy—you name it. He knows the score, flim-flammers, the vamps as well as the golf hustler with the hook in his swing who presses bets on the last two holes to pick up all the marbles.

He can spot a telegraphed left hook or a right-hand cross. Through years of rough times he came to recognize the hard types with small bankrolls from the con men who shill for a buck and run.

Dean has seen it all. Twice. If you play in his league the dice had better be square and the golf card accurate. He doesn't play the tables in Las Vegas anymore. A natural Italian caution light flashes when he's playing a loser's game. The guy with the shell game knows better than to hustle an ex-hustler.

It all began June 7, 1917, in the tough eastern Ohio town of Steubenville, closer to the Pennsylvania line than civilization. Gambling, prostitution and brawling were the norm. Saloons almost outnumbered the populace. Those who survived were as tough as the town. The others emigrated as best they could.

An engraved plaque may never be affixed to the building but for the record Dino Crocetti was born at 319 South Sixth St., the son of Guy and Angela Crocetti. He was baptized at St. Anthony's Church.

If being a Roman Catholic and, almost unbelievably, a Boy Scout doesn't fit the current Martin image, at least his scholastic record is in keeping with his reputation.

He was a 10th grade dropout in 1936.

But—and this is wonderfully Italian—Dino still sends \$100 a year to the Steubenville High School yearbook, taking a full page ad with only the signature, *Dino*.

Young Dino was more proficient at pool and shooting craps than at solving $X + 2Y = ?$. Instead he knew that four the hard way is a bad bet and only marks play the field at crap tables. When it came to cards Dean never bet into a pat hand when he was holding a pair of deuces. To this day he is amusingly dextrous with card tricks.

The youthful, curly haired Dino saw his father toll through life as a barber, earning from \$30 to \$60 a week. Guy Crocetti was respected and beloved, but Dean wanted more from life.

He took jobs where he could find them.

He worked briefly in a steel mill, then as a service station attendant and amateur prize fighter.

"I had 18 fights when I was 15 years old," Dean recalls. "I weighed 135 pounds and fought in the welter-weight division. I billed myself as Kid Crochet. Big deal.

"I got a permanent split lip, a busted nose and broken hands. For this I got more wrist watches than I could wear. I pawned the watches and split the money with my manager. I knew more about fighting than he did—I got out."

Martin still has the powerful physique of a fighter. At 52 he could stun an ox with either hand. So far as is known he hasn't belted anyone in anger since his survival days in Ohio.

Because his environment fell short of, say, Buckingham Palace, Dino Crocetti—still a minor—helped deliver bootleg booze. He was becoming familiar with the ropes in a man's world.

A turning point came when Dino discovered punch-board gambling in the Rex cigar store, an emporium of moot status. He graduated to dealing poker, handling the stick as croupier and playing the bank at blackjack. His was a familiar face at the High Hat and Plantation clubs where the elite (coal miners and steel workers) in Steubenville illicitly played the same games the pretty people were playing on ocean liners and at Monte Carlo.

So proficient was Dino that the owners of the gambling joints dealt him out to equally sub-rosa establishments in the Midwest and Atlantic Seaboard. In those days Dean knew a blind pig was a speakeasy with action in the back room, not a sightless Poland China.

Dino Crocetti, nee Kid Crochet, was earning as much as \$150 a week, more than double his father's take as an honest barber.

All the while young Crocetti was singing. Not well, but singing. In the shower, on the way to work, riding trains and in the gambling dens before the customers arrived to turn a card.

It is wrong to assume that Dean floated into show business. When he was 24 he made up his mind to become a singer once and for all. He quit his job to take a pay cut and become a contract singer with Sammy Watkins' orchestra.

The year: 1941, about the time Sinatra was changing the face of popular music. Dean accepted \$50 a week with Watkins while Frank was handing that much out in tips a day. After a couple of years Dean struck out on his own singing in second rate clubs for as much as \$500 a week.

During this period he married a Pennsylvania girl, Betty McDonald. It was a star-crossed union. She was a beautiful and complex girl married to a singer who neither comprehended nor sympathized with undue complexities.

Suffice it to say it didn't work out.

At one point he signed for a stand at a club in New York City, driving a cab to make ends meet. Comedian Gene Baylos, who had bumped into him around Manhattan in lesser joints, stopped by one day with a bag of groceries and bottles of milk for young Craig and Claudia Martin. The year was 1946. Baylos was no Diamond Jim Brady himself. But Dean never forgot that kindness. When you see Baylos on the Martin television

show, you'll know how far back their friendship goes.

Dean worked his way up to \$750 a week in nightclubs—enough to pay a surgeon to straighten a nose his ring opponents had found an easy target. The operation was less cosmetic than functional, allowing the singer to breathe without sounding like a terminal asthmatic.

Dean was playing the 500 Club in Atlantic City to mediocre crowds in 1946 on the same bill with a young comedian with a lip-sinc record act. The proprietor was stuck with the two relative losers. He suggested the crooner and the less-experienced comedian pool their talents, such as they were; an act of expediency, not altruism.

Grudgingly the performers joined forces for a single show, spending the entire day mapping out an act.

"We laid the biggest bomb in nightclub history," Martin recalls with humor.

The owner blew his stack, warning the boys they would be given another chance and, "You'd better be goddamned funny."

Dino Crocetti and Joseph Levitch tossed aside their prepared material and went on stage the next night ad lib. While Dean crooned straight, Jerry ran amock, throwing props, breaking dishes, belittling the musicians and storming around stage like a man possessed.

He bounced ad libs off Dean who fielded them cleanly and zapped back with his own wildies. The crowd whistled, stomped, shouted itself hoarse. They, nor anyone else, had seen the like since Mack Sennet invented pie-in-the-face movies.

Martin and Lewis was born.

"What did you expect?" Dean asked today, "Crocetti and Levitch?"

Because Dean was the more experienced and comparatively better known, he was given top billing.

But Jerry's kinetic fury and drive soon changed the attitude of the act. Jerry Lewis was unquestionably the star. The guy with the greasy hair and pleasant baritone was an unobtrusive, good looking straight man. When Jerry repaired to the wings to change his shirt and dry the perspiration, Martin would take over with a ballad.

But the moment Lewis was ready for action he charged back on stage in the middle of his partner's love song. It's what the audience wanted and expected. Before he reached the final chorus, Dean could expect to be wrestled to the stage, showered with a glass of water, or have a sleeve torn from his tuxedo.

The audience screamed. Dean grinned and went along with it. But inside that handsome straight man was an enormous talent waiting to get out.

Dean couldn't complain financially. The team received top offers from prestige clubs. Ed Sullivan introduced them to television. And before you could say Dino and Joseph, the team was earning a million dollars a year.

Unbelievably, Dean Martin was doing almost precisely the same thing he is doing now: playing it cool, singing in that wavering baritone. The essence of tranquility.

Tune in an early Martin and Lewis movie on the late show. All that has changed are the flashy suits and the brilliantine in the hair. Otherwise the cool and unruffled Martin is unchanged.

The boys came to Hollywood, played at Slapsie Maxie's and were a hit.

But it was Jerry Lewis time. The uptight world of the late 50's and 60's hadn't surfaced. For Martin their timing was regrettable. Perry Como was the darling of the somnambulant set. The public wanted Dean and Jerry to sock it to 'em.

While the team played Slapsie's, Mack Gray entered their lives. An inveterate horse player, Mack also owned a piece of the Club. Thanks to the bangtails, Gray had a chronic case of the economic shorts. The boys asked Mack to join them.

"What can I do for you guys?" Gray wanted to know. Neither of them, after all, owned horses.

Dean replied, "I've neglected my recordings. You can help take care of that."

Gray didn't know a record label from the Dead Sea Scrolls. He gave himself a month to work with Capitol Records, meeting disc jockeys and setting up Martin recordings wherever he could. Dean was impressed with Gray's wherever he could. Dean was impressed with Gray's tenacity and ability to learn the ropes. He insisted Mack stay on. Gray found himself on the road as the partners played one-nighters traveling by car and train across the country, stopping at the Chez Paris in Chicago, the Paramount in New York and other top spots.

As the team grew more successful, making 16 motion pictures in eight years, Gray became invaluable at discharging the thousand details of the comedian and singer.

Lewis' drive seldom gave the team a day off. When they weren't on sound stages, clubs or in television studios they were doing benefits. Jerry thrived. Dean shriveled.

In the beginning years of the act the performers complemented one another. After almost a decade Jerry domineered everything, agreeing to contracts and commitments of which Martin knew or cared little. Theater dates paid them \$10,000 a night. Las Vegas paid them \$25,000 a week. In 1955 the boys earned a combined \$4 million.

Like it or not, Jerry was responsible for the lion's share of the attention and the income. But too many people underestimated the number of persons—especially women—who went to see the team to look at the handsome guy with the listenable pipes.

There are exactly 4,367 explanations for the breakup of the team in 1957. There are a like number of detailed descriptions of who said what to whom, where it happened and who shot John. It cannot be doubted there

was personal friction.

The story that rings truest is that Dean walked into agent Herman Citron's office one day and said "It's over."

To those who know Dean it makes sense. Once he has reached a decision he acts on it. Once he acts, the decision is irrevocable. Had Jerry offered to alter the act in Dean's favor, give him 90 percent of the income—whatever—Martin would not have budged.

Jerry's future was assured. He was America's favorite funnyman, as he went on to prove in films. Predictions were made that Dean soon would be back dealing cards.

"Everybody got into the act," Dean says. "Lou Costello ran an open letter pleading with Jerry and me to get back together again. And before we answered his open letter, Abbott and Costello broke up their own partnership."

The reason for the Martin-Lewis break is as difficult and as simple as a domestic divorce. Their compatibility fell short of their individual standards and life styles. Dean balked at the furious Lewis pace. Jerry was impatient with Dean's desire to take time out to enjoy the good life.

It is a wasteful exercise to attempt to fix blame on either man. When the final break came it was Lewis who appeared to be the most affected by it emotionally. Jerry wears his heart on his sleeve, on his breast pocket, on his yachting cap and in plain sight. Dean seemed unconcerned. God only knows what was going on inside him. He had the most to lose.

Mack Gray elected to remain with Martin, becoming his alter ego, assuming as many of the pressures and annoyances as possible to allow Dean to lead his life uninterrupted by outsiders.

With Gray in the dressing room, Ken Lane at the piano, Dean played the old Moulin Rouge in Hollywood and then the Twin Coaches outside Pittsburgh—and not far from Steubenville.

Writers have said the Pittsburgh date was a low point in his life, that he had no other bookings and the cupboard was bare. In reality, Martin had a contract with the Sands Hotel in Las Vegas and a motion picture contract with Hal Wallis. Both called for the Martin and Lewis team, true. But Wallis and Jack Entratter at the Sands saw the profitable sense in playing the men as singles.

If Dean was worried he didn't show it. Between shows at the Twin Coaches he went to a nearby driving range and hit golf balls.

Back in Hollywood he began making movies.

An insight into Martin is his relationship with pianist-composer-conductor Ken Lane. He went to Dean's home 15 years ago for what amounted to an audition.

"I played eight bars for him and Dean said, 'Swell.' That was it. We've had a handshake thing ever since and not a single disagreement."

Lane is responsible for "Everybody Loves Somebody" becoming Dean's theme. He wrote the music with Irv Taylor penning the lyrics in 1949 while Lane was working for Sinatra. Frank recorded the song as did Peggy Lee and Dinah Washington, but it never took off.

"It was quaint the way Dean decided to do it," Lane recalls. "About six years ago he was putting together an album and had picked out 11 songs. One night we went to Dean's house looking for a 12th song. I thought I'd take a stab at it and told him I'd written a song a few years ago he might like.

"So I played a few bars of 'Everybody Loves Somebody,' and Dean said, 'Hey, I know that song. I used to do a little bit of that when I was with Jerry.' Jeanne was sitting in the next room and said, 'That's been one of my favorite love songs for years.'

"Dean said, 'Okay, we'll do that as the 12th song.' When we completed the recording session, Jim Bowen (Martin's a&r man) came out of the booth and said, 'That'll make a hell of a single.'"

The year was 1963. It was a helluva single, selling almost 2 million copies. Martin sings the song from beginning to end on the last show of every television season. It is one of the finest moments of the video year.

Before the success on television and in movies, Martin's great resurgence emerged on stage for several weeks at the Sands when he appeared with what was the superficially called the "clan" or the "rat pack": Sinatra, Joey Bishop, Peter Lawford and Sammy Davis Jr. They were like the Rover Boys grown up. Men in the audience envied the fact that mature men could have a ball without being stuffed shirts. As this package of talent, billed as the Summit Meeting, played into its final weeks, the guy at the top of the summit was Dean Martin.

He generally held back while the others did their thing. Then when things looked as if they might sag, Dino would step in with a zinger and bring down the house.

Dino's style contrasted with the hard sell of Sammy and Joey, the dominant brilliance of Sinatra and Lawford's innate self-consciousness.

It became apparent any entrepreneur could put Dean on a stage with a dozen nudes and in five minutes the audience would be focused on Martin.

The key light is still directed at him, but not his private life.

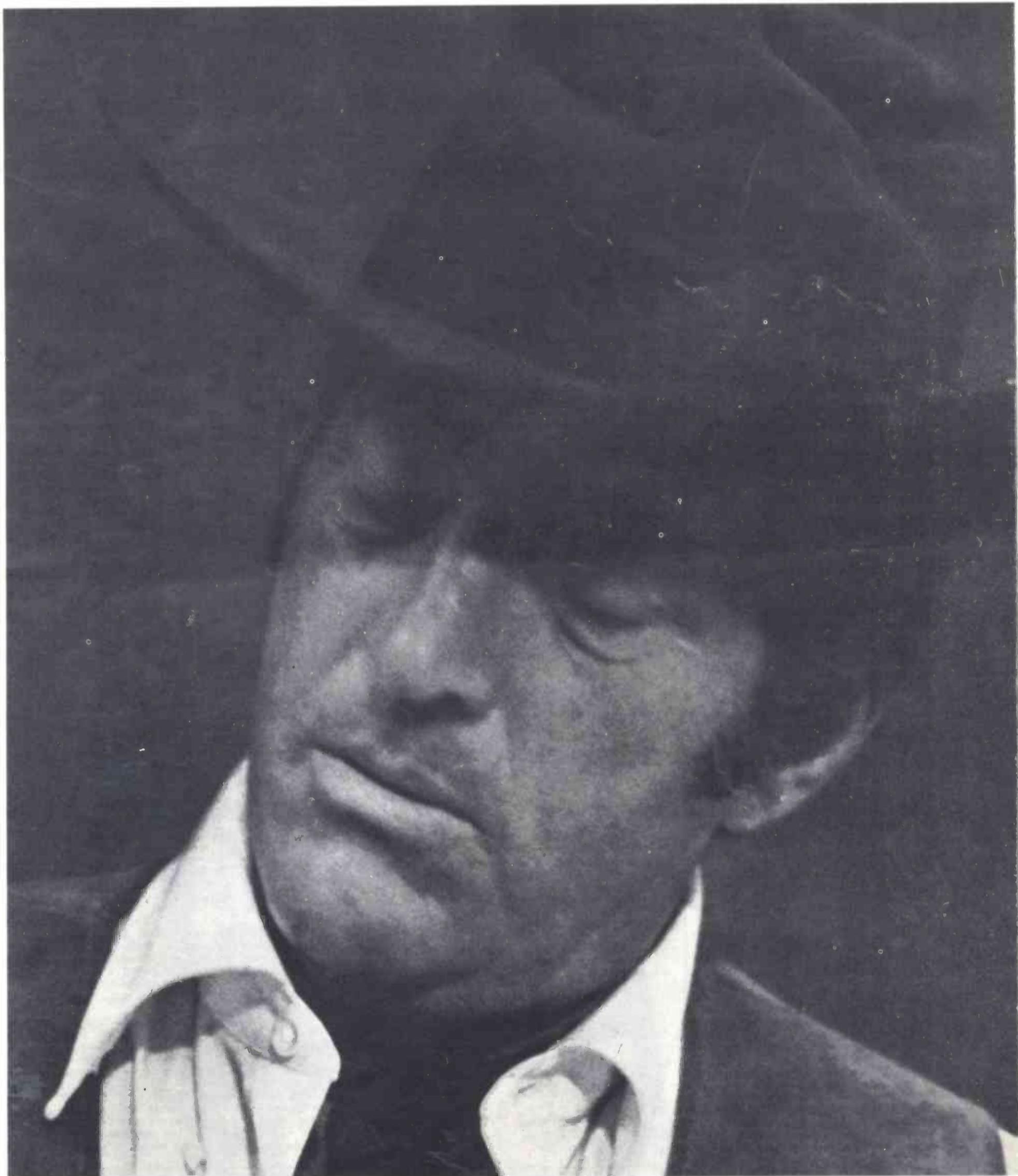
Dean's first marriage to Betty McDonald ended in divorce in August 1949. He was awarded custody of the four children who lived with him and Jeanne after their marriage in 1950.

He met Jeanne Biegl during an Orange Bowl Parade in Miami when she was queen of the festival and Martin and Lewis were riding high. As he walked beside her float in the parade he asked Jeanne for a date, and soon after returning to Hollywood Dean sent for the petite blonde. Little of the courtship and marriage was

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*As we were telling you
a moment ago, Dean..... Dean?*

NBC TELEVISION NETWORK



The date: July 12, 1969
The place: NBC-TV, Burbank
The time: 12:30 p.m.

STAGEHANDS, along with dancers, script girl, electricians, special effects experts and technicians crowded the long loading dock behind the complex of studio stages that make up the network's West Coast bastion. Dean Martin was due to arrive in minutes for the beginning of his fifth year on television as the star of his own show.

Producer-director Greg Garrison had set the stage. From the entrance gate of the sprawling Burbank studios, yellow, green, blue and orange helium-filled balloons tugged at their strings in clumps over signs reading: "Welcome back, Dino"; "Wow! Dino's Back!"; "Dino's Fifth!"; "We Missed You, Dino."

A 15-foot banner above the entrance read:

"We Love You, Mr. Martin."

More than 100 members of the cast and crew, childlike, anticipated Dean's arrival for the start of the 1969-70 season with the fervor of fans. It wasn't trumped up by press agents or network publicists. There wasn't a photographer in sight.

The guard at the gate might have been awaiting royalty.

Suddenly, in the hot, smoggy mid-summer sunshine, the red-faced keeper of the gate waved frantically to the company of greeters.

"Here he comes," they whispered in chorus.

Martin, at the wheel of a glittering new pea-green Jaguar convertible, spun into the parking area and followed the path of bobbing balloons to the loading dock.

Dressed in green sports shirt, beige slacks and with a paisley neckerchief around his neck, Dino jumped out of the car and waved to them all. "Hi, men," he said.

Stagehands led him to a plush armchair in a small trailer which, pulled by a miniature tractor, led him through the carpenter shop, prop department and scenery designing area following a trail of still more balloons and welcome placards.

The atmosphere was festive, rare at any television studio on a sweltering Saturday noon, as Dean stepped from the trailer on Stage 4.

He bounded out of the chair: "Hey, fellas, only thirty shows to go!"

Without wasting a moment he walked right to the orchestra waiting behind an enclosed section of the stage out of sight of the audience which would file in to see the show six hours later that evening.

Conductor Les Brown said, "Hi." Dean grinned and said, "Let's go."

They hadn't seen one another in almost six months.

Martin had been at NBC less than five minutes before rehearsals began. Brown's 29-piece congregation hit the opening bars and Dino was singing *Do You Believe This Town*. He sang two others in quick succession and then headed across a narrow corridor to his dressing room.

Inside the dressing room was Garrison's final placard, a put-down inside joke: "You're Great—Jay Gerard!"

Gerard has been with Martin since 1948, first as his double (in Dean's first movie—*My Friend Irma*) and now as his man Friday. Gerard, pushing 70, is a foil for Dean's jokes and a beloved retainer. He also is keeper of the singer's wardrobe, tonsorial equipment, jewelry, food and drink and the thousand other minutiae that a man, pre-occupied as Martin is, must have to survive.

Gerard is worth noting. He is vital to Dean Martin. An Italian New Yorker—whose real name is Gerard—Jay is a kindly, humorous, diligent man who takes tons of good natured abuse from Dino. In return he blasts Dean in over-played reaction. The relationship is strong and warm, too big for sentiment.

Throughout the two rehearsals and the taping of the show Gerard's presence keeps Martin relaxed and happy. Somehow he adds a family touch. The two men love one another and demonstrate it with a barrage of innuendos; none of it unkind.

"What do you want for lunch, an egg sandwich or a steak sandwich?" Jay asked Dean.

"None of your damned business," Martin fired back.

"Just for that you get nothing," Gerard said, his voice filled with mock hurt. Then he produced an egg sandwich.

"Whatta I got to do, ask you for some milk, too, you crazy bastard!" Martin was grinning.

"How do I know you want milk? You don't ask?"

"Everybody knows that's all I drink!" Dean roared.

"Right, Mack?" The last question was directed to Mack Gray.

"Your memory's going back on you, Jay," Gray said.

"You're both crazy as hell," Gerard replied.

In moments the milk was handed Dean with a large package of fig newtons.

The banter was easy, the product of thousands of hours together waiting in the wings of stages, on movie sets, dressing rooms and on planes, trains and automobiles.

Let another man raise his voice or a hand in Gerard's direction without humor and Martin would, in all likelihood, break the offender in two.

On this Saturday Dean's dressing room was occupied by the same men who share it with him throughout the

DINO'S FIFTH

Dean Martin hasn't to anyone's knowledge expounded on his theory of a 60-minute musical variety television show. But he has this much to say: "It's supposed to be fun. And the way we do our show, it is. Who wants a perfect television show? If you get it, how you gonna top it next time?"

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

For the most part it has been in the top 10 or 15 in the Nielsen ratings since Garrison took over.

season: Gerard, Mack Gray (music coordinator and smoother-over), Mort Viner (agent), Craig Martin (associate producer and Dean's eldest son), Kenny Lane (Dean's accompanist), Harry Crane (Dean's chief writer).

The cast rarely changes.

These men and Greg Garrison are his team.

Dean's guest stars infrequently invade the sanctum. They are welcome, but for whatever reason they respect Martin's quest for privacy.

For this particular show—scheduled to be broadcast in October—the guests were Dom DeLuise, Dennis Weaver, Corbett Monica and Goldie Hawn. Not one of them entered the dressing room for even a greeting.

"Stop bugging me about eating," Dino told Jay who hadn't said a word. "It used to be drinking. You'd ask me all the time, 'Why do you drink liquor?' What the hell else can you do with it!"

Dean hadn't read the script for the show. Nor was he sure who his guests would be. Sometimes he arrives for a taping session with absolutely no knowledge of who will be appearing with him. Dino, however, is familiar with the music. The songs are pretaped for him to play in his automobile to familiarize him with new material. This precaution isn't taken for old standards or tunes he has been singing in club appearances.

The atmosphere in his dressing room approaches that of a country club locker room. No tension. No talk about the show. The color television set beamed a Chicago Cubs ball game.

"C'mon, you guys, get smart," Martin hollered at the television set. A runner had tried to take second base on a single and was thrown out easily.

"How dumb can you get," Dean yelled, as if he were sitting in the stands. "You're leading by three runs, and you louse up a play like that."

"I'd sure like to see those guys win for Leo (Durocher)," he told the others. Martin and Durocher have been friends for years.

"Do you think they'll ever put lights in Wrigley Field?" Harry Crane asked.

"They better," Dean said. "I'm sick and tired of night games there without them. They're really dull, I'll tell you that."

The others laughed. Dean grinned. Nothing was mentioned about an hour-long television show that would have to be rehearsed twice and taped all within six hours.

Martin's lack of concern could be directly traced to producer-director Greg Garrison who had spent weeks preparing the show to the last detail.

Dino could afford to relax because the dark haired, handsome and physically powerful Garrison had masterfully planned his star's every move. Even as Dean was cutting up in the dressing room Garrison was on stage giving final instructions, scrutinizing every detail. All that would be required of Dean was to follow the patterns staked out by his producer-director as easily as he had the trail of balloons a few minutes earlier.

One other thing expected of Dean: to bring to the words and music the indefinable Martin magic that transforms good material into sparking wit, titillating double entendre and brilliant comedy.

At 1 p.m., exactly, Garrison began the first of two rehearsals.

Dean turned off the baseball game and tuned in the color monitor of the activity across the passageway. Garrison walked through Dean's opening dialog, mumbling the lines and simulating Martin's physical moves.

Although Dean continued to chat with the men in the dressing room, his eyes and ears missed nothing that took place on the monitor. He needed no script. His lines would be waiting for him on the cue cards.

Then he walked the few paces across the corridor to rehearse on camera *Do You Believe This Town*. Four color cameras were zeroed in on him and, as if by an unseen wire, Dean's eyes automatically moved from camera to camera when the little red lights blinked on.

Kenny Lane was near one of the cameras in the event Dean needed a musical cue. His glance swept by Kenny, missing nothing. It was an enjoyable, relaxed song.

In five minutes Dean was back in the dressing room. He watched Garrison progress through a sketch with DeLuise and listened to Goldie Hawn sing a solo.

At 1:30 Dean went on stage again to run through dialog with Goldie, an option he did not exercise with DeLuise.

Dean's reasoning, seconded by Garrison, and unspoken by either, was simplicity itself. Dino has worked many times with DeLuise and knows his timing and reactions. It was Martin's first outing with Goldie and he felt the need to test the vibrations firsthand.

Martin returned to his dressing room. No one mentioned the run-through with Goldie.

"My God, is she great," Martin said. "She's terrific."

Then the talk went back to baseball, baiting Jay Gerard, and general agreement about the terrible heat of Las Vegas in summer. Dean did more listening than talking, except to plague Jay about the lamentable state of his wardrobe.

Dean watched Dennis Weaver sing *Trouble in River City*. He had neither seen nor spoken to Weaver since arriving. Dean, I'm sure, was unaware of the fact. But Dennis had guested with him previously, and Martin doubtless felt rehearsing with Weaver in a sketch would

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

At precisely 3 p.m.—not a second later—the first rehearsal ended with Garrison on camera in Dean's chair saying: "Okay, break until 4 o'clock."

Union rules require specific breaks on weekends for crew members. Were it up to Martin and Garrison they'd have gone straight through.

Garrison stopped by the dressing room briefly, said hello to everyone and drove off the lot to buy an ice cream cone. For the brief time Greg was in the room Dean looked at him appreciatively but said nothing to indicate how much he valued the man's talent.

Asked what he thought of Garrison and the job he was doing, Dean looked incredulous. "There wouldn't be a show without him. He's the best in the business. I mean the best."

Mort Viner nodded his head. One by one, Lane, Gray, Crane, Craig and Viner himself left the dressing room. Only Jay Gerard—in the other room of Dean's suite—remained.

"Now I suppose I gotta yell for a pillow," Dean hollered at Jay.

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

At the end of one hour Garrison was back on stage.

Viner and Dean's friends floated back into the dressing room. Dino, sleepy-eyed, walked before the cameras for the second and last rehearsal. Half of the 318 seats of Studio 4 were filled with friends of the cast and crew, NBC people and acquaintances of the sponsors.

Dean looked bleary-eyed on the stage monitors in close-up.

"Hell of a thing," he grumbled. "Waking a man up and turning on all these lights."

Then he ran through his songs and some of the sketches again. He continued to sing while lights were being adjusted and camera movements marked off. He seemed oblivious to all the activity around him. Other artists have hysterics if the crew is anything but enraptured while they perform. But then they don't receive Welcome Back greetings and the affection Dino enjoys either.

After the first song Dean told the preponderantly feminine audience, "I woke up for this?"

He worked with DeLuise during their sketch, ad-libbing outrageously, knowing Dom would field his bon mots and recover without injury.

After the DeLuise spot, Garrison stopped Dean. "I don't think we need to run through the sketch and song with Goldie again," he told the singer.

Martin didn't break stride. He continued back to his dressing room.

Dean and Garrison knew without discussing details that they didn't want to leave the best of the Martin-Hawn dialog in rehearsal. The chemistry was made in heaven. New sparks would fly when Dean and Goldie were on tape. Both men knew instinctively the spontaneity that would evolve when the chips were down.

Dino has such faith in Garrison, however, that if Greg had asked him to do the second rehearsal with Goldie, Martin would have complied instantly and without question.

Back among his companions Dean watched some of the second run-through. Garrison made final adjustments, additions and deletions aided by choreographer Bob Sidney. At no time did anyone on the set or in the dressing room raise his voice.

Tirelessly Garrison gave instructions, made suggestions, congratulated the crew on what they were doing.

At 4:53 Garrison skipped the sketch he had run through with Weaver in the first rehearsal, not wanting the lines to be stale when Dennis worked with Dean. (The two performers still hadn't said hello.)

In an aside Garrison explained, "Comedy shouldn't be rehearsed too much. Dean knows that. It bores him and the other performers and takes the edge off what they're doing. It also kills spontaneous humor which Dean handles better than anyone else."

Martin appeared more frequently in the second run-through playing to the half-audience for laughs, smoking cigarettes during his song with Kenny Lane and cutting up—building his enthusiasm toward the taped performance.

In those instances where he repeated lines during the second rehearsal that he'd read from cue cards earlier, Dino invariably gave them a different twist or emphasis.

At 5:20 Garrison said, "Okay, let's try the finale once more."

Dean skipped toward the door leading to the hallway: "I'll watch on the monitor to see if you guys get it right."

They rehearsed the finale without Dino.

At 5:30 it was time for Dean to shave and dress. He sipped at a mild highball and climbed into his clothes, all the while berating Jay Gerard for forgetting to bring his electric shaver. (Another was located and pressed into service.)

"How many cars you got?" Dean demanded of Gerard.

"Only two."

"What do you mean, only two?" Dean fumed. "When you came with me you only had one."

"Now that you're a big man, I got two," Gerard said, pleased with his response.

"When I get to be a bigger star I guess you'll have three cars," Dean countered.

"Right," said Jay, rapidly preparing Dean's costume changes, dusting off the highly polished shoes, flicking lint from a lapel.

Dean was having fun. The by-play screened out any possibility of nerves.

"I figure you've only spent \$1,800 since you came with me," he told Gerard. "You bought two cars and an air conditioner."

"That's right. Everything's paid for," Jay said. "Money isn't new to me."

"Whatta you mean?"

"The old gent had money," Jay answered.

"Why is it you always call your father the old gent?"

Dean wanted to know. "How did he get all that money?"

"The old gent was the banana king of New York, that's how."

Mack Gray, Harry Crane, Craig Martin and Kenny Lane laughed.

"You mean he pushed a banana cart?" Crane suggested.

More laughter.

"That's how he started," Gerard said, knowing the put-on was keeping Dean's mind from his work. It is a game they play every taping day.

"How did it grow into such a big deal?" Dean asked.

"When you were on stage as an entertainer, the audience threw bananas at you, right? And then you'd give 'em to the old gent to peddle."

"He was very big with bananas," Gerard said. "Then he sold out. They tried to break him."

"You mean somebody fell out of a window and landed on his cart and smashed it up," Crane said helpfully.

Martin exploded with laughter.

"Big deal," Jay said, struggling to hide a smile.

Still no one in the room mentioned that taping the first show of the season would begin in a matter of minutes.

At 6:40 all 318 seats in Studio 4 were filled. Ticket requests have piled up to 1976. The audience sat patiently. There was no warm-up comedian to spout Hollywood jokes or to ask for a showing of hands "for the folks here today from Texas."

Dean, meanwhile, remained in his dressing room. He ran his hand through his hair, glanced in the mirror indifferently and swiftly crossed the corridor into the studio.

The audience applauded as he stepped on stage. He told a few stories, setting the tone for the show with his intimate, easy style.

"I had an accident," he told the crowd. "Got cut in the maid's room. Poor Jeanne. She took it well. Got a girl to come in a couple of times a week now. Trouble is trying to keep Jeanne from finding out."

Garrison, unruffled, went into the director's booth upstairs for the first time. A topflight crew of technicians stood by the tape machines, recording equipment, console and monitors. Throughout the two rehearsals Garrison had been on stage instead of an aloof voice from a booth. Few directors operate on stage as does Garrison.

On signal from Garrison, Les Brown hit the theme music, Everybody Loves Somebody, and Dean slid down the fire pole.

In the first half-hour Dean and Goldie performed their song and patter together, half of which was brilliant ad lib.

Dean and Goldie played off one another as if they'd worked together for a decade and as if they'd never seen one another before in their lives.

It will be a high-point of the television season.

The segment was a show stopper. Audience, stagehands and the men in the booth were hysterical. Garrison turned to say, "You see, it wouldn't have come off anywhere near that well if they'd done that second rehearsal together."

Throughout the taping Garrison had only to snap his fingers to switch from camera to camera. He found it necessary to stop taping only three or four times. At the end of the Martin-Hawn sequence, Garrison ran down the flight of stairs to the stage and planted a kiss on the blond guest from "Laugh-In."

Back in the booth he said, "She is going to be the biggest female star in show business within a year."

Garrison gave body English to Dean's movements and to highlights in the music as the show progressed. Occasionally he broke into impromptu dances.

"We're going to have to throw that sketch out," he said of one segment. "It doesn't work."

"Too long. Too long," Garrison murmured again. "We'll edit it down."

All the while Dean blithely went through the show, stopping twice on Garrison's request. Whatever problems existed in the script or did not look good on tape were never mentioned to Dino. He would see a well edited, crisp but relaxed Dean Martin show in a week or two, aware only that Greg Garrison had done his job, a job for which Dean has made him a partner.

Greg cut out an entire duet without remorse. If he was angry, it was only at himself.

Dean entertained the audience with throwaway lines

and observations on the crew, his co-stars and the voice from the booth during periods of light readjustments and set alignments.

While Dean did his thing on stage and Garrison toiled in the booth, Jay Gerard packed up the clothes Dean would take back to his Beverly Hills home. Mack Gray helped out. Viner, Lane, Crane and son Craig were watching the show from the wings.

At 8 o'clock, during Goldie's solo, Greg told a floorman to let Dean rest in his dressing room.

Dean and Dennis finally met right on the air, while the show was being taped. Dino blew a line and Weaver spoke up quickly: "Don't let it bother you. I've been working with a bear."

More laughs. Weaver might have used the line in a rehearsal and backed away from it during the taping. The comedy was fresh.

The show rolled smoothly now. Another sketch depicting Dean as a drunken elevator operator in the Empire State Building, with Goldie in the arms of a gorilla, played to perfection.

At 8:40 the taping was over. Dean threw kisses to the audience. He turned to leave by a back door, bussed Goldie soundly and assured her he'd love to have her back on the show.

Then, while the final credits were still crawling up the monitors, Dean swept out a back door, hopped into his Jaguar and, with a wave, was off for home while the audience was still listening to the final strains of Dino's theme.

He hadn't stopped by his dressing room. No need. Jay had packed his belongings in the car. Garrison stood to one side where Dean stopped only long enough to slap Greg's outstretched hands and say, "Well, partner, we fooled 'em again."

Garrison looked around at the crew and took a deep breath. "What's the call tomorrow?" he asked.

Janet Tighe, his assistant, said, "10:30."

"Okay, everybody," Garrison said. "Tomorrow—Sunday—10:30. Be here." And he too was off for home.

It was a typical Dean Martin taping session for his weekly show. If there was anything remarkable about the day, it might have been because the show marked the beginning of a new season. Otherwise it would be the same for the other 29 shows except for different guest stars, new songs and perhaps a little more relaxation.

Unlike the previous four seasons Martin has been on the air, the show will be taped twice weekly; on Saturdays and Mondays. Formerly the show was taped Sunday only.

The new schedule will allow Dean to complete his 30 shows by Christmas, leaving the rest of the year free for recording sessions, more appearances in Las Vegas and greater latitude for motion picture commitments.

It also means a seven-day work week for Garrison who apparently thrives on the pace.

"We couldn't do this show without Garrison," Martin said. "He's the only one. I can come here and knock the show out in one day because he's thought of everything. No trouble. No problems. Greg knows exactly what he's doing every minute."

Dean stopped to think, shaking his head.

"I don't think I could do one of those shows where you have to rehearse for five days," he said. "You know, when the director says, 'We got a three-minute bit with Goldie Hawn. Now we got to rehearse it for two and a half hours.' That's a lot of baloney."

"By the time you get finished working like that you take all the fun out of it. If you don't enjoy it, then the audience at home doesn't either."

"Who wants a perfect television show? If you get it, how you gonna top it next time?"

Pianist-composer Kenny Lane watched Dean walk away. "He's a very large human being," he said.

"As much as I've traveled with Dean I'm more a business associate than a close friend. We've both kind of kept it that way. But he was my best man when I got married three years ago."

"We've been together 13 years, and in all that time we have never had a cross word. Dean never loses his cool. I've seen people hurt him and lie to him. But he doesn't blow-up. And he isn't mean. The next time Dean sees somebody who double-crossed him, he's very polite."

Lane agrees with most of the other men surrounding Martin; Dean is most like himself on the television show.

The Dean Martin laughing and scratching with his friends in the dressing room is generally the same man who slides down the fire pole with a cigarette in his hand.

Dean Martin hasn't, to anyone's knowledge, expounded on his theory of a 60-minute musical variety television show. But he has this much to say:

"It's supposed to be fun. And the way we do our show, it is."

The ratings support Dino. His is the most highly rated regular show of its genre on the air. For the most part it has been in the top 10 or 15 in the Nielsen ratings since Garrison took over after less than two months in the first year.

NBC-TV is confident the network is getting its money's worth—\$34 million for Dino's three-year contract.

And there's no reason to think that Dean's Fifth won't be another vintage year for the country's most popular entertainer.

I SALUTE DEAN MARTIN



I salute Dean Martin, the only man in the world ever born with a silver olive in his mouth. He's been way ahead for a long time. The astronauts had to go all the way to the moon to discover tranquility. With Dean Martin, it's a way of life. He is so relaxed he makes Perry Como look like a whirling dervish. I love you Dean Martin. I think you're sexy, handsome, gorgeous and adorable!

Phyllis Diller

JOHN WAYNE



*Congratulations.
Love,
Edie Adams*



Thanks, Pardner

Greg Garrison



Funny thing. He never misses.



Dean Martin is known by the company he keeps.

Dean's company — record-company-wise—is a set of performers so singular that their first names are enough: Sammy, Trini, Ella, Frank, Nancy . . . and like that.

Or as we like to call them: The Pros.

That Dean is a pro comes as no surprise. Any singer who can pull off the flying filter tip trick 100% of the time, he's a Pro.

Dean also pulls off the flying single trick 100% of the time. (We have to go back to 1964 to find a Dean Martin flopola.)

That's *All Pro*.

He does it with albums, too,

like his amazing new Reprise LP and tape, called "I Take A Lot Of Pride In What I Am." Dean *never* misses.

That's a pleasant fact-of-life for us at Reprise, because there are those of us in Bur-



Piddly.

bank with memories long enough to remember a Martin album that sold piddly (it was called "French Style" and now seems all a bad dream).

But Reprise has a habit of turning "sleeping giants" — which Dean assuredly was pre-producer Jimmy Bowen and pre-"Everybody-Loves-Somebody" — into selling giants.

After Dean, we did it with Nancy and Frank and Trini. Currently, we're doing it with Ella and Fats. We've also done it with newer first-namers, like Arlo and Jimi.

(And knowing us, you can bet we've left out a few. Don't bother reminding us. That's what artists have large managers for.)

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



Amazing.

That's the way Pros are, whether their first name is Dean or Reprise.

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

"I'll Be
Seeing
You"

**SAMMY
FAIN**



THANKS FOR THE
COMPLIMENT BY RECORDING
ONE OF MY SONGS
"I TAKE A LOT OF PRIDE IN WHAT I AM"
MERLE HAGGARD

You Made The Whole World Sing

**"EVERYBODY
LOVES
SOMEBODY"**

*and
Everybody Loves You.*

Hank Sanicola

Continued from page DM-4

publicized. That's the way Martin wanted it.

Martin is a past master at getting things his way. He appears to give ground, grins and throws away a joke when there's a difference of opinion. But in the end, somehow, the result is that Dean Martin's will has predominated.

As Dean succeeded in all the entertainment fields he was asked if he was surprised by the universality of his acceptance and his versatility.

Had he anticipated in his wildest dreams the enormous success? Dean shook his head negatively.

"I knew I'd be in show business," he said. "But I never dreamed I'd be doing all these things, making all this money. But I don't regret one step of it. I've loved it all the way."

Were there doubts?

"Well, I kinda thought I might get lucky and throw a seven," he responded, grinning.

Martin purposely slurs his speech, mangling syntax with the same ebullience he tinkers with music when he sings and changes the lyrics to suit himself. There is no question in the minds of those around him that Dean can sing considerably better than he does. The same may be said of his lingo. He runs words together, dropping syllables and tousing up grammar because it is what the public expects of him. Dean Martin wants all people to know he is one of them. And he is.

"I'm not playing for the people at Sardi's or the crowd in the Universal commissary," he says. "People in show business review everything they see. The public watches to be entertained."

He doesn't like interference with his direct contact with his audiences. Therefore, he doesn't know the location of his offices, for example. He has never been in them or attended a meeting. He never dictates letters. Rarely reads them. He lets the professionals around him read the contracts and sign the deals.

Though he's stuck with the tag line, "Keep them cards and letters coming in folks," Dean doesn't wait by the door for the mailman.

One of his friends asked him for the use of his name as a sponsor of a charity for children. "Okay," said Dean, "under one condition. Don't send me any mail. If you do then my secretary has to say 'Oh, Mr. Martin, there's a letter . . . ' and I'm on my way to the golf course and have to stop."

There are certain other things of which Dean is aware. For one thing he knows men in high places enjoy a laugh as much as anyone else, especially if the joke is on themselves. When even Sinatra is at his Sunday school best among the high and mighty, Dean finds a way to break people up.

Three years ago in New York he attended a tribute for the man who had done the most for golf during the year—himself. The previous two winners were President Eisenhower and Bob Hope. Dean was seated next to Francis Cardinal Spellman who was politely formal. Dean felt the man of the cloth should be enjoying himself.

Martin said in a loud aside to the Cardinal, "How can you come to a great occasion like this without a necktie?"

The prince of the church burst into a hearty laugh.

Pleased at the reaction, Dino threw in a zinger: "You people in the church started me drinking. I used to go to mass and drink that wine at 6 a.m. Man, that's rough."

Recalling the incident, Dean said, "Jeanne kicked me under the table." Sitting beside the Cardinal was a high spot in Martin's life. A color picture of them hangs in the place of honor in his dressing room.

When Prince Philip passed through Hollywood several years ago he was honored at a banquet where stars, producers and studio executives were awed. Martin was his congenial self.

Dean was called on to sing, stopping in mid-song to lift his highball glass to address Prince Philip with a knowing wink, "How's the Missus?"—a clear reference to the Queen of England that doubled up the Prince. Between numbers Dean told the visiting Prince: "I used to smoke your cousin Prince Edward's cigars."

No one laughed harder than Prince Philip.

Martin's humor is unpredictable, always lying just beneath the surface.

David Cavanaugh, a Capitol a&r man when Dean was under contract to the company, took his wife and a middle-aged woman friend to catch Dean's show in Las Vegas a few years ago. The friend pleaded with Cavanaugh to introduce her to Martin because she had adored him for years. Reluctantly, Cavanaugh took Dean aside and said, "I'd like you to meet my friend Mrs. . . ." at which point the woman slumped to the floor in a heap, overwhelmed at meeting Dino.

Another star would certainly have attempted to restore the woman to consciousness. Dean stepped over the supine woman, looked over his shoulder at Cavanaugh and with a wry grin said, "You and your friends!" He walked away while Cavanaugh laughed until he wept.

The other day an acquaintance told Dean he hadn't purchased season tickets to the Dodger baseball games the past season because they hadn't been doing well. The man was surprised to learn Dean had stuck by the team, buying his usual box seats. The man explained that the team had traded away his favorite player.

Dean heard him out and then said, "You're the kind of guy who would vote a town dry and then move."

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

"They remind me of coffins, all closed in," he says. "If I have to go up in an elevator I take the ones that carry freight. There ain't no tops on them and I can see the ropes and pulleys. They aren't so bad."

He doesn't care for New York for the same reason he avoids elevators. Crowds, high buildings and a lack of open spaces gives him mild claustrophobia.

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

"I finished a bite to eat at Steffanino's and there was this Jaguar showroom right across the street. So I walk over and ask the guy, 'Does this thing run?'"

The salesman said, 'Sure it does.'

"So I tell him, 'Okay, I'll take it.'"

Then he tells me it will be three or four hours before it is ready. I reminded him he said it would run. He says it takes three, four hours to fix it up.

"I tell him, 'Then you didn't sell the car.' I went back to the restaurant for a highball."

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

Running gags amuse Dean. For the past six years he has given Mack Gray a standing order to telephone him on weekends at 6 a.m., allowing him sufficient time to tee off, by 7 o'clock. But for the past three years on Saturday and Sunday Dean has called Gray at that early hour.

The conversation consists of three words: "Gray, I'm up."

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

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

Because of Gray, Gerard, Lane, Crane, Viner, secretary Eileen Thomas and others, it is unnecessary even for Dean to carry a pad and pencil. He makes few telephone calls, accepts fewer.

Once he surprised Andy Williams with a call. The conversation was brief: "How do you like your Rolls-Royce?"

"Fine," Andy said.

"Thanks," Dean replied and hung up.

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

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

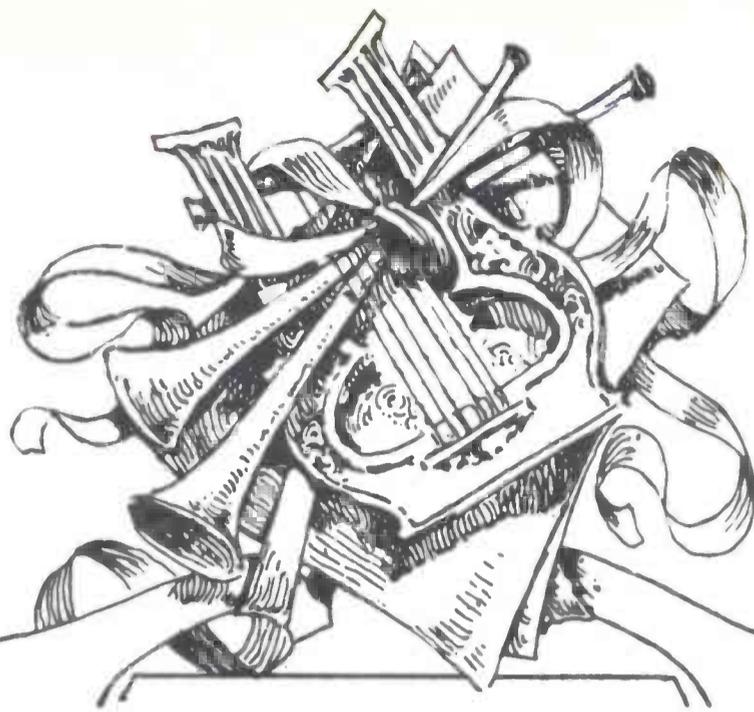
Though Dean lives within a long par five of the Beverly Hills shopping center he goes there only once a year to buy Christmas gifts for friends and family. Everything else is sent to the house where his clothes are tailored for him.

If the plumbing or electrical fixtures act up, one of the servants calls a repairman. Of his handyman status, Dean says, "Putting a knot in my tie exhausts my mechanical talents for the day."

Happily Dean's capacity for entertaining his friends, the public—and himself—is inexhaustible.

He is at the top of his form now. The most successful man in show business and in many respects the happiest. The future stretches out ahead of him beckoning Martin to greater heights as a dramatic actor, a comedian and singer.

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



Best of Luck Ernie Freeman

TO DEAN

"That's amore!"

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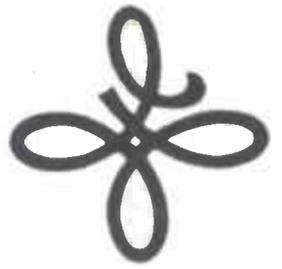


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Larry Finley



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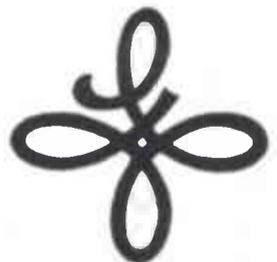
(In Your Pretty Brown Eyes)

•
"The Sun Is Shining"

(On Everybody But Me)

•
"Send Me The Pillow You
Dream On"

•
"In The Misty Moonlight"





- 4RA-6061 Country Style
- 4RA-6085 Dean "Tex" Martin Rides Again
- 4RA-6130 Everybody Loves Somebody
- 4RA-6140 The Door Is Still Open To My Heart
- 4RA-6146 Dean Martin Hits Again
- 4RA-6170 (Remember Me) I'm The One Who Loves You
- 4RA-6181 Houston
- 4RA-6201 Somewhere There's A Someone
- 4RA-6242 Happiness Is Dean Martin
- 4CL-2601 The Best Of Dean Martin
- 4RA-6250 Welcome To My World
- 4RA-6301 Dean Martin's Greatest Hits Volume 1
- 4RA-6320 Dean Martin's Greatest Hits Volume 2
- 4RA-6330 Gentle On My Mind
- 4CL-140 The Best Of Dean Martin Volume 2

Congratulations, Dino.



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

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

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



Jimmy
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Dino _____

It's always a
pleasure to
work with you.

Buck Owens

**MANY THANKS
MANY THANKS
MANY THANKS
DEAN
BAKER KNIGHT**

Dear Dean,

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

Sincerely,

Monique J. Peer, President.

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'YOU'RE NOBODY' TILL
SOMEBODY LOVES YOU'...
'BORN TO LOSE'... 'SWAY'

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Jimmy Bowen and Dean Martin listen to a playback at recording session.

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

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

"That was a long time ago," Dean recalls. "I don't even remember the title of the song. Must have been about 30 years now. I was just a kid then back east.

"I think it sold about eight copies because they put the hole in the side of the record instead of in the middle."

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

The first substantial evidence that Dean Martin ever put his baritone to micro-grooved tallow goes back to Sept. 13, 1948, when he and Jerry Lewis (then partners) sang, talked and hacked their way through *The Money Song* b/w *That Certain Party*.

This nugget was loosed on an unsuspecting public without noticeable reverberation.

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

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

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

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

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

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

Small wonder.

Among the titles were *Zing-A-Zing-A-Zoom* (come now, you recall that classic released in March 1950); *Choo'n Gum*; *Wham! Bam! Thank You Mam!*; *Luna Mezzo Mare*; *How Do You Like Your Eggs in the Morning?*

There were worse. *The Sailor's Polka*, for one.

Mention those titles to Dino today and he winces as if hearing waiters collide with full trays of Jack Daniels.

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

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

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

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

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

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

During this period Dean's most successful songs

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

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

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

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

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

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

If it was *Hominy Grits*, his voice carried the sound of Alabama.

Love Me, Love Me was the mournful cry of man enamored.

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

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

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

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

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

None, however, are more listenable.

Dean Martin's voice is a tranquilizer, an anti-depressant. It relaxes singer and listener.

If sometimes he misses a note by half an octave, Dean shrugs. He doesn't sink all his putts on the golf course either. Neither one is a catastrophe. One is led to believe Dino would rather tank a birdie putt than zap E-sharp on the button.

It's not quite true.

Golfing aside, the Martin voice conveys the same impish, let's-relax-and-enjoy-ourselves mood of his television and nightclub appearances. The difference is he isn't able to bring into play the physical assets on records—making faces, skipping around clowning or holding a drink.

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

From 1948 through 1953 Dean's voice control improved dramatically. He no longer slipped and floundered attempting to find a note like a man on ice skates for the first time.

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

Then the bombshell!

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

When a song hits the public like a sonic boom that, too, is amore.

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

It was Dean's first gold record. Disk jockeys picked up on it and the public became fully aware that a new recording star had exploded in the field.

It was unexpected.

Was the hit a onetime freak? Had Martin lucked out?

For a time it appeared that way. He returned to singing ballads with Stabile, enjoying short-lived appearances on the charts: *Hey Brother, Pour the Wine*. He recorded a single with Nat King Cole.

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

But his next big hit was a straight love song, *Memories Are Made of This*.

Something new had crept into the Martin voice, a plaintiveness that touched a responding chord in everyone who heard it. The happy-go-lucky Dean of more than a hundred other songs was missing. In his place was a lonely man filled with tenderness and sensitivity because that's how he wanted *Memories Are Made of This* to sound.

The Martin Sound became indelible forever after.

It proved to the brass at Capitol and record buyers alike that Dean's first gold record wasn't a compassionate act of God rewarding him for years of heavy seas in front of a microphone.

Memories Are Made of This earned Dean his second gold record, and lifted him to the rarified strata of best-selling artists with LP albums, although he had long since been doing respectably with extended play albums, if such, indeed, they could be called.

Dean went on to record more than 300 songs for Capitol in all, most of them albums. But he never

(Ed. note: In one period of 18 months, Dean recorded seven Gold Albums (Million-Dollar LP's))

reached the golden album circle while he was under contract to Capitol.

During this period of his life his relationship with Jerry Lewis reached stormy proportions. Fortunately Martin had reached a plateau of professionalism that isolated his outside difficulties. He was strong enough to prevent personal adversities from influencing his work—or his public image.

In addition to his own albums, which he recorded with Gus Levene conducting a studio orchestra, Dean began popping up with Frank Sinatra on albums. One of the better ones was *All I Do Is Dream of You*, a Martin-Sinatra duet. Both were under contract to Capitol and among the company's most valued assets.

Scores from his movies were album-ized. Not the least among them was *Bells Are Ringing* taken from the soundtrack with Judy Holliday and Eddie Foy Jr. backing the singer.

Not all of Dean's albums were winners. Nobody recording that much music could expect all of it to stand show business on its head. But Martin belted out songs at Capitol steadily and profitably for almost 14 years.

It's not clear why Dean left Capitol. He has never said why and is unlikely to do so. But it might be more than coincidence that when Sinatra left Capitol to become a partner in the Warner-Reprise combine, it wasn't long before Dean ambled down the Reprise rialto.

Sinatra and other executives of the new corporation were astounded at the difference it made in Dean Martin's popularity on wax.

He went from success at Capitol to super-singer at Reprise.

He surpassed Frank and everyone else to become the biggest winner in the Reprise stable.

Dean's busy motion picture schedule failed to prevent him from recording. His exposure in films may have accounted for his swift upward climb after changing labels.

In one period of 18 months Dean recorded seven gold albums in succession:

Dream With Dean—August 1964

Everybody Loves Somebody—August 1964

The Door Is Still Open—October 1964

Dean Martin Hits Again—January 1965

I'm the One Who Loves You—August 1965

Houston—October 1965

Somewhere There's a Someone—February 1966

No artist in memory had reeled off a string of successive hit albums in so short a time. It was a remarkable burst of success. It took place, moreover, in the midst of a maelstrom of change in musical tastes and fads.

Soloists were out. The youth movement was entrenched. Such established balladeers as Perry Como and Eddie Fisher, belters like Frankie Laine, and even Elvis Presley could not stem the onslaught of the frantic new electric sound. Folk rock, rockabilly and acid rock ended a dozen careers.

But slow-and-easy Dino managed. He has a tenacity for survival. Instead of fighting trends, Dean rolls along with them.

By 1967 his *Everybody Loves Somebody* b/w *A Million* won a gold album as a single.

It wasn't as if Dean were an anachronism, a vocal Lawrence Welk, a refuge for oldsters. The kids were grooving with him too. When country and western made inroads on hard rock, Dino was prepared.

If the kids dug *Gentle On My Mind*, Dean recorded it. Sales soared.

At Reprise he went on to win more gold albums: *Welcome to My World*; *Dean Martin's Greatest Hits Volume 1*; and *Dean Martin's Christmas Album*.

Changes had been made along the way because they were necessary, but the basic Martin sound stood out like a beacon.

Dean's style solidified. He knew precisely what to do with a song. He was a word for it: simplicity. He pioneered the practice of singing his recorded songs with only a rhythm section—piano, drums, bass and guitar—in the studio.

A full orchestra would come in at another time, play its tracks which then would be overlaid on Dean's completed vocal.

"Much easier that way," Dean says. "I don't bother anybody, and nobody bothers me. Anyhow, it sounds better."

Martin relies on his own judgment. There are other occasions when he sings with a full orchestra.

Mort Viner, Dean's agent who attends most Martin recording sessions, says:

"Dean goes in with the rhythm section, with Kenny Lane at his side, to see that Dino comes in at the right places on cue and the session starts.

"Once Dean sings a song, he doesn't change the tempo, so the orchestra can go over the track as often as they want without worrying. But it never goes the other way.

Dean won't come in and tape his lyrics to an orchestrated playback. The band might prerecord a song in his style, and that would make him feel uncomfortable."

If there's one thing Martin insists on it is that he feel at ease with a song, making it possible for the listener to be at ease too.

Despite what appears to be a lackadaisical pace, one of Dean's recording hallmarks is speed.

Whereas most artists devote six sessions to producing an album, Dean never spends more than two sessions in the studio recording 10 or 12 songs for an album. Some singers may record 20 songs to get 10. Martin doesn't believe in waste. Whatever he records goes into an album.

Amazingly he records a song in two or three takes.

Often in a single take.

"Dean completed an entire album in one night," Viner recalls in awe. "I think he knocked it out in less than three hours. Fantastic."

Martin knows before he begins a waxing session that the songs he sings will be part of an album. However, some of the tunes are released as singles. If one of them hits big, its title is used on the album which then contains all the songs recorded at a particular session.

The necessity for speed became apparent when the NBC television series increased the work load which already included two or three motion pictures a year. Dean was swamped, and his salvation was prerecording his lyrics with a rhythm group.

It works. The star is content and the product successful.

Both Dino and his a&r man, Jimmy Bowen, constantly are listening to music stations in search of new songs. Additionally, some 600 to 800 tunes are submitted to Dean for consideration every month.

Almost always Dean relies on Bowen's judgment. A couple of times a year he'll ask Jimmy to listen to a song and say he'd like to give it a whirl.

Then, three weeks before the recording date, Dino and Bowen winnow the songs down to 12 or 14. These are reduced to a final 10 or 12 which will comprise the album.

Somehow word gets around the industry the time and place Dean will record. When he arrives, most recently at T.T.G. Studios in Hollywood, there are some 200 persons in the audience, most of them recording executives, a&r men, other vocalists and insiders.

"They enjoy the show Dean puts on for them while he's working," Bowen says. "He entertains them, gets the job done, and they provide a relaxed atmosphere for Dean.

"Dean changes the lyrics as he goes along, just the way he does on the television show. He can get away with scrambling the words or rearranging the melody right in the middle of a take and nobody minds. In fact, they love it.

"It serves a purpose. In the studio you get the feeling Dean's enjoying himself—which makes listeners enjoy hearing him. Sometimes he'll finish one song, and start recording the next number by singing the lyrics to the first one.

"Fun like this encourages top musicians in the business to cancel other dates to play Dean's recordings where they can enjoy themselves and have a few laughs."

According to Bowen more than 60 per cent of Martin's recordings in the past three years have been pop country—country music accommodated to Dino's pop style.

"Dean is much more conscientious than anyone realizes," Bowen says. "And it tickles him when he's awarded a gold record because he knows people are listening to his songs and enjoying them.

"He's successful because he is basically a stylist. When it comes to music nobody knows better than Dean that sounds and lyrics are a matter of personal taste. Dean has a broad base of listeners. Sinatra and Tony Bennett appeal to a more select audience. But overall, Dean has more people from every walk of life buying his records."

As of now Dean's favorite songs are "By the Time I Get to Phoenix," and "Little Green Apples," but tomorrow he might be grooving with a brand-new sound.

That's part of his flexibility. Dean's versatility, with his self-admitted limitations in musicology, surprises most musicians, conductors and composers. The only music he has avoided is hard rock. He brings to the other variations of popular music the Martin touch; his distinct, soft-sell sound.

On the basis of the number of his recordings, his movies and television shows, Dean's voice has become one of the most familiar in America.

His critics claim Dean lacks the Sinatra intensity for perfection or the Damone purity. Martin, if it were brought to his attention, wouldn't argue.

"I sing the best I can," he says, grinning. "You can't put a man in jail for that."

Other singers see in his phrasing and delivery an extraordinary talent for communicating the feeling of a song to his listeners.

"He's something else," Sinatra said, nodding in Dean's direction after Frank, Dean and Bing Crosby had completed a medley of songs for Reprise.

It was July 29, 1963, and the trio of crooners were listening to a playback. Frank and Der Bingle were discussing what they liked and didn't like in a particular take. Dean sat a little apart, smoking a cigarette and tapping his foot in time with the playback.

"There's some clams in there, right after the bridge in the first stanza," Sinatra said professionally.

Bing puffed on his pipe. "Little rough," he agreed.

They both looked at Martin. Dean did a take, looking over his shoulder as if the other men were seeking consultation from Beethoven or perhaps Bach.

"Would that be the London bridge?" Dino asked straight faced. "Who's putting bridges and clams in the music here?"

Crosby chuckled and Sinatra threw back his head and laughed.

"Let's do it again," Frank said.

"Ready when you are, maestro," Bing told Sinatra.

Again they peered at a wide-eyed Dean, looking through the music for clams and bridges. This time Martin did not look behind him. A grin split his face and he said, "Oh, yeah. We can't have no shellfish singing harmony with us!"

It was a rare night in the recording studio on Sunset Boulevard, the three uniquely American crooners of the

past 30 years were doing their thing. Frank was intense, cueing the conductor with his hands, catching every nuance. Bing concentrated on the words and music in front of him. The 60-piece orchestra welled up to fill the studio with perfect sound

And then there was Dean Martin.

He sat on a stool in front of microphone on one side of Sinatra while Crosby flanked the slim singer on the other. In the midst of dramatic tension, on cue, the three men began singing. Dino crooned easily, blending his style with the others. Cool. Untroubled.

At the crescendo that marked the end of the medley every instrument in the orchestra blasted full capacity. The singers hit their notes on target, hanging them on the pike of a trumpet. The conductor chopped his arms downward. All was silent.

It was broken by Dean.

"I think, brothers, we just shook the clams off the bridge," he drawled.

Frank, Bing, the musicians and the men in the booth dissolved. Dino was right. The playback was flawless.

After the session Dean climbed into his Ghia and headed homeward. Even in the closest days of Sinatra's kinship with Dean, Peter Lawford, Sammy Davis Jr., Joey Bishop, et al., Dino was more observer than participant. He'd engage in an infrequent drinking bout. But he retains a peculiarly insular privacy beyond which few, if any, have ventured.

His attitude on a recording stage is candid but misleading. He jokes, puts on the musicians and slurs a few words to reduce the pressure of the perspiring men in the console booth. But frequently newcomers mistake Dean's apparent openness for a solid camaraderie.

No. Dean Martin is there to sing, not make friends.

One of his former a&r men at Capitol said of Dean, "He was no Nat Cole to work with, but he was never temperamental. Dean was independent and recorded when he wanted to. In the old days when he recorded with a full orchestra he treated everybody kindly and with respect. But underneath it all I thought he was a cold man."

Another Capitol executive said, "Dean doesn't have a great singing voice. But there is great character in it. He's one of the greatest recording artists alive, although we don't speak to each other anymore."

An old hand at Reprise had nothing but praise for Dean as a professional singer: "He always shows up prepared. He's seldom late for meetings and never late for a recording session. He may play it lightly, but Dean means business.

The reason he's a success on records is the fact that he has a commercial voice. It's magic. Thousands of singers know more about music and have better voices. But damned few can sell a song like Dean Martin.

"Dean's the only singer I know who can take a bad song and make it sound interesting. Sinatra wouldn't bother to try."

Martin cannot be dragged into an analytical discussion of his voice or his recordings. His is a simplistic view.

"Look," he says, "I sing a song. If it's a hit, beautiful. If it isn't, we try again. Why make it complicated?"

Some credit Dean with a sentimental attachment to "Everybody Loves Somebody." It's the theme for his television series and his appearances at the Riviera in Las Vegas.

It has another advantage: Ken Lane wrote it with Irv Taylor.

Martin's newest album, released August 7, 1969, is "I Take a Lot of Pride in What I Am."

It wasn't intended to be anything but a title. But it is something more.

There are 11 golden records to attest to Dean Martin's pride in what he is. Doubtless there will be more to come.

The exciting element about Dean Martin's recordings are that they are unpredictable. His next hit may come next year, next month or tomorrow. It could be a ballad, country-western, novelty or hoary standard. But it will be distinctive and clearly Dean Martin.

Despite one of the outstanding careers in all the years since Thomas Edison invented the talking machine, Dean ducks behind his sense of humor rather than be confronted with praise.

"I'm no singer," he says. "I can carry a tune, and I have an easy style. But we crooners get by because we're fairly painless."

Go play that on your five-track stereo.

By FRANK SINATRA

In defense of Dean Martin—bon vivant, raconteur, and male model for orthopedic golf shoes—many unkind slurs have been made . . . that he is a wino . . . he carouses with soiled madonnas . . . and that he sings horribly off key. To these vicious and venomous statements, I can only say one thing—nobody's perfect!

I've known Dean Martin, man and drunk, for many, many years. To give you an idea how far back we go together, I knew him when he had his own nose. He did not, incidentally, lose his nose through surgery. It seems he passed out one night in a bowl of rancid pasta and it got linguined to death.

I feel that Dean is a much maligned man. Take for instance, that other vile rumor making the rounds. I say, if a man, in the privacy of his own home likes to put on a satin shift and pumps, it's nobody's business but his own.

I do hope my forgoing statements have helped to set the record straight on Dean Martin. We have been through a lot together. It's nice to know that if I ever have to yell "Mayday" I can count on my good and true friend, Dino.



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SALUTES

DEAN MARTIN!

Coming up next:
DEAN MARTIN
as Matt Helm in
"THE RAVAGERS"
An Irving Allen Production

MARTIN OF THE MOVIES



Dean Martin, the jetliner pilot, and Burt Lancaster, the airport manager, discuss the problems of a midwinter blizzard in this scene from Ross Hunter's Universal production, "Airport."



Having inflated the collapsible cabana, Janice Rule (Sheila Sommers) points out to Dean Martin (Matt Helm) the fact that it has all the comforts of home in a scene from Irving Allen's "The Ambushers."

Dean Martin has appeared in no fewer than 46 motion pictures in 20 years, starring in all but one or two. No leading man in films has a comparable record among his contemporaries.

- °° 1949—My Friend Irma
- °° 1950—My Friend Irma Goes West
- °° 1951—At War With the Army
- °° 1951—That's My Boy
- °° 1952—Sailor Beware
- °° 1952—Jumping Jacks
- °° 1953—The Stooge
- °° 1953—Scared Stiff
- °° 1953—The Caddy
- °° 1954—Money From Home
- °° 1954—Living It Up
- °° Three Ring Circus
- °° 1955—You're Never Too Young
- °° 1956—Artists and Models
- °° 1956—Partners
- °° 1956—Hollywood or Bust
- 1957—10,000 Bedrooms—MGM
- 1958—The Young Lions—20th Century-Fox
- 1959—Some Came Running—MGM
- 1959—Rio Bravo—Warner Bros.
- 1959—Career—Paramount
- 1960—Who Was That Lady?—Columbia
- 1960—Bells Are Ringing—MGM
- 1960—Ocean's 11—Warner Bros.
- 1961—All in a Night's Work—Paramount
- 1961—Ada—MGM
- 1962—Sergeants Three—United Artists (Buddy Young)
- 1963—Who's Got the Action?—Paramount
- 1963—4 for Texas—Warner Bros.
- 1963—Toys in the Attic—United Artists (Mirisch)
- 1964—Who's Been Sleeping in My Bed?—Paramount
- 1964—What a Way to Go—20th Century-Fox
- 1964—Robin and the Seven Hoods—Warner Bros.
- 1964—Kiss Me Stupid—United Artists (Mirisch)
- 1965—The Sons of Katie Elder—Paramount
- 1965—Marriage on the Rocks—Warner Bros.
- °°° 1966—The Silencers—Columbia
- 1966—Texas Across the River—Universal
- °°° 1966—Murderers' Row—Columbia
- 1967—Rough Night in Jericho—Universal
- °°° 1967—The Ambushers—Columbia
- 1968—How to Save a Marriage and Ruin Your Life—Columbia
- 1968—Bandolero—20th Century-Fox
- 1968—Five Card Stud—Paramount
- °°° 1969—The Wrecking Crew—Columbia
- 1970—Airport—Universal—Ross Hunter
- ° Dates are the years in which Martin's films were released.
- °° The first 16 films made as a team with Jerry Lewis at Paramount, 11 of which were for producer Hal Wallis.
- °°° Martin's four Matt Helm pictures—Prod'r: Irving Allen.

The evolution of Dean Martin as a motion picture actor is more clearly etched than the other facets of his career. Box office receipts, caliber of co-stars, critical assessment and quality of product are on record for all to see.

There are no mysteries. Dean began slowly, gathering momentum over the years. Now he's on the threshold of becoming one of the most polished actors on the American screen.

Two facts stand out in bold relief.

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

FORTY-SIX

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

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

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

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

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

Audiences and producers often mistook Dino for the amiable drunk who was getting a free ride because of the partnership. To compensate for his pitiful roles in those early pictures, Dean would clown around on the set. If he couldn't take his work seriously, neither could

Continued on page DM-24

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he expect to have stagehands, directors and other actors weigh him with any degree of solemnity.

As early as his first picture with Lewis—My Friend Irma—Dean discovered that it was easier to play a devil-may-care crooner on the sound stage than to pretend any respect for the work he was doing.

But he cared mightily. And silently.

Dean Martin is now and always has been a proud man. His inexperience as an actor was altogether apparent on the screen. He compensated by playing it cool, funny and reserved.

He joined Jerry in pulling pranks on the early directors, Norman Taurog and Frank Tashlin. It relieved the embarrassment of what he was doing.

In later years with Frank Sinatra, Peter Lawford, Sammy Davis Jr. and Joey Bishop he sat around dressing rooms and sets listening to the easy talk and put-on of his friends. If the director wanted to find him, all he had to do was send an assistant outside where Dino would be swinging a 5 iron at an imaginary golf ball.

There was a turning point somewhere along the line. That part of Dean Martin which cared a great deal about acting surfaced. It might have been in 1963 when he was starring with Geraldine Page in *Toys in the Attic*, when he was required to give a performance that would not be overshadowed by Miss Page.

Again, that particular point in time for Dean could have taken place on the set of *Rough Night in Jericho* when, for the dozenth time co-star George Peppard told director Arnold Laven he didn't "feel" the scene.

"I've had enough of that jazz," Dean fumed. "If that guy wants to rehearse, let him do it on his own time. Either that or I'm going home until he knows what he's doing. I'm not crazy about this method acting."

Whatever its beginning, Martin is a committed actor now.

Earlier this year he was called into a scene for *Airport*. Dean asked director George Seaton, "Do you mind if Jackie (Bisset) and I go over this a minute by ourselves?"

The crew stepped away from the lighted interior mock-up of a jet liner while Dino and the young actress quietly rehearsed. There wasn't a golf club in sight. Dean wasn't aware of the stagehands and other on-lookers. He concentrated on every nuance, each bit of business and emphasis of his lines.

Mack Gray, his long-time associate and friend, stood to one side, mouth agape. "That's a new Dean Martin," Gray said. "Maybe he isn't feeling too good. I never saw him do anything like that before."

The progression from *My Friend Irma* to *Airport* in 20 years demonstrates as clearly as any computerized graph Dean's capacity for growth both as an actor and a human being. It's still easy-going, hang loose, don't press on the surface, but an expanding professional pride accounts for the enormous strides the man has made as a dramatic actor to be reckoned with.

Few major stars spent as much time in the trenches nor traveled a more circuitous route in reaching his destination. The number of his films alone is astonishing.

Some were bombs. Others smash hits. Recent pictures have relied heavily on the impact of Martin's personality, a refreshing naturalness in a day of intense actors in stark, freaky roles.

Dean continues his headlong celluloid pace, scheduling movies between nightclub appearances, recording dates and a weekly television show. The scripts have steadily increased in quality to meet the salary and percentage Martin is able to command. He is in the million-dollar class now and promises to break financial records in the future.

Agents Mort Viner and Herman Citron have guided Dino's destiny from the beginning during the MCA years and now at Chasin, Park, Citron. After the first contracts with Hal Wallis, Paramount and Jerry Lewis dissolved, the sagacity of his agents and Martin's own refusal to be pushed or rushed into situations he mistrusted has spared him the tyranny of an exclusive contract to a single studio.

His movies have been made at Warner Bros., Paramount, Universal, Metro-Goldwyn-Mayer, 20th Century-Fox, United Artists and Columbia. Among the majors he has missed only Disney—and he may yet find himself holding hands with Julie Andrews in a re-make of *Snow White*.

Moreover, Martin has not encumbered his personal life by forming complicated production firms requiring meetings, travel and other demands for which he is not emotionally nor intellectually suited. As in other areas of his career, Dean Martin keeps his motion picture endeavors simple. Simple.

Despite the work and observation Dean has devoted to acting, his career appears to an outsider to have been effortless. Wrong. Movies have proved more difficult for Martin than other fields primarily because he has less control of films.

Dean's charm and talent are sufficient for television; his voice says it all on records; his amiable personality and patter overwhelm nightclub patrons. But on the big screen he is required to play someone other than himself, all the while taking direction and working with other professional actors.

Early on Dean Martin was sure he could entertain people in clubs. In partnership with Jerry he was a raving success in clubs and on the tube. Yet when it came to their first film—*Irma*—Martin and Lewis were far down the billing to Marie Wilson, Don DeFore, John Lund and Diana Lynn.

When Dean and Jerry emerged as film stars in their own right the burden of Martin and Lewis comedies fell on Jerry with Dean playing the foil.

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

After the team completed *Hollywood or Bust* for Wallis in 1956 the stormy partnership was over. Movie

factotums were assured Jerry would go on to greater heights (which he did in numerous comedies). But what of Dean Martin and movies?

Dean's first venture on a sound stage without Jerry was a catastrophe at MGM with Ann Maria Alberghetti, *10,000 Bedrooms*. While it was not the greatest thud of 1957, it was a contender. Dean played an irrepressible swinger. The script was bad. But the price was right: \$250,000.

Herman Citron decided it would be in Dean's best interest not to carry the weight of the lead in his next picture. So he was cast with a pair of top pros, Marlon Brando and Montgomery Clift in *The Young Lions*. Economically Dean paid the price for the fast company, a cut of \$225,000—a piddling \$25,000. The year was 1958. *The Young Lions* did not stampede the Academy of Motion Picture Arts and Sciences in the Oscar race. Nor did the public overrun the box office. Dino, however, acquitted himself well. Agents, producers and other star-makers breathed easier. They realized the straight man from Steubenville had a future in films. But where?

Dean's friend Sinatra had the answer: *Some Came Running*. It was released in 1959 along with two other Dean Martin pictures: *Rio Bravo* with John Wayne, and *Career* with Tony Franciosa.

Martin was on his way in the cinema.

The difficulty was that few films demanded anything of Dino other than he play himself. But now and again he showed flashes of the actor beneath the personality—in *Ada*, *Toys in the Attic* and *Career*. He hit a snag with one of Billy Wilder's few misadventures, *Kiss Me Stupid*, but bounced back in *The Sons of Katie Elder*, again with Duke Wayne.

Even so the public and producers were buying Martin's personality, not his acting.

Still, an indicator of Martin's continuing climb in popularity as a screen actor is reflected in the quality of his co-stars. First it was Marie Wilson and Don DeFore. Dean was thrown in with capable but unspectacular performers: Anita Ekberg, Joanne Dru, Zsa Zsa Gabor, Marjorie Millar, Pat Crowley, Elizabeth Scott, Mona Freeman, Corinne Calvet, Ruth Hussey and Dianna Lynn.

The casts were not calculated to compete with, say, the Barrymores.

But Viner and Citron skillfully guided Martin to better properties with highly regarded actors and directors.

In addition to Brando, Clift, Wayne and Geraldine Page, Dino was cast opposite Judy Holiday, Jean Simmons, Susan Hayward, Kim Novak, Lana Turner, Tony Curtis and Burt Lancaster—those who weren't Oscar nominees or holders of the award were at least attractive at the box office.

His directors have ranged from tyros to Oscar winners. Norman Taurog was one of his first teachers, among the others were Hathaway, Billy Wilder, Gordon Douglas, George Roy Hill, John Sturges, Daniel Mann and Lewis Milestone.

No matter how strong the cast or the reputation of the director, no one changed the essential Martin appeal. He remained relaxed and unflappable on the set, taking direction calmly and intelligently, refusing to attempt dialog or scenes out of keeping with his degree of skill. By exercising his own judgment, Martin never really looked bad in a movie after his first dozen pictures.

Dean stayed with what he knew best, venturing ahead only when he became sure of his ground. Martin, consciously or otherwise, recognized his own limitations, learning and improving with every picture.

One of Dean's persistent idiosyncrasies is his preference for making motion pictures in the United States. In Hollywood if possible. One reason is his dislike of flying. Another is the lack of appeal in foreign locations. Palm Springs and Las Vegas are about as far as he wants to travel from Beverly Hills.

He refused the David Niven role in *The Guns of Navarone* because it would have required him to spend seven months in Europe.

"I have a wife and kids, and I don't think it's right to be away that long," Martin said.

"Anyway, we've got so much room here in the United States to make movies, and we make them better. Why go to Europe and have to wait around until it stops raining?"

He spent more time than he liked in Paris working in *The Young Lions*, wasting weeks waiting for clear skies. Of Paris he says: "I despise it. The best things about it are the planes leaving."

When Dean makes a decision about a film it is final. Announced to star with the late Marilyn Monroe in *Something's Got to Give* at 20th Century-Fox, Dean balked, refusing to accept the role when Marilyn withdrew. The studio bosses offered Lee Remick as a substitute. But no one knew better than Dean that there was no such thing as a substitute for Monroe. He remained adamant.

The studio fought the star and filed suit against him. Dean filed a counter-suit. The cases never went to court, but the record shows distinctly that Dean Martin never appeared in a picture titled *Something's Got to Give*. The something that gave in this instance was 20th Century-Fox.

Now, more than ever, movies demand a greater degree of work and attention for Dean than his club dates, recordings and television. That is not to say he works harder at acting a role; it is just more difficult for him.

His most taxing role—that of pilot Vernon Demerest in *Airport*—proves Martin has achieved the kind of maturity as an actor that he long ago reached as a personality. He more than holds his own in scenes with Burt Lancaster and other stars in the drama.

He was a different man on the set, more than willing to repeat scenes as many times as necessary to perfect his performance. Moreover, the famed Martin reclusiveness was nowhere in evidence. He became a favorite

with the grips, electricians and craftsmen on the set, attending both the press and cast parties at picture's end. He was gracious with everyone.

Whatever doubts may have assailed him about his acting ability appear to have evaporated with the competitive performers with whom he worked in *Airport*. It was self confidence. There wasn't the old easy exchange he had with Frank and Sammy in *Oceans 11* and *Sergeants Three*, nor was there Jerry Lewis to ease the pressure with his fun and games.

His television show has always been a lark. Record sessions were with musicians, and Dean understands other music men. Now, finally, Martin felt relaxed, without a golf club or a television set in his trailer dressing room, trading shots as an actor with other actors.

It took all forty-six films.

The variety of his roles is amazing in light of some poor scripts, mediocre direction and witless studio promotion. Dean's parts have ranged from outright lunacy in his early pictures, *The Stooge*, to heavy drama, *Toys in the Attic*, horse operas, *Rio Bravo* to spy spoofs in the Matt Helm series.

The latter were among his best successes: *The Silencers*, *Murderers' Row* (both released in 1966), *The Ambushers* and *The Wrecking Crew*. Dino frolicked through them with Stella Stevens, Ann-Margret, Senta Berger and Elke Sommer, heightening his sex appeal quotient on the screen.

Between shots at Columbia Pictures he'd duck into his dressing room to watch daytime television shows, popping out only to read his lines and to swing that 5 iron while the lights were adjusted. If the scene could be filmed in a single take Dean was satisfied.

But at every studio, in each scene, Dean Martin's sleepy eyes missed very little. He learned by watching other actors, listening to directors while pretending disinterest. What he learned he hasn't forgotten. Together with his near faultless instincts the combination is formidable.

Martin makes it look easy now. But motion picture studios leave him cold.

"This sitting around waiting is a pain in the head," he said one day between scenes on *The Wrecking Crew*. He was in his dressing room awaiting a reverse shot. "Man, it's slow."

"You've got to be at the studio all day, so there's no time for golf. Then you have to memorize your lines at night. When you're all set to get in there and do your scene, you have to sit around and wait for something to happen."

"I do the television show in one day—and still get in a round of golf. The record sessions maybe take up a couple of nights. And when I'm in Vegas I'm on that golf course every day."

Martin, however, does respect movies because the finished product has the greatest impact of any element in show business, of which he is currently king. Films stretch his talents, awakening sources of creativity he has only begun to tap.

In this day of diminishing stars, Dean is a super nova.

Two directors who have worked with Dino sum up his magnetism on the screen, the larger stardom that awaits him, and their own personal affection for the man:

Norman Taurog, who directed him 17 years ago in *Jumping Jacks*, and in five subsequent Martin and Lewis comedies, says, "I've followed Dean's career closely because I'm one of his fans. I can't recall seeing any actor improve so greatly. He's always good because he is always natural."

"He's never once over-acted. Instead he underplays a little bit. Dean's developed a finesse, a leisurely image, but if you watch him he is constantly moving. His success has made a difference in his own pride and dignity and the way he feels about himself. Right now he is at the threshold of becoming one of the outstanding actors in motion pictures."

Taurog paused a moment, then added, "Dean will continue to be a success as long as he chooses because he's always been an original. He's never copied anybody. He's never tried to."

George Seaton, unlike Taurog, has worked with Dean only once, in *Airport*, almost two decades after Taurog recognized the seeds of Martin's potential in movies. But what he thinks of Martin's acting talent is remarkably the same as Taurog's.

"We had a wonderful rapport on *Airport*," Seaton says. "I had expected an indifferent man. But Dean told me he went home at night, locked the door and studied his scripts. One of his friends said he read and reread his lines into a tape recorder to perfect his performance."

"His role in the picture is tough. As a pilot his responsibility in the air is tremendous, but when he's on the ground he's a swinger. Dean played both elements of the character to perfection. This performance will surprise a lot of people because he doesn't play Dean Martin for a single minute."

"I was amazed at Dean's authority on the screen. I had reports he'd do one or two takes and let it go at that. But sometimes Dean would do as many as 14 takes and never question it for a second."

"Let me put it this way: Dean was a dream boy, and I'd like to work with him again. He has tremendous potential for dramatic acting. He can do anything."

Seaton recalled the anecdote that Helen Hayes, one of the stars of *Airport* related to him on the set. Miss Hayes telephoned Alfred Lunt one night. Lunt answered and immediately rang off, excusing himself by saying he would return the call later. Less than an hour passed before Miss Hayes received the return call from Lunt, certainly one of the most brilliant performers of this era.

"Sorry about the delay," Lunt told the first lady of the theater, "but I was watching *The Dean Martin Show* and he is the greatest actor I've ever seen."

THE houselights dim in the plush Versailles Room of the Riviera hotel in Las Vegas and a slightly reverent hush falls over some 1,300 spectators.

The impression is the assemblage is awaiting a coronation or perhaps the Battle of San Juan Hill with the original cast. Maybe *The Second Coming*.

Instead a drunk staggers to the center of the stage and stares blankly at the crowd. There are uneasy titters among the ladies. A man's voice in a knowing aside tells the occupants at his table, "He's bombed again."

The drunk turns to piano player Ken Lane after a full minute of silence and asks, "Hey, how long I been on?"

It's the starting bell. The crowd is off and howling with laughter. The tuxedoed man in the spotlight doesn't appear as stoned now. A grin flashes across his face, telepathy to the crowd that they—and only they—know all is right with the world that instant.

Dino waves to someone he knows in the audience as the full orchestra breaks into the strains of *Pennies From Heaven* with Dean singing paraphrased lyrics—*Bourbon From Heaven*.

To the municipality of Las Vegas, Dean Martin is heaven sent.

There is a saying there: "When Frank Sinatra plays the town he fills the hotel. When Martin's playing he fills the town."

Like most legends in this gambling resort, the story has an apocryphal ring. In this case, the town's press agents are virtually reporting the truth.

Thousands of vacationers mapping trips to Las Vegas plan to be there when Martin is booked at the Riviera (as they had done when he was the big gun at the Sands) and then catch the other shows in town which satellite around the No. 1 draw in the business.

Men and women can be found standing in the reservation lines at 7:30 a.m.—when everybody else in the city is asleep—waiting, hoping to get tickets to the Martin show. The reservations desk doesn't open until 9:30 a.m. But they will remain there until the sign is hung out: "All Reservations Filled."

Moreover, the customers pay \$12.50 minimum for both the dinner show and the midnight performance. An average tab for a couple at the dinner show easily falls within the \$40-\$50 range.

These aren't screaming teen-agers with \$6 tickets for a seat in an auditorium to groove to an opening rock group act. Nor are they shabby soul searchers listening for great verities from anti-establishment gurus who sing it like it is, baby.

The crowd is a spectrum of America—plumbers, businessmen, movie stars, cab drivers, postal clerks, young people, gamblers, elders seeking an hour of relaxation and intimacy with a man each believes is his peer: Dean Martin.

When he completes his *Bourbon From Heaven* opener, Dino turns to Lane and asks, "We got time for one more?"

Again, the audience explodes. Martin is winging them in from unexpected angles. The filled room, mostly out-of-towners—many from Los Angeles and Hollywood who fly up only to catch Dean's show—is seeing something different. They feel "in." The cliché opening is skewered in a flash.

This, they tell themselves, is the real Dean Martin.

And in a sense it is. Martin loves club work above motion pictures, his television show and recording dates because it touches directly those people who dig his other activities. His only regret is that Las Vegas takes him away from his family and his Beverly Hills routine. But for that hour, twice a night, he is with the people. And they with him.

Dino moves into a medley, including *Hello Vegas* to the tune of *Hello Dolly*, then *Everybody Loves Somebody*. Thereafter no one is certain what he will do, including Dean himself. Roughly, his show breaks down to 60 percent songs and 40 percent Martin a la carte.

He invites intimacy by looking out over the upturned faces as if he knew each one personally.

Dean holds a drink in his hand, the contents of which are nobody's business but Martin's, and says of the highball: "I better drink this before Howard Hughes buys it."

When the laugh subsides he says, "Hughes bought five hotels so far, and now he's bought that tall Landmark Hotel. He's gonna use it for a night light."

Then he may sing another number, interrupting himself if he thinks of something funny. Many of his lines are used in almost every performance:

"I'm the only guy who never tasted a dry olive."

"Joe E. Lewis was my drinking coach."

"I got a traffic ticket today for jay-staggering."

"I got a wonderful tan. Found a bar with a hole in

the roof."

Dino doesn't punch his lines. No hard sell. He throws them all away.

"Most of Dean's lines come naturally to him," says Harry Crane, Dean's writer. "Sometimes he doesn't think of them until after a show when he's sitting around relaxing, and then he'll use them the next time he goes on. Then again he may come up with a one-liner while he's on stage and floor everybody in the audience, the orchestra and those of us who work with him."

"One night the papers announced the government was selling Alcatraz. Dean ad libbed on stage: 'That's



ACE OF CLUBS

"Martin loves club work above motion pictures, his television show and recording dates because it touches directly those people who dig his other activities."

"The (nightclub) crowd is a spectrum of America—plumbers, businessmen, movie stars, cab drivers, postal clerks, young people, gamblers, elders seeking an hour of relaxation and intimacy with a man each believes is his peer: Dean Martin."



what I've always wanted, a house over the rocks with a little water on the side."

Crane seldom discusses new club material with Dean. Before Martin heads for Las Vegas—the only place he appears now—he and the writer chat about a page or two of new gags. But Dino appears unconcerned about testing new material. He doesn't try it out on his friends and associates. Once he arrives at the Riviera, he may discuss a few lines with Crane an hour or so before he walks on stage. Usually the room is full of golfing buddies and the diversion of the television set.

"I'm not sure I'm getting across to him," Crane says. "But Dean says, 'Don't worry' pal. I'll remember.' Or, 'Yea, that sounds good.' By the end of the week he'll work in some of the new stuff as he sees fit."

Other comedians catch Dean at the Riviera and exhort him to revamp his act entirely with fresh jokes and patter. They advise him to drop the familiar lines.

Dean has an answer: "No."

Martin, as much as any entertainer, knows what his audience expects of him.

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

There's another side to the coin. New jokes and songs absorb time, ergo they interfere with his golf game. Dean doesn't like that. If he has a choice, Martin will stick with golf.

In his own way Dean gets himself up for every performance.

It begins in his suite while he is dressing for the dinner show at 8:30. The ever present Mack Gray and Jay Gerard are on hand. Often Harry Crane and accompanist-conductor Ken Lane are there, too, along with a golfing buddy or two. As curtain time nears, Dean will embark on a ridiculously funny tirade against one of them.

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

Gray complains loudly that Dean is crabby, providing Martin with more excuse to belabor the man who is closest to him. It's Dean's method of warming himself up to a peak, at the same time giving Gray, Gerard and whoever else is in the room a few happy moments.

By the time Dean walks on stage—at about 8:40—he is rolling. The adrenalin is running. The mood is right, thanks in no small part to those men who, on the surface, appear to be hangers-on.

In an hour his show is complete. The audience has heard Dean clown around with some songs, sing others softly and beautifully. They have also been bombarded with one-liners and a magnificent impersonation of a drunk.

"I got outta bed this morning and took my usual plunge," he tells them, "right down the stairway."

"My mother-in-law is a great gal. Got herself a job as a killer whale at Sea World."

"First time I ever saw my wife Jeanne was at a dance. She was the prettiest girl on the floor. But when I picked her up she was nothing."

Dean is by turn irreverent, naughty, innocent, leering sexy, and outrageously funny. He could read *Little Bo Peep* and through the expressions on his face and vocal inflection make it sound like a translation from the Marquis de Sade.

On stage Kenny Lane is his foil. At one point he and Lane enter into a discussion. Ken puts in his last word. Dean walks away from him and looks back over his shoulder at the pianist: "Your part is getting bigger every night, isn't it. That's the way Jerry started."

It gets one of the biggest laughs of the night.

Another set piece comes near the end of the act. There is an old-fashioned glass sitting at a ringside table. It is filled with scotch mist with a lemon twist. Dean looks at Lane and says, "Hey, you look a little dry, Martini. How about a sip?"

He hands the glass to Lane who says, "Skoal!"

"Sure it's cold. Got ice in it."

Lane proceeds to down the entire glass of scotch as Martin looks on, incredulous and put-upon. "You're some sipper," Dean exclaims. Then he tries to fish out the lemon peel.

"You don't mind if I wrench this peel out a little," he tells Lane. "You sure the band don't want none?"

The crowd loves every moment of it, and Lane is laughing as hard as the customers.

"He's adorable," Lane says. "I've been with him for 15 years, but he makes me laugh every night. Not just at his wild lines, but his delivery is funny and enjoyable. He can get such a hurt look on his face you can't believe it."

Dean closes the show with *Mr. Wonderful*.

After a bow he heads for one of the restaurants on the Strip or has dinner in his suite with his golfing buddies. Then he relaxes, talking and watching television until the midnight show.

Until his television show became a national habit, Dean had few interruptions from the audience. But since that tremendous and regular exposure, the customers figure Martin is a member of the family and feel free to speak up.

If Dean is heckled it usually is by drunks at the late show. Almost invariably the audience participation is good-natured, but it interferes with the rhythm of the act. And no entertainer, Martin included, appreciates loud mouths in a night club.

"Hey, Dean. Where's Jerry?" someone shouts.

A perplexed Martin asks: "Jerry who?"

If the drunk demands to know the whereabouts of Jerry Lewis, Dean throws in a non sequitur, "Oh, he

Continued on page DM-26

DM-25

Best Wishes, Dean

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went up the river with a sack of cats."

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

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

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

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

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

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

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

Mack Gray is the man in charge of Dean's day-to-day activities at the Riviera, taking his calls, screening visitors, allowing Martin to get to bed no later than 2 a.m. Gray also checks out "old friends" who want reservations.

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

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

It's a routine he dislikes breaking.

Dean is a bit discomfited when Sinatra comes to town. Dean loves Frank as he would a brother, but Sinatra calls and says, "Hey, Dago what are you doing? Come on over and we'll have a few laughs and a little booze." The hour is 3 a.m.

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

When Sinatra left the Sands in the well-publicized beef with Carl Cohen, and subsequent bruhaha with Howard Hughes forces, Frank joined forces with Caesars Palace.

Many thought Dean would follow.

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

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

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

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

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

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

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

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

Doubtless Dean would play more clubs if they could be brought to him. He doesn't like travel.

The grind of club work on the road with Jerry cured Dean of making his living solely as a traveling singer-comedian. In the past 14 years he has appeared only in Las Vegas except for two stands at Miami Beach in 1959 and 1969; once at the Americana and another stand at the Fontainebleau. The only other exception was a turn at Lake Tahoe a couple of years ago.

One of Dean's business associates explains why Martin hasn't appeared as a single in New York, Chicago, Philadelphia or even Hollywood:

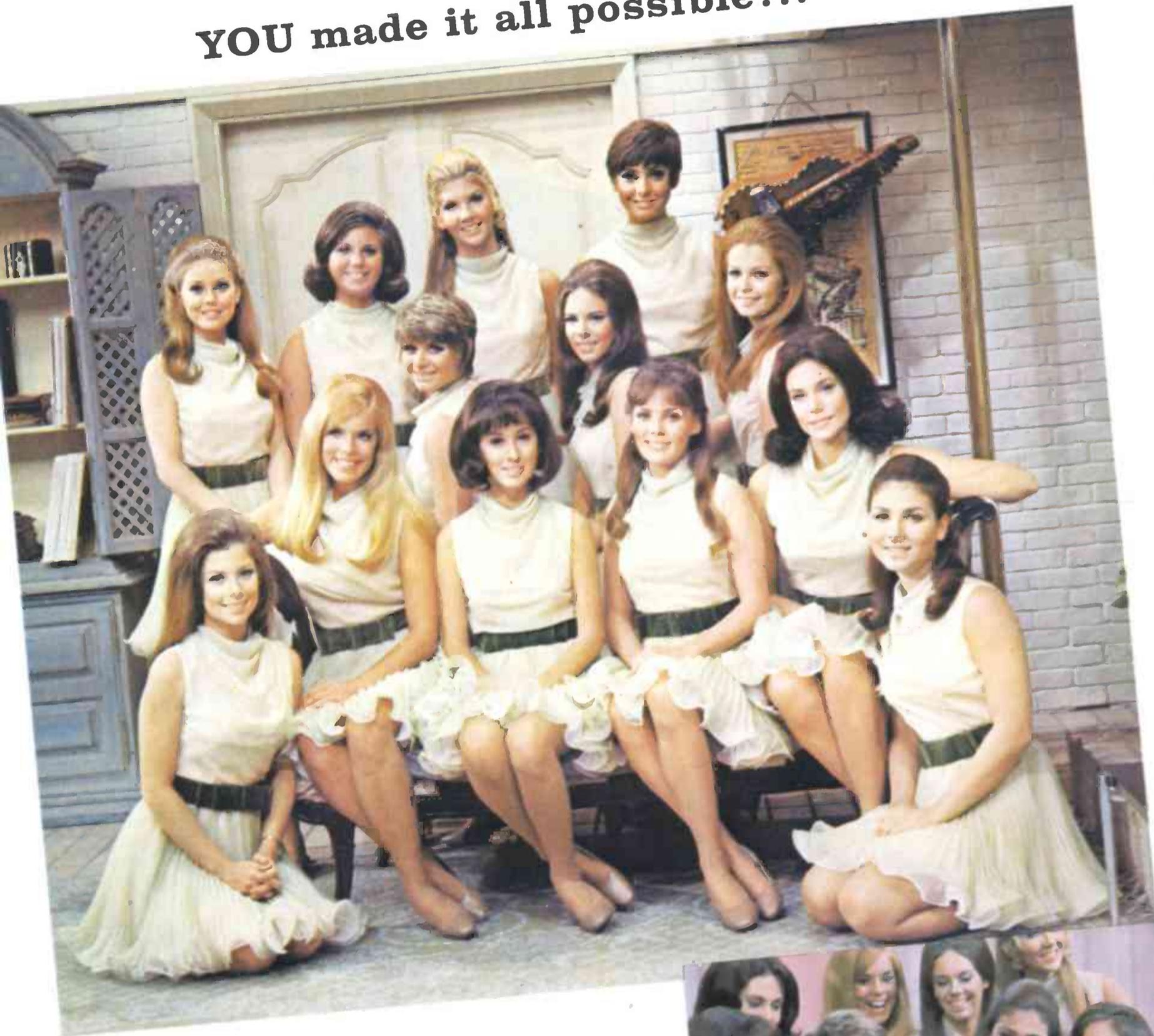
"Dean doesn't have that much time. Pictures, the television show and record sessions keep him busy. Anyhow, he doesn't like to spend that much time away from Jeanne and his family—or the golf games at Bel Air for that matter."

It's enough that Dean Martin is the top attraction in the world's greatest show center, Las Vegas, Nevada. Everywhere else on the club circuit is Bridgeport.



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**ADVERTISING DEADLINE
SEPT. 26**

Country Music

WSM to Hold Opry Fete With Unchanged Agenda

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

The principal alteration is in

New Tree Post To H. Cochran

NASHVILLE—Hank Cochran has been moved to director of music and talent coordinator, in a major addition at Tree International. Jack Stapp and Buddy Killen, the firm's top officers, also announced the appointment of Early Williams as national promotion director.

Cochran, long-time executive and writer with Pamper, was closely associated with that catalog when it was acquired by Tree in May of this year. Cochran, among his other accolades, has 10 BMI Awards for country songs.

Williams, former front man for Gene Vincent, has a background in promotion and broadcasting.

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

the WSM-sponsored function, which in the past has always been an "Opry" spectacular at which every member of the cast is introduced following a breakfast. The same procedure will be followed this year but at a luncheon on Oct. 6.

"We are making the move primarily to convenience others," said E.W. (Bud) Wendell, "Opry" manager. "One of our main concerns is the disk jockey, and this allows more time for the DJ-artist tape session on Friday morning." Wendell noted the success of this venture last year, as pioneered by George Hamilton IV and the Who's Mike Hoyer, and said it should be of even greater this year.

All of the official functions (i.e., those for which a pre-registration badge and ticket are required) again will be held at the Municipal Auditorium except for the Friday and Saturday night performances of the "Grand Ole Opry."

The Country Music Association holds its annual membership convention in association with the "Opry" birthday celebration, and the two organizations work in close cooperation. However, although many attend the activities of both, pre-registration is not a requirement for CMA involvement.

CMA this year also will spon-

sor a special seminar on country radio programming, advertising, etc., on Saturday morning following the RCA show, and will present a special international seminar dealing with country music in England as added attractions to this year's gathering.

As noted earlier (Billboard, Sept. 13), everyone who attends the WSM convention must register beforehand, paying \$10.00 in advance to the "Opry" Trust Fund, established through a local bank to aid indigent artists or their families in times of stress.

No registrations will be mailed out, so all money should be mailed by check or money-order and made out to "Opry Trust Fund." Registrants may start picking up their packets of badges, tickets, etc., early Oct. 16. They will be located in the Fourth Avenue lobby of the Municipal Auditorium. The Country Music Association also will have its booth in that lobby, where individuals may join or renew membership.

Unofficially, the affair gets under way Oct. 10, when professional golfers and celebrities hold practice rounds for the massive Music City Pro-Celebrity Invitational golf tournament at Harpeth Hills, and the touring pros conduct workshops for the public. Some of the

(Continued on page 48)

COUNTRY GOES ANOTHER STEP IN RIGHT DIRECTION

NASHVILLE—Choreography has moved into the country scene with the accent on pilot films for syndication or network.

What may be Nashville's first full-time dancing group has been formed, known as the Triple Threat.

The group consists of Susan Hullette, wife of a Nashville musician, who has worked as a dancer in New York and Las Vegas, playing such clubs as the Dunes and the Frontier; Joy Grant, who recently became a part of the Cedarwood Publishing organization as video representative for the firm, and Kathy Binns, a University of Tennessee student. The three have appeared most recently on WSM-TV's morning show.

Mrs. Hullette has choreographed the Boots Randolph Show pilot, and the pilot of "Nashville," a program prepared for possible future network use. Singly or as a group, the Triple Threat feels it will become deeply involved in many of the shows which are moving away from the stand-up singer routine and including considerable more movement.

WSIX-FM Refute Stringer's Claim

NASHVILLE — Officials of WSIX-FM have taken strong issue with a claim made by writer-publisher Lou Stringer that the station once used the term "Countryopolitan," a name which he has registered.

Stringer said in a story (Billboard, Sept. 6) that WSIX "at first called itself 'Countryopolitan' but later changed that to Metropolitan Country."

"This is totally untrue," asserted Bill Gerson, program director of WSIX. "When WSIX-FM changed its format in June 1967, the whole concept was to tie in a new, modern approach to country music with the city of Nashville itself. We wanted to showcase the new image of country music and let

the listeners know that it was a product of Music City, USA."

Gerson said the term "Metropolitan Country" created an association with Nashville's metropolitan form of government and, at the same time, lent an air of sophistication to the air image.

"We have never referred to ourselves as Countryopolitan and I suggest that Mr. Stringer investigate the matter further before tossing call letters around before the public," Gerson stated. All promotional material, both on and off the air, prior to our initial broadcast in June of 1967 refers to WSIX-FM as "Metropolitan Country," he said.

He further added that some-

(Continued on page 59)

Kilgore Professional Mgr. Of Williams' Pub Complex

NASHVILLE — Merle Kilgore, long-time artist-writer-publisher, has been named general professional manager of Hank Williams Jr. Music, Inc., Aud- Lee Music, Inc., and Red Coach Music, Inc., a newly formed BMI firm.

Kilgore's credits are long. He came here in 1962 to work in the office of Shapiro-Bernstein Music, Inc. (ASCAP), then became the company's BMI catalog with Painted Desert, Inc. While with this company he

wrote two of his classics, "Ring of Fire" (in collaboration with June Carter) and "Wolverton Mountain," whose recording by Claude King was the No. 1 country record in 1962 on the Billboard chart.

In 1964, when Al Gallico formed All Gallico Music, Inc., Kilgore left Painted Desert to head Gallico's Nashville office. He helped develop Gallico's country music catalog and discovered new talent. One such

(Continued on page 60)

Cap Puts 'Country People' Promotion in Full Swing

ATLANTA — A full scale "Country People" promotion was unveiled here this week by Wade Pepper, country promotion director for Capitol, which includes the purchase of time on radio in 27 markets.

A "Country People Scrapbook" is sealed inside the wrapping of each LP released this month, containing pictures, brochures and biographical data of the artists whose records are contained therein.

The all-out country drive includes "Sonny James at the Astrodome"; "Portrait of Merle Haggard"; Wynn Stewart's "Yours Forever"; "Seven Lonely Days by Jean Shepard"; "Roll Your Own" by the Buckaroos;

"Square Dance USA" by Cliffie Stone; Jim and Jesse's "Twenty Songs"; and the "Big, Beautiful Country World of Melba Montgomery."

Miss Montgomery is making her first appearance on the label following her move from Musicor, and Ken Nelson has revived 20 of the old Jim and Jesse "pure" bluegrass songs from the Castle Recording Studio days of the late 1940's to put out this double album on the brothers.

Pepper said the company has purchased spots on the stations in the leading markets in America to give full impact to the promotion on behalf of the country performers.

To DEAN MARTIN:

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

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Cara Louise Coslow . . (Age 11)

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KAPP #3609

Billboard Hot Country Singles

Billboard SPECIAL SURVEY For Week Ending 9/20/69

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

This Week	Last Week	TITLE, Artist, Label Number & Publisher	Weeks on Chart	This Week	Last Week	TITLE, Artist, Label Number & Publisher	Weeks on Chart
1	1	A BOY NAMED SUE Johnny Cash, Columbia 4-44944 (Evil Eye, BMI)	9	39	31	BIG WIND Porter Wagoner, RCA 74-0168 (Tree, BMI)	15
2	6	TALL DARK STRANGER Buck Owens & the Buckaroos, Capitol 2570 (Blue Book, BMI)	7	40	32	THE THREE BELLS Jim Ed Brown, RCA 74-0190 (Harris/Meridian/Soc Les Nouvell, ASCAP)	10
3	3	TO MAKE A MAN (Feel Like a Man) Loretta Lynn, Decca 732513 (Sure-Fire, BMI)	10	41	41	LIFE'S LITTLE UPS AND DOWNS Charlie Rich, Epic 5-10492 (Makamillion, BMI)	7
4	2	WINE ME UP Faron Young, Mercury 72936 (Passport, BMI)	11	42	45	RUBY, DON'T TAKE YOUR LOVE TO TOWN Kenny Rogers & the First Edition, Reprise 0829 (Cedarwood, BMI)	10
5	5	THAT'S A NO NO Lynn Anderson, Chart 66-5021 (Singleton, BMI)	8	43	—	TO SEE MY ANGEL CRY Conway Twitty, Decca 732546 (Music City/Twitty Bird, BMI)	1
6	7	IF NOT FOR YOU George Jones, Musicor 1366 (Passkey, BMI)	10	44	46	THAT'S YOUR HANGUP Johnny Carver, Imperial 66389 (Tuff, BMI)	8
7	4	BUT YOU KNOW I LOVE YOU Bill Anderson, Decca 32514 (First Edition, BMI)	11	45	33	WHEREVER YOU ARE Johnny Paycheck, Little Darlin' 0060 (Mayhew, BMI)	13
8	9	THESE ARE NOT MY PEOPLE Freddy Weller, Columbia 4-44916 (Lowery, BMI)	9	46	67	MOFFETT, OKLAHOMA Charlie Walker, Epic 5-10499 (Sara/Deepcross, BMI)	5
9	8	WORKIN' MAN BLUES Merle Haggard & the Strangers, Capitol 2503 (Blue Rock, BMI)	12	47	43	SO LONG Bobby Helms, Little Darlin' 0062 (Adnerb/Mayhew, BMI)	8
10	15	INVITATION TO YOUR PARTY Jerry Lee Lewis, Sun 1101 (Knox/Goldust, BMI)	6	48	36	PROUD MARY Anthony Armstrong Jones, Chart 66-5017 (Jondora, BMI)	13
11	13	THESE LONELY HANDS OF MINE Mel Tillis & the Statesiders, Kapp 2031 (Ly-Rann, BMI)	6	49	50	RECONSIDER ME Ray Pillow, Plantation 25 (Singleton, BMI)	5
12	25	SINCE I MET YOU BABY Sonny James, Capitol 2595 (Progressive, BMI)	3	50	60	RIVER BOTTOM Johnny Darrell, United Artists 50572 (Quartet/Bexhill, BMI)	2
13	16	THE WAYS TO LOVE A MAN Tammy Wynette, Epic 5-10512 (Gallico, BMI)	4	51	38	EVERYDAY I HAVE TO CRY SOME Bob Luman, Epic 5-10480 (Piki/Combine, BMI)	13
14	11	TRUE GRIT Glen Campbell, Capitol 2573 (Campbell, BMI)	9	52	65	BLUE COLLAR JOB Darrell Statler, Dot 17275 (Terrace, ASCAP)	3
15	10	I'M DOWN TO MY LAST "I LOVE YOU" David Houston, Epic 5-10488 (Gallico, BMI)	13	53	53	MacARTHUR PARK Waylon Jennings & the Kimberlys, RCA 74-0210 (Canopy, ASCAP)	5
16	12	ME & BOBBY McGEE Roger Miller, Smash 2230 (Combine, BMI)	12	54	61	BETTER HOMES AND GARDENS Billy Walker, Monument 1154 (Russell-Cason, ASCAP)	3
17	17	I LOVE YOU BECAUSE Carl Smith, Columbia 4-44939 (Fred Rose, BMI)	6	55	55	AIN'T GONNA WORRY Leon Ashley, Ashley 22 (Gallico, BMI)	6
18	14	THIS THING Webb Pierce, Decca 32508 (Wandering Acres, SESAC)	12	56	64	I'VE BEEN LOVING YOU TOO LONG Barbara Mandrell, Columbia 4-44955 (East/Memphis/Time/Curtom, BMI)	2
19	20	WHICH ONE WILL IT BE Bobby Bare, RCA 74-0202 (Harris/Meridian/Soc Les Nouvell, ASCAP)	8	57	57	BILLY I'VE GOT TO GO TO TOWN Geraldine Stevens, World Pacific 77927 (Cedarwood, BMI)	2
20	27	HOMECOMING Tom T. Hall, Mercury 72951 (Newkeys, BMI)	5	58	48	THE WOMAN IN YOUR LIFE Wilma Burgess, Decca 32522 (Contention, SESAC)	7
21	22	RAINING IN MY HEART Ray Price, Columbia 4-44391 (House of Bryant, BMI)	6	59	39	GROWIN' UP Tex Ritter, Capitol 2541 (BMI Canada Ltd./Glaser, BMI)	9
22	23	COLOR HIM FATHER Linda Martell, Plantation 24 (Holly Bee, BMI)	8	60	70	THE HOUSE OF BLUE LIGHTS Earl Richards, United Artists 50561 (Robbins, ASCAP)	3
23	21	I CAN'T SAY GOODBYE Marty Robbins, Columbia 4-44859 (Noma, BMI)	12	61	66	SEVEN LONELY DAYS Jean Shepard, Capitol 2585 (Jefferson, ASCAP)	3
24	24	WICKED CALIFORNIA Tompall & the Glaser Brothers, MGM 14064 (Jack, BMI)	10	62	58	BROWNSVILLE LUMBERYARD Sammi Smith, Columbia 4-44705 (Tree, BMI)	6
25	35	MUDDY MISSISSIPPI LINE Bobby Goldsboro, United Artists 50565 (Detail, BMI)	4	63	—	KISSED BY THE RAIN, WARMED BY THE SUN Glenn Barber, Hickory 1545 (Acuff-Rose, BMI)	1
26	28	MY CUP RUNNETH OVER Johnny Bush, Stop 310 (Chappell, ASCAP)	6	64	—	THEN THE BABY CAME Henson Cargill, Monument 1158 (Moss-Rose, BMI)	1
27	19	WORLD WIDE TRAVELIN' MAN Wynn Stewart & the Tourists, Capitol 2570 (Blue Book, BMI)	9	65	71	STEPCHILD Billie Jo Spears, Capitol 2593 (Blue Crest, BMI)	2
28	18	ALL I HAVE TO OFFER YOU (Is Me) Charley Pride, RCA 74-0168 (Hill & Range/Blue Crest, BMI)	15	66	—	HAUNTED HOUSE Compton Brothers, Dot 17294 (Venice/B Flat, BMI)	1
29	42	ARE YOU FROM DIXIE Jerry Reed, RCA 74-0211 (Witmark, ASCAP)	4	67	72	THING FOR YOU AND I Bobby Lewis, United Artists 50573 (Passkey, BMI)	2
30	30	TENNESSEE HOUND DOG Osborne Brothers, Decca 32516 (House of Bryant, BMI)	7	68	—	WE ALL HAD GOOD THINGS GOING Jan Howard, Decca 32543 (Jack, BMI)	1
31	37	GEORGE (and the North Woods) Dave Dudley, Mercury 72952 (NewKeys, BMI)	4	69	—	WE ALL GO CRAZY Jack Reno, Dot 17293 (Tree, BMI)	1
32	56	I WILL ALWAYS Don Gibson, RCA 74-0219 (Acuff-Rose, BMI)	3	70	—	ANOTHER DAY, ANOTHER MILE, ANOTHER HIGHWAY Clay Hart, Metromedia 140 (Motola, ASCAP)	1
33	59	I'D RATHER BE GONE Hank Williams Jr., MGM 14077 (Blue Book, BMI)	2	71	73	WHILE I'M THINKIN' IT Billy Mize, Imperial 66403 (Attache, BMI)	2
34	40	MAMA LOU Penny DeHaven, Imperial 66388 (Unari/Prodigal Son, BMI)	7	72	—	GROOVY GRUBWORM Harlow Wilcox, Plantation 28	1
35	34	BETTER HOMES & GARDENS Bobby Russell, Eif 90-0310 (Russell/Cason, ASCAP)	6	73	74	SHAME ON ME Norro Wilson, Smash 2236 (Western Hills/Lois/Saran, BMI)	2
36	47	THAT SEE ME LATER LOOK Bonnie Guitart, Dot 17276 (Tree, BMI)	5	74	75	FRIED CHICKEN AND A COUNTRY TUNE Billy Edd Wheeler, United Artists 50579 (Sons-of-Ginza, BMI)	2
37	29	THAT'S WHY I LOVE YOU SO MUCH Ferlin Husky, Capitol 2512 (Hall-Clement, BMI)	14	75	—	A GIRL NAMED SAM Lois Williams, Starday 877 (Tarheel, BMI)	1
38	26	YESTERDAY WHEN I WAS YOUNG Roy Clark, Dot 17246 (TRO-Darmouth, ASCAP)	16				



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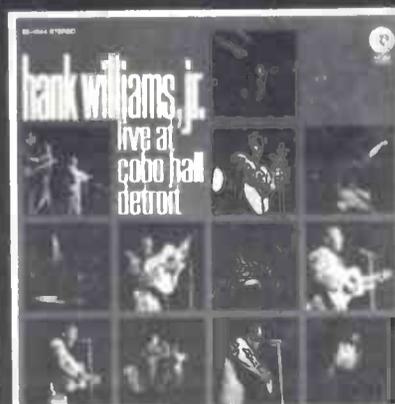


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WSM to Hold Opry Fete With Unchanged Agenda

• Continued from page 44

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

On Monday of convention week, the private parties begin, with select invitation lists going

to virtually everyone in the industry. The week also will include the dedication of the new, impressive ASCAP building with the entire ASCAP board and some of its greatest writers here for the ceremonies.

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

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

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

This is the official agenda:

Thursday, Oct. 16

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

Friday, Oct. 17

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

Saturday, Oct. 18

8:00 a.m. — RCA Record Division breakfast and show
12:00 noon—Columbia Records luncheon and show
5:00 p.m.—Capitol Records party and show
6:30 p.m.—"Grand Ole Opry" 44th birthday celebration
10:00 p.m.—Atlas artists and Pamper dance.

CMA Agenda

Oct. 11-12 (all day) Music City Pro-Celebrity Golf Tournament and related activities. Harpeth Hills and Nat'l Guard Armory.

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

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

Oct. 17 — 9:00 a.m. DJ-Artist tape session (co-sponsored with WSM)

2:30 p.m. — International seminar (Municipal Auditorium)

6:30 p.m. — Pre-banquet cocktail party (Municipal Aud.)

7:30 p.m. — Banquet and show

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

USAF in New Taping Gate

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

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

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

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

Hot Country LP's

Billboard SPECIAL SURVEY
For Week Ending 9/20/69

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

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	JOHNNY CASH AT SAN QUENTIN Columbia CS 9827 (S)	12
2	2	THE SENSATIONAL CHARLEY PRIDE RCA Victor LSP 4153 (S)	15
3	3	WOMAN OF THE WORLD/TO MAKE A MAN Loretta Lynn, Decca DL 75113 (S)	8
4	4	MY LIFE/BUT YOU KNOW I LOVE YOU Bill Anderson, Decca DL 75142 (S)	8
5	7	ALWAYS ALWAYS Porter Wagoner & Dolly Parton, RCA Victor LSP 4186 (S)	8
6	10	BUCK OWENS IN LONDON Buck Owens & His Buckaroos, Capitol ST 232 (S)	14
7	8	GREATEST HITS Tammy Wynette, Epic BN 26486 (S)	3
8	15	GAMES PEOPLE PLAY Freddy Weller, Columbia CS 9904 (S)	7
9	9	I LOVE YOU MORE TODAY Conway Twitty, Decca DL 75131 (S)	8
10	13	YESTERDAY WHEN I WAS YOUNG Roy Clark, Dot DLP 25953 (S)	11
11	11	IT'S A SIN Marty Robbins, Columbia CS 9811 (S)	11
12	6	MORE NASHVILLE SOUNDS Danny Davis & the Nashville Brass, RCA Victor LSP 4176 (S)	15
13	14	CHARLEY PRIDE! . . . IN PERSON RCA Victor LSP 4094 (S)	33
14	17	JIM REEVES' GREATEST HITS, VOL. 3 RCA Victor LSP 4187 (S)	8
15	21	JOHNNY CASH AT FOLSOM PRISON Columbia CS 9639 (S)	67
16	12	SAME TRAIN, DIFFERENT TIME Merle Haggard, Capitol SWBB 223 (S)	18
17	19	DON GIBSON SINGS THE ALL TIME COUNTRY GOLD RCA Victor LSP 4169 (S)	8
18	20	HALL OF FAME, VOL. I Jerry Lee Lewis, Smash SRS 67117 (S)	20
19	5	FROM ELVIS IN MEMPHIS Elvis Presley, RCA Victor LSP 4155 (S)	14
20	22	I'LL SHARE MY WORLD WITH YOU George Jones, Muscor MS 3177 (S)	13
21	28	THINGS GO BETTER WITH LOVE Jeannie C. Riley, Plantation PLP 3	2
22	24	ROGER MILLER Smash SRS 67123 (S)	4
23	23	STAND BY YOUR MAN Tammy Wynette, Epic BN 26451 (S)	33
24	29	AT HOME WITH LYNN ANDERSON Chart CHS 1017 (S)	6
25	25	A LITTLE BIT OF PEGGY Peggy Little, Dot DLP 25948 (S)	7
26	18	GALVESTON Glen Campbell, Capitol ST 210 (S)	25
27	27	WICHITA LINEMAN Glen Campbell, Capitol ST 103 (S)	45
28	16	STATUE OF A FOOL Jack Greene, Decca DL 75124 (S)	13
29	31	DARLING, YOU KNOW I WOULDN'T LIE Conway Twitty, Decca DL 75105 (S)	19
30	34	DAVID D. HOUSTON Epic, BN 26482 (S)	3
31	33	CLOSE UP Merle Haggard, Capitol SWBB 259 (S)	5
32	36	CARL SMITH SINGS A TRIBUTE TO ROY ACUFF Columbia CS 9870	3
33	26	MEL TILLIS SINGS OLD FAITHFUL Kapp KS 3604 (S)	4
34	35	CLOSE UP Buck Owens, Capitol SWBB 257 (S)	5
35	37	WHY YOU BEEN GONE SO LONG Johnny Darrell, United Artists UAS 6707	6
36	38	HALL OF FAME, VOL. II Jerry Lee Lewis, Smash SRS 67118 (S)	20
37	41	COUNTRY FOLK Waylon Jennings & the Kimberlys, RCA Victor LSP 4180	2
38	32	SONGS MY FATHER LEFT ME Hank Williams Jr., MGM SE 4621 (S)	24
39	—	SWEETHEART OF THE YEAR Ray Price, Columbia CS 9822 (S)	4
40	—	SPRING Clay Hart, Metromedia MD 1008 (S)	1
41	43	JOHNNY ONE TIME Johnny Duncan, Columbia CS 9824	2
42	44	THAT'S WHY I LOVE YOU SO MUCH Ferlin Husky, Capitol ST 239	2
43	—	FROM THE HEART Diana Trask, Dot DLP 25957 (S)	1
44	—	LIVE Glen Campbell, Capitol STOB 268 (S)	1
45	45	YOUR LOVIN' TAKES THE LEAVIN' OUT OF ME Tommy Cash, Epic BN 26484	2

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TOP 40 Easy Listening

These are best selling middle-of-the-road singles compiled from national retail sales and radio station air play listed in rank order.

THIS WEEK	Wks. Ago			TITLE, Artist, Label & Number	Weeks On Chart
	1	2	3		
1	5	6	10	JEAN Oliver, Crewe 334 (Twentieth Century, ASCAP)	6
2	1	3	5	I'LL NEVER FALL IN LOVE AGAIN Tom Jones, Parrot 40018 (TRO-Hollis, BMI)	8
3	11	22	36	THIS GIRL IS A WOMAN NOW Gary Puckett & the Union Gap, Columbia 44967 (Three Bridges, ASCAP)	4
4	4	4	2	HURT SO BAD Lettermen, Capitol 2428 (Vogue, BMI)	20
5	2	1	1	A BOY NAMED SUE Johnny Cash, Columbia 4-44944 (Evil Eye, BMI)	7
6	6	5	3	SWEET CAROLINE (Good Times Never Seemed So Good) Neil Diamond, UNI 55136 (Stonebridge, BMI)	12
7	3	2	4	PUT A LITTLE LOVE IN YOUR HEART Jackie De Shannon, Imperial 66385 (Unart, BMI)	10
8	10	11	23	KEEM-O-SABE Electric Indian, United Artists 50563 (Blinn/Elaine/United Artists, ASCAP)	6
9	15	24	39	EVERYBODY'S TALKIN' Nilsson, RCA 74-0161 (Coconut Grove/Story, BMI)	4
10	22	27	27	DADDY'S LITTLE MAN O. C. Smith, Columbia 4-44948 (BnB, ASCAP)	4
11	19	23	31	I'M A BETTER MAN Engelbert Humperdinck, Parrot 40040 (Blue Seas/Jac, ASCAP)	5
12	7	9	12	ODDS AND ENDS Dionne Warwick, Scepter 12256 (Blue Seas/Jac, ASCAP)	9
13	13	20	28	MUDDY MISSISSIPPI LINE Bobby Goldsboro, United Artists 50565 (Detail, BMI)	6
14	28	—	—	LOVE'S BEEN GOOD TO ME Frank Sinatra, Reprise 0852 (Almo, ASCAP)	2
15	9	10	11	WORKIN' ON A GROOVY THING Fifth Dimension, Soul City 776 (Screen Gems-Columbia, BMI)	10
16	17	17	19	I TAKE A LOT OF PRIDE IN WHAT I AM Dean Martin, Reprise 0841 (Blue Book, BMI)	7
17	8	7	7	TRUE GRIT Glen Campbell, Capitol 2573 (Famous, ASCAP)	9
18	18	16	16	IT'S GETTING BETTER Mama Cass, Dunhill 4195 (Screen Gems-Columbia, BMI)	13
19	20	30	35	LAY LADY LAY Bob Dylan, Columbia 44926 (Bisaky, ASCAP)	5
20	21	21	24	RAIN Jose Feliciano, RCA Victor 47-9757 (Johi, BMI)	7
21	14	18	18	LOOK AT MINE Petula Clark, Warner Bros.-7 Arts 7310 (Leeds, ASCAP)	8
22	12	13	14	LIVE AND LEARN Andy Williams, Columbia 4-44929 (Viva, BMI)	7
23	23	15	15	MOONLIGHT SONATA Henry Mancini & His Orch., RCA 74-0212 (Southdale, ASCAP)	6
24	35	—	—	IS THAT ALL THERE IS? Peggy Lee, Capitol 2602 (Trio, BMI)	2
25	25	28	33	CHANGE OF HEART Dennis Yost & the Classics IV, Imperial 66393 (Low-Sal, BMI)	6
26	26	14	8	A TIME FOR US Johnny Mathis, Columbia 4-44915 (Famous, ASCAP)	12
27	29	39	—	MAH-NA-MAH-NA "Sweden Heaven & Hell" Soundtrack, Ariel 500 (E. B. Marks, BMI)	3
28	—	—	—	ETERNITY Vikki Carr, Liberty 56132 (Saturday, BMI)	1
29	30	36	—	SUGAR SUGAR Archie, Calendar 63-1008 (Kirshner, BMI)	3
30	31	33	34	GAMES PEOPLE PLAY Bert Kaempfert, Decca 732518 (Lowery, BMI)	7
31	33	—	—	MARRAKESH EXPRESS Crosby, Stills & Nash, Atlantic 2652 (Siquomb, BMI)	2
32	37	37	40	STRAIGHT AHEAD Young-Holt Unlimited, Brunswick 755417 (Dakar/BRC, BMI)	4
33	—	—	—	DON'T IT MAKE YOU WANNA GO HOME Joe South, Capitol 2592 (Lowery, BMI)	1
34	—	—	—	SEPTEMBER SONG Roy Clark, Dot 17299 (Chappell, ASCAP)	1
35	—	—	—	I WANT YOU TO KNOW New Colony Six, Mercury 7296 (New Colony, BMI)	1
36	36	—	—	YOUR GOOD THING (Is About to End) Lou Rawls, Capitol 2550 (East, BMI)	2
37	39	40	—	FOOTPRINTS ON THE MOON Johnny Harris Orchestra, Warner Bros.-Seven Arts 7319 (Tamerlane, BMI)	3
38	40	—	—	GET TOGETHER Youngbloods, RCA 47-9752 (S.F.O., BMI)	2
39	—	—	—	THIS IS MY LIFE Jerry Vale, Columbia 4-44969 (Miller, ASCAP)	1
40	—	—	—	GOOD CLEAN FUN Monkees, Colgems 66-5005 (Screen Gems-Columbia, BMI)	1

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Jukebox Executives Discuss Pricing, Promotion, Problems

By EARL PAIGE

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

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

Les Rieck of Rock-Ola Manufacturing warned operators that they would be "out of business in the near future" if pricing on jukeboxes was not changed to two for a quarter. "Operators are at the end of the line where dime play on jukeboxes is concerned. And manufacturers have reached the end of absorbing the various cost increases in manufacturing phonographs. We have steadily watched increases of five, eight and up to 10 per cent in the price of raw materials

and parts used in making jukeboxes."

Addressing a direct question to the jukebox operators, Rieck asked, "What are your reasons in holding back from going to two for a quarter play? Maybe you had poor experience in the days when operators were changing from nickel to dime jukebox play. If so, you must realize that the switch to two for a quarter play is not a 100 per cent increase—it's only a 25 per cent increase. The switch means you are only increasing the price 12½-cents per play."

The adaptability of today's coin operated phonograph was emphasized in the speech delivered by A. D. Palmer, Wurlitzer co., who traced the evolution of the jukebox from the days when it played 10 one-sided 78's, up through the periods when selection was increased to 16-20-24, to the period following World War II when jukeboxes played 48 records that were recorded on both sides, and up to the present time where 100-, 160- and 200 selections are available.

In noting that today, the op-

(Continued on page 57)

2,037 SEE MOA

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

Labels Initiate Sampling Plan

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

Little LP

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

(Continued on page 54)

Elect Ptacek

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

Jukebox Exhibitors Accept Early Show

By RON SCHLACHTER

CHICAGO—Faced with one of the earliest Music Operators of America (MOA) Shows in years, jukebox manufacturers, for the most part, shared the plight of the automobile dealer who must be content to show his 1969 models while the 70's are kept under wraps at the factory.

However, there was at least one new model introduced at the exposition. This was the Consul 120 at the ACA exhibit. While the machine boasts furniture styling, it has the same mechanism as the Prestige 160.

"ACA is very happy that its product line contains two phonographs that are completely changeable," said president Henry Leyser. "The models are built by European craftsmen and features a simplicity of system and all-Formica finish.

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

bulldozer. In place of the 'sawdust trails,' we are now confronted with very sophisticated cocktail lounges that prefer background music systems because a jukebox doesn't go with their decor. With our models, we are able to convince these locations that the cabinetry blends in well with the surroundings.

"Nothing can take the place of selected entertainment. Even with live entertainment, this box has been popular. Operators have realized this and accepted it.

"I welcome the fact that other manufacturers, like Rock-Ola, are attempting to fill the need and void of this market. I will compliment them that this type of cabinet approach is needed in the changing market. I have a high regard for all four other manufacturers. It just so happens that we found a product that is equal and in some ways superior to theirs. I hope we can

(Continued on page 52)

Anderson Preaches 'Truth' At Public Relations Seminar

By RON SCHLACHTER

CHICAGO—"Be believed, be understood and tell the truth" was columnist Jack Anderson's advice here to Music Operators of America (MOA) members attending the association's annual exposition, Sept. 5-7 at the Sherman-House.

Anderson, who substituted for his late colleague, Drew Pearson, was the keynote speaker at the MOA's public relations seminar. Concerning the topic, Anderson said:

"I have been asked to talk about image making-building. I've been in the other business. There are no easy answers. You in the jukebox business know what it's like to be misunderstood. There is much misunderstanding throughout the world. It's tearing our society apart.

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

"We can solve our problems. However, we must contend with the demagogues—politicians—with yes and no answers. We

have to solve problems painfully—with great difficulty. We have to cure what's wrong. We can't cure anything with a sign,

(Continued on page 52)



JACK ANDERSON.

Ed Wergler Dead

BUFFALO, N. Y.—Edward R. Wergler, former sales manager, phonograph div., Wurlitzer Co., died Sept. 7 following a long illness. He was 78. Wergler joined Wurlitzer in 1937, became general sales manager in 1948 and left the company for retirement in 1952. He is survived by his wife, Ruth.

EDITORIAL

Plugging 'Promotion Gap'

The fact that all the record companies exhibiting at last week's Music Operators of America (MOA) convention in Chicago are establishing a direct promotion pipeline from manufacturer to jukebox operator indicates healthy recognition that a singles promotion gap exists and may be bridged. The decision by seven labels to sample jukebox operators and conduct surveys at the same time is heartening, especially when some people think the move by labels to dual or multiple distribution may have a stifling effect on promotion. The continuing problem of tight radio play lists must also be recognized by the seven labels which are turning to the promotional possibilities represented by the nation's estimated 500,000 jukeboxes.

MOA executive vice-president Fred Granger said prior to the convention that "It is time record

companies took the jukebox more seriously." He also expressed regret that another record industry convention occurred the same weekend that MOA was scheduled and said this was a definite part of the reason only seven labels exhibited at MOA.

Sol Handwerger, who represented MGM/Verve Records at MOA, also spoke out on the need to fill the breach between record companies and operators, and offered another positive solution: "The record companies tend to question the value of exhibiting at MOA because we see too few jukebox programmers—they're back home on the routes; most of the MOA delegates are route owners and management personnel. We need to organize regional jukebox programming seminars so we can break through to the people who program jukeboxes every day." We heartily agree.

Record Artists Salute MOA '69



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THE HAPPENINGS. JEANNIE C. RILEY.

Jukebox Exhibitors Accept Early Show

• Continued from page 51

all work together for the success and betterment of the industry. "As for the show, it has been

another tremendous success. We exceeded last year's orders which is unusual because orders are usually not made at the show. We simply believe in showbiz."

ACA's elaborate exhibit included artist Sally Zippert who quickly captured the likeness of show visitors in the span of a few minutes.

As for Leyser's reference to Rock-Ola's furniture model, the jukebox was on display "just to get the feel of the market," according to sales manager Les Rieck.

"Additional details will be released later on the model," explained Rieck. "We're very optimistic about the show. We feel MOA has done a good job. We would have liked to have had the convention at a later date. However, this is still an ideal time to meet our customers."

Wurlitzer featured a Sonavision display where visitors could see their voices interpreted on a screen by laser beams. Advertising and sales promotion manager A.D. Palmer explained:

"We had to have something that would take the place of sales and a new model. MOA was never set up as a showcase for new merchandise. You can't consummate sales at a trade show anyway. When a man makes a deal, he makes it at the distributor level and it usually encompasses more than just phonographs. Consequently, we're here to greet old customers and meet new ones."

Rowe International, a subsidiary of Triangle Industries, Inc., featured a special speaker sale to distributors and reported an excellent response. Concerning Rowe's Phono Vue, Jim Newlander, vice-president of marketing services, said:

(Continued on page 56)

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Jeannie Riley Eyes TV Role

• Continued from page 4

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

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

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

She admitted some difficulty in getting used to live performances. "I went out on the stage after just one record," she said. "I hadn't had a string of records that could build up an image of me as an artist with my audience. In my live shows and albums, we've been trying to widen my range of songs, adding ballads, love songs and popular hits to the kind of 'protestive' material in 'Harper Valley.'" Jeannie came in from a fair date in Columbia, S.C., to do the MCA show and left for another date in Detroit after her performance. She had gone without sleep for three days. "I could use a night's sleep," she said. "But I wouldn't want a rest any longer than that. I enjoy what I'm doing too much."

In addition to doing concerts, fair dates and television guest shots, Jeannie has also filmed thirteen weeks of a "Harper Valley" television show for NBC, which will fill in for any of the fall shows that falter in the network's prime time schedule. "The program is about 74 per cent music and 25 per cent plot," she said. "It has continuing characters based on the people at the PTA meeting in the song, and we'll have popular guests—Janis Joplin, for instance—every week." Jeannie will not break new songs on the show, accord-

ing to Singleton, because "television is better for follow-up play of a song after it has broken. We'll attempt to build an audience by having Jeannie doing material she hasn't recorded before. Jeannie is in the middle between the young and the old and can understand and appeal to both. She's America's girl next door with long hair, mini-skirt and vinyl boots."

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

Jeannie started singing at her home in Anson, Tex., when she was 16. "A wonderful steel guitar player named Weldon Merrick, with whom I played some local fairs, encouraged me to come to Nashville." She worked as a secretary for two years before Singleton combined her husky voice and Hall's song about small town hypocrisy on a Plantation recording.

Anderson Preaches 'Truth' at Seminar

• Continued from page 51

a speech or by voting for George Wallace."

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

"In fact, they're better than you deserve because you don't take that much interest in elections and problems in general. You have to take an interest in the democratic process. I agree with Winston Churchill that democracy is the worst form of government, except for all the others."

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

"You must admit mistakes because the public will find out anyway. If there is a racketeer influence, and I have every reason to believe there isn't, then clean it up. You're still suffering from what went on in the past. We're still suffering from our mistakes of the past and I believe you will also have to bear the suffering."

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GOTTlieb		CORRAL	310
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MOA Photographs



WURLITZER's A. D. Palmer (right) lines up with a happy group. Others (from left), Ben Chicofsky, executive director, Music Operators of New York (MONY); George Holtzman, Supreme Automatic, New York; Al Denver, MONY president and new MOA vice-president; and Ginla Martin.



SEEBURG president Louis Nicastro (left) with John Wilson and Norman Dompke (right), pose beside the firm's new cigarette vender.



DAVID C. ROCKOLA poses next to one of his phonographs.



ROWE INTERNATIONAL's Jim Newlander (left) chats with a delegate at the firm's large exhibit.



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



IRVING KAYE's glamorous table receives added glamour.



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



BALLY's new Joust pingame draws attention of David Hawthorne.



LARGE CROWD gathered at the ACA Sales & Service exhibit.



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



SHELBY SINGLETON group. From left, Marylyn Basile, Bob Alou, Jacquelyn Yearsich, Herb Schusher and Buddy Blake.



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



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



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



LOUIS COE and Nancy Hanson at Nutting Industries exhibit.



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Labels Set Direct Jukebox Promotion

• Continued from page 51

"Our operators are screaming for these."

"There just are not enough orders for them to justify the production of little LP's," according to Handwerger, MGM, which has not produced any of the records in recent years, is reconsidering the entire little LP situation, he added. Over at the Airtown booth, Wills was saying "I've found that one-stops really want little LP's. We will soon be releasing one off my album ('The Man With The Horn')." Next door at Metro-media, Weiner stated the demand for little LP's "has fallen off."

"We've cut only one little LP, Jeanne C. Riley's 'Harper Valley P.T.A.," said Shucher." It has had little promotion and very limited location play. The 7-inch albums are good promotion for the album and the artist both, but they are just not paying items, and it's hard to justify their production to the company stockholders." Thies said that the apathetic treatment of Monument's MOA questionnaire on the market for a Boots Randolph 7-inch album killed the company's last attempt to resuscitate Little LP production. "Only one operator has asked me about little LP's here at the booth," he added.

Standards

Production and distribution of "standard" or "easy listening" records geared for the jukebox

market was another major discussion topic. Wills estimated that Airtown Records (so named because its base is Richmond, Ind., Wilbur Wright's birthplace) has sold 25,000-30,000 copies of his saxophone medley single, JB (for jukebox) 2-001. "You get instant action with medleys on jukeboxes," he explained. "I'm considering cutting a record of 'Happy Birthday' and 'The Anniversary Waltz.'" After all, it's always somebody's birthday or anniversary." His records have started getting radio play in Chicago, St. Louis, Cincinnati, Dayton and Indianapolis, he added.

Shucher reported strong favorable response on Shelby Singleton's recent release of the "Golden Treasure Series" on the Sun Label. The series includes early recordings by artists such as Johnny Cash and Jerry Lee Lewis, items which both Shucher and the operators think will receive heavy jukebox play. "Records are not perishable on jukeboxes." "Ray Charles' 'Crying Time' is an example of a record that is probably still getting play on a lot of machines. Let's fact it. Without the operators the record companies wouldn't be pressing singles any more."

Shucher criticized some operator habits. Criticisms may be sent to the operators on his company's new mailing list. "There are lots of good jukebox records that never make the charts," he said, "but the

Home Tables Among Many Games Items

CHICAGO—The 2,037 delegates at last week's Music Operators of America (MOA) exposition found plenty of excitement in the games exhibit area. Of particular interest were the significant number of home model pool tables and the number of exhibitors urging operators to capitalize on the home market. Other aspects included the number of games that require mental skill, unusual arcade pieces, plenty of staple items such as pin games and shuffles and a surprising interest in big ball bowlers. Complete coverage of each separate aspect of the games exhibits will appear next week.

operators—many of them—rely on the charts for the selection of their records. They never bother to study their locations and judge what kind of music would go best in it."

Stereo

With few exceptions, the record company representatives agree that stereo singles will continue to proliferate. "More and more operators are asking about them," said Thies. "Monument's production of them is strictly on a demand basis for our key artists, such as Boots Randolph." Mort Weiner reported that all of Metro-media's singles are cut for stereo play, while Shim Weiner of Decca

(Continued on page 56)

What's Playing?

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

Austin, Minn., Location: Kid-Pizza Parlor

JUDY HATLELI
programmer
Star Music &
Vending Co.



Current releases:

"Boy Named Sue," Johnny Cash, Columbia-44944;
"Lay Lady Lay," Bob Dylan, Columbia-44926;
"Sugar Sugar," Archies, Calendar-1008.

Oldies:

"Hey, Jude," Beatles;
"Harper Valley P.T.A.," Jeannie C. Riley.

Fertile, Minn., Location: C&W-Tavern

DUANE
KNUTSON
programmer
Automatic
Sales Co.



Current releases:

"Boy Named Sue," Johnny Cash, Columbia-44944;
"Workin' Man Blues," Merle Haggard & the Strangers, Capitol-2503.

Oldies:

"Harper Valley P.T.A.," Jeannie C. Riley.

Glendale, Calif., Location: R&B-Drive-In

CAROL
STEPHENS
programmer
Valley Vendors



Current releases:

"Daddy's Little Man," O. C. Smith, Columbia-44948;
"What's the Use of Breaking Up," Jerry Butler, Mercury-72960;
"Hot Fun in the Summertime," Sly & the Family Stone, Epic-10497.

Oldies:

"Since You've Been Gone," Aretha Franklin;
"Land of 1000 Dances," Wilson Pickett.

Indianapolis, Ind., Location: R&B-Tavern

LARRY GEDDES
programmer
Lew Jones
Vending



Current releases:

"World," James Brown, King-6258;
"Maybe," Betty Everett, Uni-55141;
"Just Your Fool," Leon Haywood, Capitol-2584.

Oldies:

"Everyday People," Sly & the Family Stone;
"Can I Change My Mind," Tyrone Davis.

Philadelphia Location: R&B-Tavern

MEL EPSTEIN
programmer
Blue Ribbon
Vending



Current releases:

"I Can't Get Next to You," Temptations, Gordy-7095;
"That's the Way Love Is," Marvin Gaye, Tamla-54185;

"What's the Use of Breaking Up," Jerry Butler, Mercury-72960.

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- ★ 4 Top Rollovers score 1000.
- ★ 4 Mushroom Bumpers score 1000.
- ★ 2 Bottom Rollovers score 1000.
- ★ 2 Bottom Rollovers score 500.
- ★ 4 Thumper Bumper score 10 when lit.
- ★ 2 Slingshot Kickers score 10.
- ★ Operate with or without Match-Score.
- ★ Wide range of high score cards.

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NEW Runways

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House Passes Child Protection Act; Toy Cigarette Lighters May Be Hit

CHICAGO—The Child Protection Act, a bill which allows the department of Health, Education and Welfare to halt distribution of toys having mechanical, electrical or thermal hazards, passed the House of Representatives by a unanimous vote Sept. 4, according to Morrie Much, National Vendors Association. Discussion of the bill before passage made it clear that toys small enough to swallow, like bulk vending charms and rings, will not be included in the enforcement of the law, Much said. A similar bill has already passed the Senate, and a final draft of the toy safety act will be prepared by a committee of representatives from both houses.

Under the bill, which is designed as an extension of the federal Hazardous Substances Act, toy cigarette lighters may be judged hazardous to a child's safety, Much added. But the bill is aimed at manufacturers of larger, home-use toys.

A report on the bill and other legislation will be one of the main orders of business at a

meeting of the directors of the NVA in New Orleans, Oct. 19, in the Jung Hotel. The meeting will be held in conjunction with

the National Automatic Merchandising Association (NAMA) exposition in New Orleans that same weekend.

Set Direct Jukebox Promotion

• Continued from page 54

said more and more of the company's product appears as stereo.

At Epic, we've started pressing our 'Memory Lane' singles as stereo," explained Blackburn. "They are good as a consumer product, but there is not much of a demand for them from the operators."

Shucher said that Shelby Singleton will probably be producing only stereo singles by the end of the year. "Some of the operators who complain about the quality of sound they get from playing stereo records on older equipment are probably justified," he said. "But they're either going to have to get used to it or renovate or replace their machines, because stereo singles are the coming thing."

"It's too bad that the MOA and NARM shows had to be held at the same time this year," said Handwerger. "There should have been some kind of coordination between the two associations to prevent the bind record companies found them-

selves in." Many of the manufacturers, like MGM sent representatives to both shows. President Len Levy of Metromedia and Shelby Singleton Corp. left the Dallas exposition early to attend the Sunday evening banquet in the Sherman House.

Many of the artists performing in the Sunday talent show appeared at their company booths to meet the operators and sign autographs. Jeanne C. Riley, whose "Harper Valley PTA" was chosen "Jukebox Record of the Year" by the MOA, showed up at the Shelby Singleton booth, while Boots Randolph appeared with Monument's representatives. Hank Williams Jr. met operators at the MGM booth, and Peaches and Herb were at Epic.



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Operators May Offer 3 Gumballs for Penny

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

The operators discussed the

continuing use of slugs in New York machines, the recently-passed federal Toy Safety Bill and its effects on bulk vending, and ways to combat the inflationary trends in the economy, according to Roger Folz, Folz Vending, Oceanside.

"If inflation continues," Folz said, "operators should begin to explore the possibilities of vending three or four gumballs for a nickel to alleviate the problem of penny vending. Four for a nickel vending has already been tested with success."

A social hour was held after the meeting. Folz said the association hopes to hold a dinner-dance sometime during the winter.

Jukebox Exhibitors Accept Early Show

• Continued from page 52

"The key thing is the film libraries. We're continually making new films—in fact, eight new films a month. The customers at the locations don't care about the machine. They are only interested in the films. Here at the show, we have received so many good comments about the reliability and dependability of the unit. However, the people are always looking for more films and we're seeing they get continuous films.

"As for slides, we have produced some 200 different slides encompassing such areas as bathing beauties, scenes of America, abstract art and antique auto-

mobiles. We have slides for promoting the sale of beverage and food at a location and slides with directions, such as pointing out the dollar bill acceptor or noting 14 plays for a dollar. We even have slides for use in the distributor showroom."

Newlander added that Rowe is now offering "change-a-scene" panels which operators can put in for the appropriate season. One panel features Christmas greetings.

Seeburg displayed its current models at the show, while a new phonograph was unveiled at an international sales meeting which was held at company headquarters in Chicago.

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10¢ Lighter Mix	8.00
10¢ Big Dice Mix	8.00
10¢ Assortment Mix	7.00
10¢ Western Mix	8.00
25¢ V2 Jewelry, 100 per box	10.00
25¢ V2 Oogles, 100 per box	10.00

Empty V—V1—V2 CAPSULES

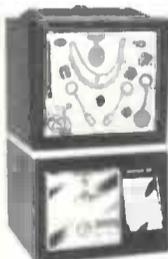
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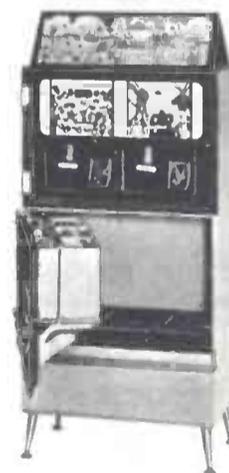
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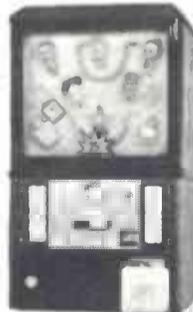
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Operators Warned of Direct Sales Threat

• Continued from page 51

erator has the option of 100-, 160- and 200-selection jukeboxes, he drew another parallel to the automobile and truck industry. "People buying a car have the option of purchasing a six cylinder, or a souped-up eight cylinder automobile. In the same way operators have the option of purchasing the right phonograph for the right location job.

"Automobiles also offer many optional items such as power steering, air conditioning, radios and so on. In jukeboxes, the operator has such options to consider as the dollar bill validator, income computer, Little LP playing capability, a preset programming system and many more.

"In considering a truck, a company buys a truck to match the load. You don't send a one-ton truck to do the job of a five-ton truck. A parallel applies to phonographs. You give the location the best music that is available and at a price that will offer you a profit."

Stressing the need to regard the jukebox operating industry in broader terms than service, Joe Barton, Rowe International, Inc., said, "There is more to jukebox operating that putting on records, going on a service call and loaning a location money.

"We must realize that the sale of a hit tune in the form of offering it through the jukebox results in an impulse purchase—a purchase that is decided upon after the customer has reached the place where the merchandise is for sale. No one comes into a location with the prime purpose of playing the jukebox.

"We must think more about what we can do to merchandise music in the location. We must realize that many of today's merchandising techniques have seen the complete removal of the human element. We must encourage more personal involvement in stimulating jukebox play. The practice of soliciting coins in a location has been disappearing—and sadly so, I'm afraid.

"It is not beneath the dignity of location employees to solicit jukebox play. The head waiter in a fine restaurant does not hesitate to suggest a wine. Some operators have been encouraging locations to become more personally involved in promotion. One operator offered a color television to the location owner who achieved the largest increase in collections. It was a great idea—in fact, some locations owners cheated and put their own money in the jukebox.

Sounding a rather ominous note from the panel, William (Bill) Adair of Seeburg Corp. said, "The problems and the crises we know about in our industry cause us not to fear. But those we do not know about are a real reason for fear—direct sales to locations is such a problem.

In approaching the problem of direct sales, Adair first defined the jukebox operating industry. "We are a service industry, but this does not stop with the idea of answering a service call at eight o'clock in the morning—service is the type of equipment we offer, the type of accessories we offer, the type of sound systems we offer and much more.

"Service is a big thing. But are we only a service industry? No. We are also an entertainment industry, perhaps the single largest segment of the entertainment industry. We are, there-

fore, a service and entertainment industry at a time when leisure hours are growing, growing and growing. Our industry cannot fail but to grow, and grow and grow.

"But direct to locations sales threatens the growth of our industry. This factor exists in state after state and it is being carried on by various companies. Why should an industry like ours, which is grossing as much as 500 million to 600 million a year, face a reverse of the trend toward even greater growth?

It is true, that because of urban renewal, we are facing the loss of some of our most lucrative locations. This is a sizable loss to some operators and it is a severe loss to other operators. In most cases, we cannot do anything directly—but we can do something indirectly.

The so-called sawdust floor location is being replaced by the more sophisticated cocktail

lounge, which serves liquor to the accompaniment of background music—now this is something rather new. But background music does not really replace the selectivity of music afforded by the jukebox.

The two most controversial questions during the period devoted to open discussion were one concerning quarter play pricing and another concerning jukebox manufacturers that do not show new models at MOA.

Rieck said that operators must work to make the quarter "the standard coin in locations." This was in reply to the question: "What about the jukebox patron who only wants to play one song—doesn't two for a quarter pricing force him to play an extra song?"

"The quarter is fast-becoming the standard coin people have in their possession. Even school children today aren't satisfied

(Continued on page 82)

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MOA Photographs



CROWDED Valley booth with sign plugging the magnetic cue ball.



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



ROCK-OLA's William Findlay poses with Malcom Gildart (left) and Dan Parrotta (right) in photograph showing Rock-Ola's prototype of a furniture styled console phonograph.

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FUNTRONICS' wall games are seen in background here.



ROWE president Jack Harper greets Clint Shockey (right).



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



COINTRONICS' Intercept draws a big crowd.



BILL ADAIR (third from left) poses with his friends.



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

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1631 1st AVE. NO.—BIRMINGHAM, ALABAMA
746 GALLOWAY AVE.—MEMPHIS, TENNESSEE



TALKING PARTS and accessories at the Wico exhibit.



AIRTOWN Record's owner Tommy Wills and his wife (right) chat with Music Operators of America (MOA) vice-president Bob Nims.



ALLIED LEISURE booth draws several delegates.



COLOR snapshots were available at the Auto Photo booth.



RAY BARKER (left) talks about Vendors Exchange's finishing process.



COUNTRY music people at the Country Music Association booth. From left, Freddie Love, Metro-media Records, Dottie Wood, Connie Gay and David Phillips.



RETIRING MOA DIRECTORS were given plaques.

Audio Retailing

Missouri Distributor Likes Sound of 'Do-Ci-Dough'

By EARL PAIGE

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

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

Some of the people who founded square dance labels have died. "Doc Alumbaugh, who founded Winsor Records, is dead, and Ed Lowry, formerly general manager of MacGregor Records, now heads that label," Gleason said. "The MacGregor label is now managed by the widow of the late C.P. MacGregor."

Some of the well-known labels are still significant in the business, he said, mentioning such names as Old Timer Records, Sets and Order Records, Bogan Records, Blue Star Records, Longhorn Records, Kalox Records and several more. "Now,

Zenith Program

CHICAGO—Zenith Sales Co., a division of Zenith Radio Corp., has launched "Know How Clinic," a new fall sales training program designed to reach more than 20,000 dealers, retail salesmen and distributor sales personnel in nearly 100 major market cities in the U.S. and Canada.

"The entire three-hour meeting package is aimed to sharpen the skills of professional sales people by providing them with sound selling techniques and ideas for use in promoting Zenith products," explained president Walter Fisher.



ARVIN'S SOLID STATE portable phonograph is now available in two colors, yellow and white (model 10P33-11) and orange and white (model 10P33-14). The suggested list is \$18.95.

there's a whole host of subsidiary brands. Many labels produce LP's but the specialized nature of the business does not lend itself to tape CARtridges or cassettes," he said.

The specialized nature of the dance record field allows for some unusual factors. "For one thing, square dance callers will often subsidize the recording of a record in order to have their name put on the record. This gives a caller national prestige." Gleason said that, aside from the growing influence of physical education teachers, the square dance business pretty well revolves around callers.

"There's actually three aspects to the dance record business—square dancing, round dancing and folk dancing. By far, square dancing is the largest segment. Round dancers are usually first interested in square dancing. Folk dancing is important in colleges and other schools and involves foreign languages such as Polish, German, Swedish and other songs for which a pattern has been choreographed."

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

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

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

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

Gleason said a number of schools in his market have added square dancing and that Washington University has an ambitious dance program. "Many school instructors don't know where to buy records because it's such a specialized business that few retailers can afford to advertise the fact that they carry dance recordings. "The new emphasis on dancing in the education field is our big hope in this field," he summarized.

Retail Survey Shows Effect Of Discounting

NEW YORK — A national survey based on 40,000 personal interviews with retailers shows that 78 percent think the Nixon administration will have no effect on their businesses, that 27 percent report a significant increase in discounting operations and that 40 percent expect 1969 sales to increase over figures for 1968. The survey, conducted by Audits & Surveys, Inc. during late spring and early summer of this year, disclosed interesting fluctuations both in terms of geographical location of outlets and in types of outlets reporting. Major increases in discounting were reported.

Fluctuating reports were registered, for instance, in the area of increased discounting activity, where 30 percent of the Western retailers led all other geographical sections in reporting a rise in discount retailing. Retailers in the Northeast were next in this category with a survey percentage of 29. In terms of being hurt by discount retailing 56 percent of the Northeast dealers said they have been hurt, while 55 percent of the Western dealers complained about rising discount competition.

Of the dealers reporting being hurt by discounting, automotive type outlets led with 59 percent, followed by food stores at 55 percent and furniture-furnishing stores which reported 51 percent.

The buildup in discounting was reported by over half of the general merchandise retailer category, which includes department stores and full-line discount outlets.

Other fluctuations in the report were seen in terms of the reaction to the new administration. Of the Furniture-furnishing retailers, 19 percent said business will improve; 14 percent said it would diminish and 67 percent said there would be no effect. In the automotive group, 12 percent look for increases, 14 percent anticipate decreases and 74 percent look for no change.

Anticipated sales increases also fluctuated according to region. Only 35 percent of the dealers in the Northeast expect increases, while 48 percent of the Western retailers look for improvement. The total report showed that 12 percent reported the new administration will hurt business and that 10 percent reported it will help. While 40 percent expect increased sales in 1969, 47 percent expect sales to remain the same and 13 percent expect a decrease.

Sylvania Addition

BATAVIA, N.Y. — Sylvania Entertainment Products, an operating group of Sylvania Electric Products, Inc., has announced that it will construct a 253,000-square-foot warehouse addition to its headquarters facility here. Earlier this year, construction of a 13,500-square-foot addition was begun to accommodate the group's procurement and data processing departments.



MODEL 80P57-19, Arvin's new solid state stereo deluxe portable phonograph with FM/AM/FM stereo radio, is a luggage-style unit with a suggested list price of \$199.95. The unit is also available with AM/FM radio in model 70P57-19 with a suggested list price of \$109.95.

Anderson Death

COLUMBUS, Ohio—Joseph (Ed) Anderson, owner of Anderson Hi-Fidelity Center, has died here at the age of 66. Anderson, who is survived by three sons and two daughters, was for many years in charge of sound systems at the Ohio State Fair.

WSIX-FM Nixes Stringer's Claim

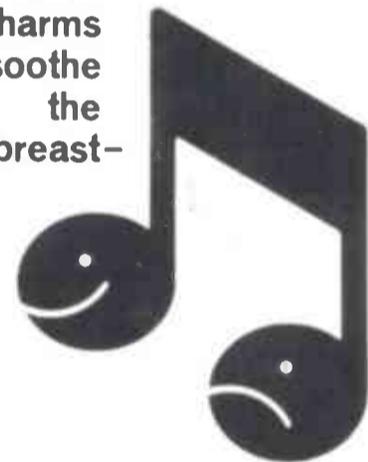
• Continued from page 44

one suggested the station refer to itself as "Countryopolitan" but the term was rejected because "even at that time it had become trite and overused."

Gerson, a leading air personality as well as program director, said the company's own "Metropolitan Country" theme had been borrowed by stations all over the nation.

"I wish I had a dollar for every program director who has come to town, listened to our format and taken both the name and the sound back home with him," Gerson said. "We're rather proud of that fact and hope that we have helped spread the word about the new sound of Nashville and the new image of country music. At one time we actually considered the taping and syndication of Metropolitan Country, much the same as Plough, Incorporated has done with 'Music Americana.' I'm rather sorry that we didn't follow through."

"MUSIC SCENE" has charms to soothe the savage breast—



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Musical Instruments

NAMM Focuses on Details Of Miami Beach Convention

By RON SCHLACHTER

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

"We were down there in the first week of August and selected the Fontainebleau as headquarters hotel," said Bill Gard, NAMM executive vice-president. "We also selected 14 other hotels to serve the convention for a total of 3,000 rooms. The Miami Beach Convention Bureau will operate a housing bureau to handle all reservation requests, except those for NAMM members and exhibitors. These two groups will be handled by NAMM's headquarters office."

In addition to the Fontainebleau, the other hotels are the Barcelona, Cadillac, Crown, deLido, Doral Beach, Eden Roc, Holiday Inn, Lucerne, Montmartre, Mimosa, Plaza, Seville, Shelburne, and Versailles. The deLido, Holiday Inn and Shelburne are within walking distance to the convention center, while the furthest away, the Plaza, is only a 12-minute ride. The show is set for June 6-9.

Gard said that he and staff director Foster Lee were impressed with everything about the convention center. They particularly liked the unobstructed expanse of exhibit space, the center's high ceiling (35 ft.) and the facilities for moving in exhibits, such as being able to drive trucks onto the exhibit floor. The center has a total of 238,500 square ft. of space with a net of 125,000 square feet of actual exhibit space.

"We are finding reaction good to the convention," said Gard. "We haven't received any brickbats. The people are welcoming a change of scenery. They are very interested in what the space will look like and are anxious to get all the details. Consequently, we hope to have floor plans out in November. I think everyone is going to get more and more excited as the show goes along."

"As for administrative details,

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

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



BILL GARD, executive vice-president of National Association of Music Merchants, Inc.

Survey Pinpoints Traffic

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

The survey shows that almost all music stores now provide instrumental lessons of some kind. Of the 50 stores selected at random for the poll, 44 (or 88 percent) reported providing music lessons and 18 respondents noted that they had initiated lesson offerings since 1951.

Concerning the percentage of customers classified as "begin-

ner" musicians, 17 stores reported 70-100 percent; 10 stores reported 40-65 percent; and 15 stores reported 10-35 percent. As for the period of highest level of traffic, the responses were: eight stores, day (only); 16 stores, days and weekends; four stores, night (only); eight stores, nights and weekends; and 10 stores, weekends.

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

Only 35 percent of the stores reported having store promotions other than lesson offerings. This group noted that youngsters made up 60 percent of its store traffic, compared with 43 percent for other stores. Meanwhile, 61 percent of this group's shoppers made purchases, compared with only 35 percent for the other group.

Professional Mgr.

• Continued from page 44

example was Glen Sutton, a producer for Epic.

Kilgore, during this period, published such tunes as "Almost Persuaded," "Your Good Girl's Gonna Go Bad," and "What Made Milwaukee Famous."

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

Offices for the publishing complex will be located in the penthouse suite at 806 16th Ave. South, in the heart of Music Row.

Shure Bows 'Unisphere B'

EVANSTON, Ill. — Shure Brothers, Inc., here has added the Unisphere B Model PE588 to its Unisphere line of professional entertainer microphones.

According to the company, this new unidirectional microphone gives the performer numerous professional features at an unusually low cost. Primary performance features include a true cardioid (heart-shaped) pickup pattern to suppress feedback and also allow the performer to work at greater distances from the microphone and a filter-equipped, shock-mounted cartridge that sharply reduces handling, wind and breath noises.

The model, which has a wide-range frequency response of 80 to 13,000 Hz, can be used indoors or outdoors, either on a stand or detached for hand-held use. Other features are an "on-off" switch with provision for locking in the "on" position, a swivel adapter and a custom-fitted protective carrying case.

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



UNISPHERE B MODEL PE588 is a new unidirectional microphone from Shure Brothers, Inc. The unit, which features a chrome-plated, all-metal case, has a suggested list price of \$65.

Sales Rep. Named

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

Hohner Offers Harmonica Promo

HICKSVILLE, N.Y. — M. Hohner, Inc., is utilizing a "Harmonica Holiday" display as part of its 1969 gift-season promotion.

The display, which features a sculptured snowman and an assortment of 23 harmonicas representing eight of Hohner's best-selling models, is a three-dimensional counter and window accessory and is available free with each assortment. It combines a life-like playing snowman and replicas of the instruments, eliminating the hazard of pilferage.

Although the display is timed for the Christmas season, it has been designed to do its job throughout the winter. Included in the N. 7145 assortment are the "Marine Band," "Blues Harp," "Echo," two-sided "Echo," "Old Standby," "American Ace," and 12-hole and 14-hole "Marine Band."

As a dealer bonus, Hohner is offering free with each assortment a "Blues Harp." This is in addition to the free display.



MERISON MUSICAL PRODUCTS CORP. has introduced its Univox PA system, the UPA-200 model. The 200-watt sound system consists of one master control center and two amplifier speaker cabinets. The suggested list is \$660.



DYNACO'S NEW TRANSISTORIZED SCA-80 control amplifier is a single, integrated package combining a high reliability power amplifier and a versatile pre-amplifier. The unit is available in kit form at a suggested list price of \$169.95 or a factory-assembled model for \$249.95.

(Advertisement)

Personality Song Books

Chart Song Books

Sheet Music Info

All Instrument Books

Music of Today—Brimhall

by: Jude Porter

PRIME TONES

Here comes a music carnival from S. M. I. . . . bright, new and exciting up-to-the-minute music to whirl away the happy hours! Beginning with this column, we'll be here, in prime position, every other week!

MUSIC MINDERS

Very important . . . for each of you to keep "in step" with S. M. I.'s Spotlight Songs, Special hot and spicy Sellers and the Great Golden Standards!

This week's "Spotlight Corner" announces the following "sure sheet swings" . . . Dionne Warwick, the "Sweetheart of Soul," has another fine groove goin' with—

YOU'VE LOST THAT LOVIN' FEELIN'

The "Grazing in the Grass" and "The Horse" group (Jay and the Techniques) offer a solid rocker that's sure to attract lots of attention—

DANCIN' MOOD

"Chairman," Frank Sinatra, has a WINNER . . . one more time!!! Rod McKuen, penman of "Jean," wrote it! Call it . . .

LOVE'S BEEN GOOD TO ME

HALT! Here comes Elvis . . . Stronger than ever!!! Destined to make this song the greatest, and biggest, of his career—and that's goin' some—

SUSPICIOUS MINDS

Not only did the Creedence Clearwater Revival make it LARGE with this chart topper, but here comes a follow-up by Al Wilson to set new records . . .

LODI

The "swoon king" of Britain, Engelbert Humperdinck, sings forth with a GIANT sheet seller tagged . . .

I'M A BETTER MAN

Now . . . here is a bulletin!! After five "top ten" renditions, this song is making music history all over again, with a fine interpretation by Isaac Hayes!

BY THE TIME I GET TO PHOENIX

HOT COUNTER TOPPERS

(FROM WALLICH'S MUSIC CITY) These songs should be on your counters NOW!! They're hot and selling like mad!!

WHAT ABOUT TODAY (Barbra Streisand)

I'LL NEVER FALL IN LOVE AGAIN (OP) (Tom Jones)

JEAN (Oliver)

WHAT KIND OF FOOL DO YOU THINK I AM (Bill Deal & The Rhondells)

LIVE AND LEARN (Andy Williams)

SUGAR, SUGAR (Archie)

EVERYBODY'S TALKIN' (OP) (Nilsson . . . From "Midnight Cowboy")

(Other Publishers)

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The book must sell one million, from 9 to 5 the first day in your store! Why??? Your editor has seen public reaction at a Tom Jones opening night, and WOW . . . HE'S GOT IT!!!! This fantastic music book captures this artist in every way! Order TOM JONES NOW!! . . . from your jobber or direct from Miami, Hansen Publications, 1842 West Avenue, Miami Beach, Florida 33139. Attn.: Raul Ariles.

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Billboard Album Reviews

SEPTEMBER 20, 1969



POP

A. B. SKHY—
MGM SE 4628 (S)

Here's a big disk debut by an important West Coast underground group. Although a quartet, backup brasses give this one a blues band sound. But, the key is the basic quartet, whether delivering good old-style rock as in "Upsets Me Baby" and "24 Hours" or blues as in "(Understand)." "Love May Cure That" is a good jazzy piece with the brasses in fine style.



POP

PETE FOUNTAIN—
Both Sides Now.
Coral CRL 757507 (S)

An album that shows off the faceted appeal of Pete Fountain. His clarinet, backed by an eight piece Dixieland group, soars through jazz standards such as "Shine" and "A Closer Walk" on one deck, and then moves into popland with "Spinning Wheel" and "In the Year 2525" on the flipside. To everything Fountain produces a neat swing, excellent tone and some imagination.



CLASSICAL

GERMAN OPERA ARIAS—
Nicolai Gedda.
Angel S 36624 (S)

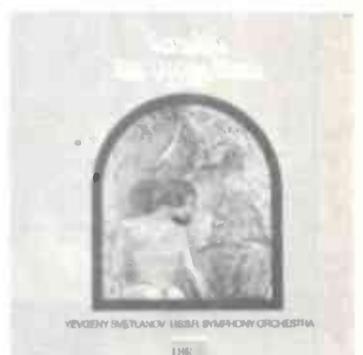
The eight arias chosen here are perfectly suited to Gedda's marvelous tenor. The renderings are mostly straight-forward, yet reveal the tenor's versatility. The aria from "Fidelio" shows Gedda in an intense role and handled with perfection. Arias, among others, are from "Martha" and "Deron."



CLASSICAL

MOZART: THE ABDUCTION FROM THE SERAGLIO—
Dobbs / Gedda / Various Artists/
Bath Festival Orch. (Menuhin).
Angel SC 3741 (S)

Gedda's Belmonte leads a fine cast in this three LP package of the "Abduction" sung in English. Graceful performances by Mattiwilda Dobbs and Jenifer Eddy contribute mightily to this new translation. David Kelsey serves skillfully, as does Menuhin's conducting.



CLASSICAL

SCRIABIN: SYMPHONY No. 3 (The Divine Poem)—
USSR Symphony (Svetlanov).
Melodiya/Angel SR 40098 (S)

Yeugeny Svetlanov tackles this philosophical work with a devotion and understanding that brings exhilarating results. His technique throughout is outstanding as he recreates the composer's thoughts and moods of despair and freedom. The USSR Symphony is strong and compelling.



CLASSICAL

ORFF: CATULLI CARMINA—
Roger Wagner Chorale.
Angel S 36023 (S)

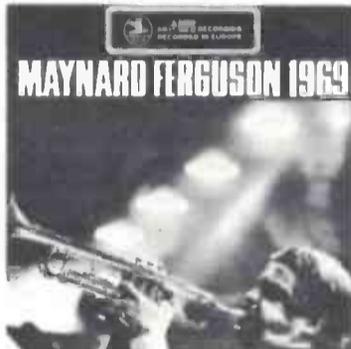
The excellent Wagner Chorale puts on another thrilling effort in this LP depicting a poet's love for a siren. Robert Mazzarella's tenor is sympathetic and properly lyrical; Anne Marie Biggs' soprano is justly naughty when necessary. But is the Chorale that carries it all off.



JAZZ

ELLA FITZGERALD—
Sunshine of Your Love.
Prestige PR 7685 (S)

Miss Fitzgerald's recent stint at San Francisco's Fairmont Hotel was recorded live by Prestige and it is notable for her return to the jazzy, scat style which made her name a household word around the world. "Hey Jude" and "Sunshine of Your Love" represents contemporary material which she transforms into fodder for her free vocal instrument. Other outstanding cuts include "Useless Landscape" and a beautifully intimate "Old Devil Moon."



JAZZ

MAYNARD FERGUSON 1969—
Prestige 7636 (S)

Trumpeter Maynard Ferguson journeys to Europe to jam with Rolf-Hans Mueller's Southwest Germany Radio Dance Orchestra, and the result is an inspired, high-energy outing for this big jazz band. Silde Hampton's arrangements are superb, as Ferguson wails against the big band excitement in "Dancing Nightly," "Whisper Not" and an explosive "Got the Spirit," all fast and furious and bound for the charts.



JAZZ

ART BLAKEY & THE JAZZ MESSENGERS—
The Witch Doctor.
Blue Note BST 84258 (S)

Blakey has had several sets of Jazz Messengers but this one, with Lee Morgan, trumpet, Wayne Shorter, tenor saxophone and Bobby Timmons, piano, was one of his best. The tracks were recorded in 1961 and feature a group that hangs together very well, punctuated by Blakey's aggressive, front line drumming. Titles are all originals and mainly fit in with the mood of today's musicians although recorded long ago.

★★★★ 4 STAR ★★★★★

SOUNDTRACK ★★★★★

SOUNDTRACK—Justine. Monument SLP 18123 (S)
SOUNDTRACK—Hell's Angels '69. Capitol SKAO 303 (S)
SOUNDTRACK—Naked Angels. Straight STS 1056 (S)

ORIGINAL CAST ★★★★★

ORIGINAL CAST—Petticoats and Pettifoggers. Creative Sound CBS 1525 (S)

POPULAR ★★★★★

WILLIE AND THE RED RUBBER BAND—"We're Comin' Up. RCA Victor LSP 4193 (S)
WERNER MUELLER ORCH.—Italian Festival. London Phase 4 SP 44132 (S)
GEORGE FEYER—Dancing in the Dark My Way. Kapp KS 3611 (S)
WAYNE KING—Golden Favorites, Vol. 2. Decca DL 75134 (S)
HELLO WORLD MEET TODAY'S PEOPLE—Evolution 2004 (S)
FRED NEIL—Everybody's Talkin'. Capitol ST 294 (S)
THE GREAT METROPOLITAN STEAM BAND—Decca DL 75143 (S)
REVOLUTIONARY BLUES BAND—Coral CRL 757506 (S)
PLANT AND SEE—White Whale WW 7120 (S)
ALICE FAYE IN HOLLYWOOD (1934-1937)—Columbia CL 3068 (M)
VARIOUS ARTISTS—The Top Ten Barbershop Quartets of 1969. Decca DL 75118 (S)

LOW PRICE POPULAR ★★★★★

FOUR ACES—There Goes My Heart. Vocalion VL 73881 (S)
LIVING TRIO—Love Theme from Romeo and Juliet. RCA Camden CAS 2340 (S)
NASHVILLE COUNTRY SINGERS—Hits of Nat King Cole/Hits of Frank Sinatra. Mountain Dew 7030 (S)
NEW LOONON RHYTHM & BLUES BAND—Soul Cookin'. Vocalion VL 73880 (S)

LOW PRICE

COUNTRY ★★★★★

HANK SNOW—I Went to Your Wedding. RCA Camden CAS 2348 (S)
BONNIE GUITAR—Night Train to Memphis. RCA Camden CAS 2339 (S)
NASHVILLE COUNTRY SINGERS—Hits of Elvis Presley/Hits of Jim Reeves. Mountain Dew 7029 (S)

CLASSICAL ★★★★★

RIMSKY-KORSAKOV: ANTAR / IPPOLITOV-IVANOV: CAUCASIAN SKETCHES/Gliere: RUSSIAN SAILORS DANCE—Utah Symphony (Abravanel). Cardinal VCS 10060 (S)
ORGANS OF THE NATIONAL SHRINE—Frederick Swann. Westminster WST 17154 (S)
BRUNSWICK: QUARTET/SEVEN TRIOS/LAD-ERMAN: QUARTET No. 2—Various Artists. CRI CRI 244 SD (S)

JAZZ ★★★★★

ILLINOIS JACQUET—The Soul Explosion. Prestige PR 7629 (S)
CHICK COREA—"Is." Solid State SS 18055 (S)
ERIC KLOSS—In the Land of the Giants. Prestige PR 7627 (S)
THE VELVET TOUCH OF LENNY BREAU—LIVE!—RCA Victor LSP 4199 (S)
CHARLES KYMARD—The Soul Brotherhood. Prestige PR 7630 (S)

CHILDREN'S ★★★★★

THE DO-RE-MI CHORUS SINGS "GOODBYE MR. CHIPS"—Rapp KS 3613 (S)
KIPLING: JUST SO STORIES, Vol. I—Chris Curran/Eve Watkinson. Spoken Arts SA 1015 (M)
KIPLING: JUST SO STORIES, Vol. II—Various Artists. Spoken Arts SA 1016 (M)
KIPLING: JUST SO STORIES, Vol. III—Various Artists. Spoken Arts SA 1017 (S)

INTERNATIONAL ★★★★★

MARGALIT—Those Were the Days. Monitor MFS 704 (S)
ANGELICA MARIA—La Paloma. RCA Victor MKS 1813 (S)
DUETO MISERIA—De las Mananitas. . . a las Golondrinas. RCA Victor MKS 1817 (S)
LORA BELTRAN—Mejor Que Nuncal RCA Victor MKS 1820 (S)
DOM CORTESE & CO.—Ciao Ragazzi! Great Italian Hits. Monitor MFS 706 (S)
VARIOUS ARTISTS—Prize Winning Songs from Yugoslavia. Monitor MFS 705 (S)

SPECIAL MERIT PICKS

SOUNDTRACK

SOUNDTRACK—Last Summer. Warner Bros.-Seven Arts WS 1791 (S)
The film about youths during a Fire Island summer is building a large box-office following and will be stiff competition for sleeper of the year. The soundtrack, with score written mostly by John Simon, has songs and performances that complement the film's theme and could follow the movie's pattern to become a hit in its own right.

SOUNDTRACK—More. Tower ST 5169 (S)
Pink Floyd composed and plays the music from this important film. While only a couple of numbers, such as "The Nile Song" and "Ibiza Mar" have the familiar hard Pink Floyd sound, the group's considerable ability is evident in the other selections here. Exceptional instrumental pieces include "More Blues" and the equally bluesy "Dramatic Theme" as well as the "Main Theme." "Cymbaline" is a good gentle vocal.

POPULAR

MOONDOG—Columbia MS 7335 (S)
Moondog, the blind street Viking who minds mid-Manhattan like a silent sentry, showcases his sophisticated orchestrations in stunning packaging by Columbia and semi-classical production by James William Guercio (Chicago, BS&T). Moondog—the pen name for Louis Hardin—features traditional themes, canons, laments and mini-symphonies in his first classical gas with the label. Could pick up an underground following.

MELANIE—Buddah BDS 5041 (S)
In her second LP for Buddah, Melanie continues her autobiography in song. Her unique style reveals a rich dramatic flair and an extensive range of moods as both performer and composer. Among the highlights are both sides of her latest single, "Any Guy" and "Baby Guitar." "Beautiful People," and "Take Me Home." It is only a matter of time before the zeal of record buyers catches up with that of her concert audiences.

GRAPEFRUIT—Deep Water. RCA Victor LSP 4215 (S)
Grapefruit, rock quintet who soured just short of the charts on their first outing, sweetened up for a bid at rock recognition. A polished group bolstered by fine production, Grapefruit features Bobby Ware's voice and lead guitar and tunes penned

by the group's George Alexander. Free-wheeling electric rock punctuated by a wailing psychedelic guitar key the title tune, "Time to Leave," "Can't Find Me" and "The Right Direction." Good bet for the charts.

BILLY VAUGHN—True Grit. Dot DLP 25969 (S)
The title tune is played and arranged with the kind of exciting color that prevails
(Continued on page 62)

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More Album
Reviews on
Pages 62 & 66

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SPECIAL MERIT PICKS

• Continued from page 61

throughout this LP. Vaughn's forte, as usual, is the fine brasswork and the blending of the strings. Tunes, in addition to "True Grit" are "Quentin's Theme," "Color It Cool" and "Sweet Caroline," among others.

BOZ SCAGGS—Atlantic SD 8239 (S) Songwriter-guitarist Boz Scaggs gets the famous Muscle Shoals treatment which includes instrumental support from the 3614 Jackson Highway crew, sidemen Charles Chalmers and Floyd Newman, and femme back-up by Tracy Nelson and friends. Co-production from rock magazine editor Jann Wenner could boost this country-blues and rock-tinged effort up the charts. "I'll Be Long Gone," "Finding Her" and Jimmie Rodgers' "Waiting for a Train" speak beautifully for the debut of Boz Scaggs.

PERREY & KINGSLEY—Spotlight on the Moog / Kaleidoscope Variations. Vanguard VSD 6525 (S) Moog machinations by Jean Jacques Perrey and Gordon Kingsley, both with previous flying time on the kinetic keyboards, are further developed as the duo add the post-note shadings and colorings of another device, the Jenny Ondioline. Chewed up and beeped out this time are several originals, plus favorites, "Umbrellas of Cherbourg," "Strangers in the Night" and "Moon River." A quality contribution to the Moog movement.

COUNTRY

SKEETER DAVIS—Maryfrances. RCA Victor LSP 4200 (S) "Both Sides Now" and "The Windmills of Your Mind" by Skeeter Davis are beautifully done and her "Son of a Preacher Man" also has definite audience appeal. "Only the Strong Survive" merits wide country airplay.

KENNY VERNON—Country Happening. Chart CHS 1018 (S) With an action-jammed "Freeborn Man" and a very hip-accented "Is It Me," Kenny Vernon touches both sides of the pop/Country fence. While his beautiful "Sea Shores of My Mind" fits well in almost any field.

JOHN WAKELY—Please Don't Hurt Me Anymore. Decca DL 75139 (S) "She Touched My Life" and "Please Don't Hurt Me Anymore" are two superb country tunes that could establish John Wakely hard and fast as a major artist in the country field. His versions of "They Call the Wind Maria" and "The Cry of the Wild Goose" are excellent for country music programming. And "You Don't Know Me" and "Release Me" also stand out. Like his dad, Jimmy Wakely, a fine artist.

HAVE ONE ON BEN COLDER—MGM SE 4629 (S) This set could be re-titled "Have a Funny One on Ben Colder" as the irrepressible country comic has another good one. His take-offs include a campy "Big Sweet John," "Foolish Questions," "Life Gits Tee-Jus, Don't It."

KENNY PRICE—Happy Tracks. RCA Victor LSP 4224 (S) Previously released on Boone Records, Kenny Price should have a fresh sales appeal with this album. The LP hinges on his hit "Happy Tracks," also released before on Boone.

KENNY PRICE—Walking on New Grass. RCA Victor LSP 4225 (S) Previously released on Boone Records, Kenny Price should have fresh sales appeal with this album. The LP hinges on his hit "Walking on New Grass," also released before on Boone.

CLASSICAL

GUIOMAR NOVAES PLAYS HER FAVORITE CHOPIN—Cardinal VCS 10059 (S) Chopin's taste and lyricism are in the best hands here as Miss Novaes translates eight works with subtlety and grace. Particularly noteworthy is her excellent phrasing in the "A Flat Ballade." Of mention, too, is her forceful and brooding interpretation of the "F Minor Ballade."

VAUGHAN WILLIAMS: CONCERTO FOR TWO PIANOS / SYMPHONY No. 8—Vronsky & Babin/London Philharmonic (Boult). Angel S 36625 (S) Inspiring performances by Vronsky and Babin mark both sides of this LP as their efforts combine in exuberance and spirit. Both are highly skilled technicians who know how to give and take. Sir Adrian Boult is in top conducting form in a forthright effort.

WEIGL: EIGHT SONGS/QUARTET No. 5—Brooks/Allen/Iowa String Quartet. CRI 242 SD (S) The current revival of interest in Karl Weigl, who died in 1949, should spur interest in this fine pressing of three of his works from the 1930s. Patricia Brooks and Betty Allen are the excellent soloists in the "Five Songs for Soprano and String Quartet" and "Three Songs for Alto and String Quartet" respectively. The Iowa String Quartet performs capably in these and in the "String Quartet No. 5."

FOLK

JOHN DENVER—Rhymes & Reasons. RCA Victor LSP 4207 (S) Here's a record by a newcomer that deserves notice. Denver's style is refreshing and, unlike other folk balladers, he's able to sing. His writing rings with careful optimism and he plays a fine guitar. Arrangements are a large factor in shaping mood. Especially good are the title tune and "Catch Another Butterfly." "My Old Man" and "Feel to Be Free."

PETER COFIELD—Coral CRL 757508 (S) An extraordinary young talent is introduced to disk here. Peter Cofield not only has an excellent voice, but here has 11

original songs of power and beauty. "They Didn't Care" is exceptional, but he also knows "The Power of the Flower" and the poignance of "Alice of Wonderland," and "Don't Ever Leave Me." The other seven are equally first-rate.

JAZZ

SONNY CRISS—I'll Catch the Sun! Prestige PR 7628 (S) Another of the high standard albums featuring the alto saxophone work of Sonny Criss, one of the best rediscoveries of the last year and a half. An added bonus this time is the inclusion of pianist Hampton Hawes (another musician long and sadly off the recording scene) as a member of the trio that pushes Criss through a collection of originals and familiar. "California Screaming" is a fine aggressive blues and "Cry Me a River" shows off the ballad side.

KING OLIVER—Papa Joe (1926-1928). Decca DL 79246 (S) A worthwhile reissue that puts the record straight about King Oliver's late '20s period—proving that he was not a worn-out musician trying vainly to emulate the commercial dance styles of the day. These 16 Dixie Syncopators show a fine hot jazz band, full of creative soloists and a lot of swing. Oliver himself on cornet, Kid Ory, trombone, Albert Nicholas, Omer Simon, clarinets, are among those who take full advantage of the solo spotlight offered. Only 27 Syncopators sides were recorded—this is the cream.

OSCAR PETERSON PLAYS FOR LOVERS—Prestige PR 7649 (S) Oscar Peterson continues to affirm his reputation as one of the finest jazz pianists around on his third album for the label. Recorded in Germany, this album features the Canadian pianist as a solo artist and with three different trio combinations. Bass Sam Jones and drummers Louis Hayes and Bobby Durham are outstanding as Peterson stars on a 17-minute "I'm in the Mood For Love" and "Robbins' Nest."

DEXTER GORDON—The Tower of Power. Prestige PR 7623 (S) This is the first of two albums recorded earlier this year when Prestige flew tenor saxist Gordon over from Europe where he now lives. It is basically Gordon backed by a fine rhythm section on originals, although his "Those Were the Days" should garner some airplay. James Moody joins in on tenor for one track, recalling those two-tenor fronts lines of yesteryear. More Gordon-Moody tandem items will be forthcoming on the next album.

JOHNNY "HAMMOND" SMITH—Soul Talk. Prestige PR 7681 (S) Organist Johnny "Hammond" Smith and his sidemen take advantage of their "togetherness" to create a spontaneity both free and provocative. With soulful conversation as the mood, Smith harmonizes with Rusty Bryan on alto sax, Wally Richardson on guitar, Bob Bushnell on Fender bass and Bernard Purdie on drums. Starring are "This Guy's in Love With You," "Purly Dirty" and the pop-flavored title tune.

COMEDY

LORD BUCKLEY—A Most Immaculately Hip Aristocrat. Straight STS 1054 (S) Lord Buckley, along with Lenny Bruce, are the underground's most provocative funny men. The late "hip aristocrat" is the father of free association, his liberated mind skimming ideas without ever bothering to specify reality. His parodies are executed to perfection, with infallible technique and philosophical poignancy. These tapes feature Buckley rapping about "Marquis de Sade," "The Raven" and "The Hip Einie."

INTERNATIONAL

BY REQUEST!—Soviet Army Chorus & Band. Melodiya/Angel SR 40107 (S) Boris Aleksandrov leads the historic Soviet Army Chorus and Band as they popularize the best in army, folk and contemporary songs by Soviet composers as well as classical choral works by Russian and Western composers. This album features six semi-classical encores in six languages, including "Oh No, John," "The Hammer Song," "La Colondrian" and other folk-originated renditions.

ALBUM REVIEWS

BB SPOTLIGHT



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

SPECIAL MERIT

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

FOUR STARS

★ ★ ★ ★ Albums with sales potential within their category of music and possible chart items.



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ON THE KNIGHT SHIFT LOVE

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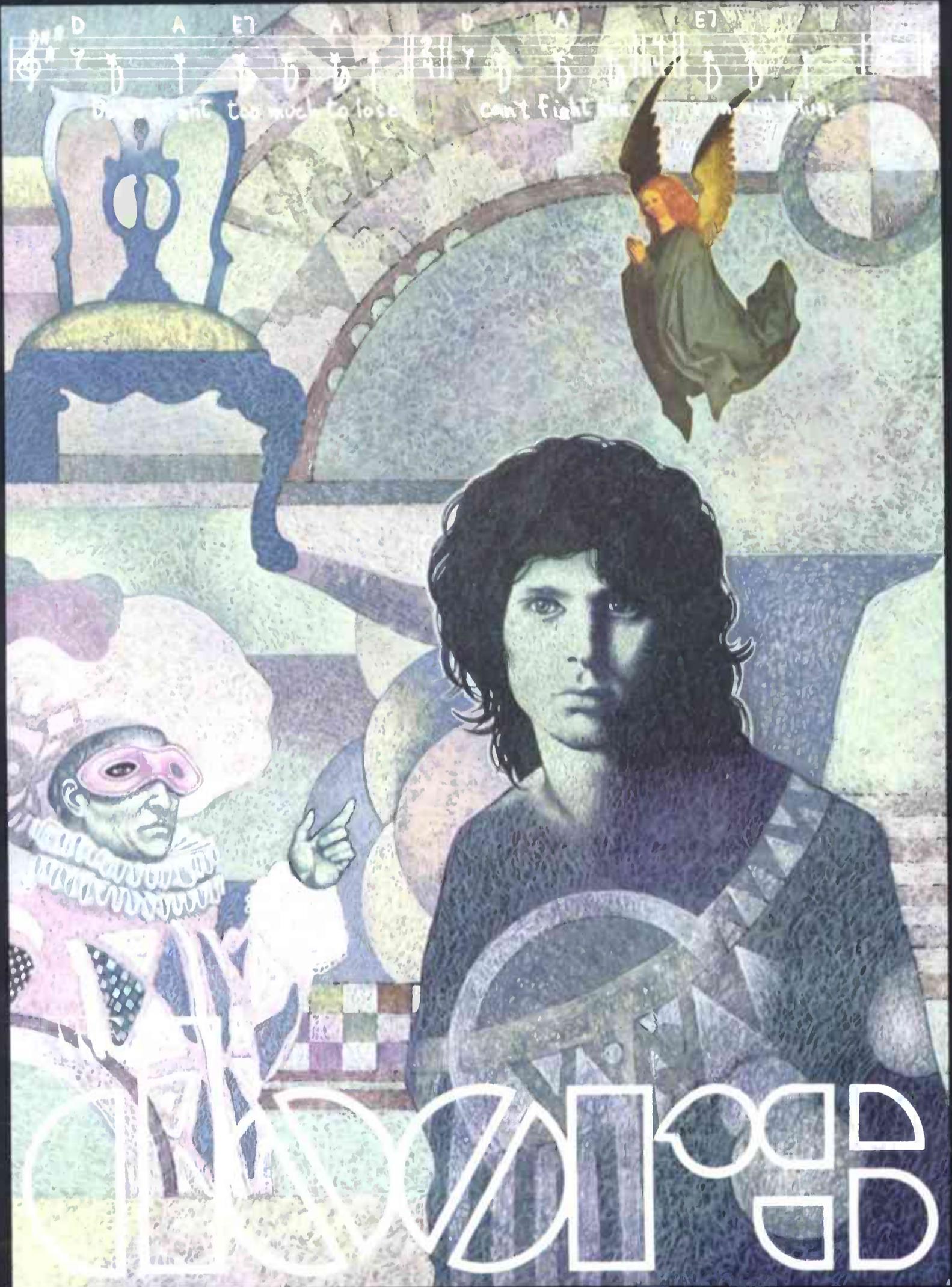
STIX & STONZ

On Columbia

You'll find it in The BUYERS GUIDE Billboard

A MESSAGE FROM ELEKTRA
THREE BIG HITS

#1



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



FROM THEIR HIT ALBUM, "THE SOFT PARADE" (EKS-75005)
ALSO ON ALL TAPE CONFIGURATIONS BY AMPEX

“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**

A MESSAGE FROM ELEKTRA
THREE BIG HITS

#2



DOROTHY MORRISON

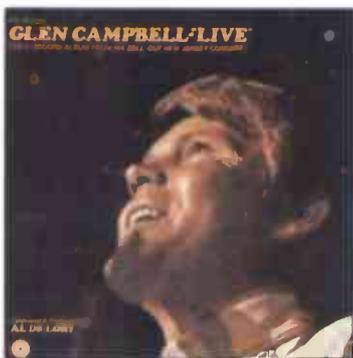
ALL GOD'S CHILDREN GOT SOUL
b/w Put A Little Love In Your Heart (EKS-45671)



WATCH FOR DOROTHY'S FORTHCOMING ALBUM ON ELEKTRA

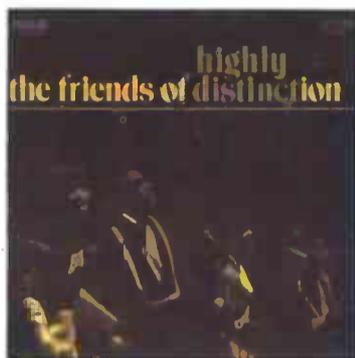
Billboard Album Reviews

SEPTEMBER 20, 1969



POP
GLEN CAMPBELL—Live.
Capitol STBO 268 (S)

Campbell's latest set includes some firsts with Capitol and should quickly find its way to national best-sellerdom. The two-record package was recorded live at a Labor Day concert at the Garden State Arts Center in New Jersey and audience excitement is added to Campbell's terrific performances. The set features never-before-recorded-by-him versions of "Dock of the Bay," "Didn't We," and Jimmie Rodgers' "It's Over."



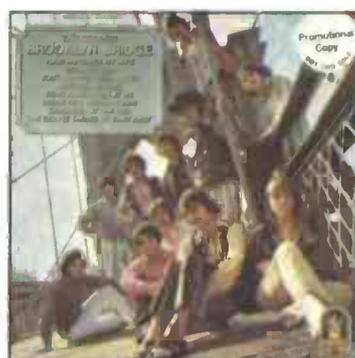
POP
FRIENDS OF DISTINCTION—Highly Distinct.
RCA Victor LSP 4212 (S)

Although this album doesn't contain their current hit, the group is hot and such tunes as "Workin' on a Groovy Thing," "Light My Fire," and "We Got a Good Thing Goin'" should provide ample attraction to their fans to move this LP.



POP
THE BEST OF ED AMES—
RCA Victor LSP 4184 (S)

One of the most popular and distinctive of male vocalists, Ed Ames has enjoyed much deserved success recently and this "Best of" album clearly shows why. Who can resist such big Ames hits as "Try to Remember," "My Cup Runneth Over," and "Who Will Answer?" Here also are such Ames gems as "Bon Soir Dame," "Apologize," "Time, Time" and five more.



POP
THE SECOND BROOKLYN BRIDGE
Buddah BDS 5042 (S)

In their second LP, the Brooklyn Bridge proves to be an independently well-knit group, not merely a passing fad on the music scene. The vocal talents of Johnny Maestro excel in the hit, "Your Husband, My Wife," and "Minstral Sunday," while "Look At Me" demonstrates the vocal excellence of the group as a whole. Instrumentally they shine on "Inside Out (Up-side Down)."



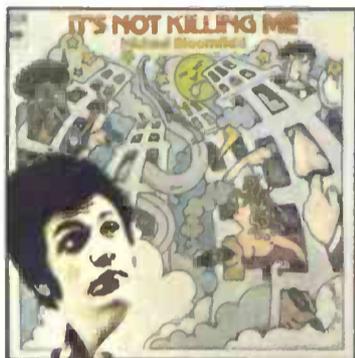
POP
WITH LOVE, JERRY VALE—
Columbia GP 16 (S)

This two-record set, offered at a special price, contains 20 top tunes which have brought Vale such success during the years. Songs go back to "Maria Elena," "I'll Get By" and "Prisoner of Love," all sung with Vale's smooth and powerful style.



POP
WILLIE MITCHELL—Soul Bag.
Hi SHL 32050 (S)

Willie Mitchell is everybody's top soul conductor and his instrumentals feature quality arrangements with that can't-sit-down sound. Each new album outshines the one before, and this outing is one of Willie's best, driving, moving and boogalooing on "Apollo X," "Everyday People," "Grand Slam" and a Booker T. tune, "Honey Pot." This could be the sampler to send the soul instrumentalist to pop charting.



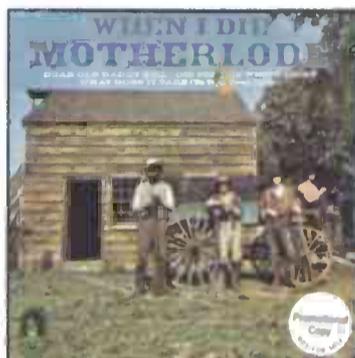
POP
MICHAEL BLOOMFIELD—
It's Not Killing Me.
Columbia CS 9883 (S)

Blues guitarist Mike Bloomfield, a veteran of jams, supergigs and defunct combos, finally tops the bill on his first solo effort. Supported by a dozen musicians, including label mate Nick Gravenites (who also produced the disk) and the Ace of Cups on back-up vocals, Bloomfield offers his finest outing yet, starring on the title tune, "For Anyone You Meet," "Michael's Lament" and others.



POP
GRADY TATE/GARY
McFARLAND ORCH.—Slave.
Skye SK 11 (S)

Quality singer-drummer Grady Tate merges with the McFarland orchestra for a re-working of Bobby Scott's score from the film "Slaves." Soundtrack vocals were done by Dionne Warwick and this album retains the overall mood of the film score. Although "Slaves" was set in the South of the 1850's, the music has a contemporary feel to it and suits the educated tones of Tate. "Another Morning" is a good sample track.



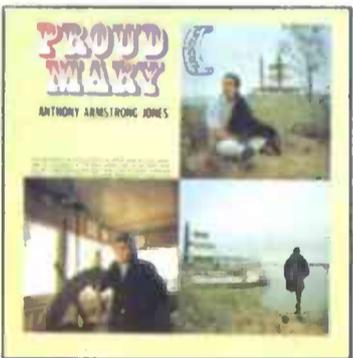
POP
MOTHERLODE—
When I Die.
Buddah BDS 5046 (S)

At the fore of the Canadian invasion, along with the Guess Who and others, is Motherlode, a pop group whose smooth soul-tinged harmonies have pushed "When I Die" among the top singles on the charts. A Top 40 group led by Smitty Smith, who tends to the keyboards (organ, harpsichords and piano) as well as vocals, Motherlode mixes low-key jazz with warm, organ-flavored melodies.



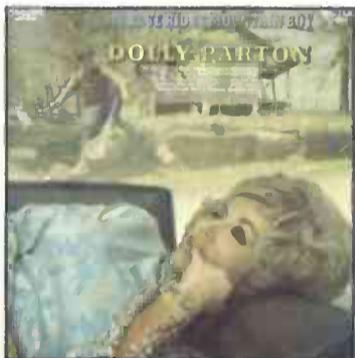
COUNTRY
TOMPALL & THE
GLASER BROTHERS—
Now Country.
MGM SE 4620 (S)

With "Wicked California" bursting up the country singles chart, Tompall & the Glaser Brothers should have their biggest-selling LP to date here. It's very pop oriented and their versions of "Proud Mary," "But You Know I Love You," and "Those Were the Days" should please old and young alike.



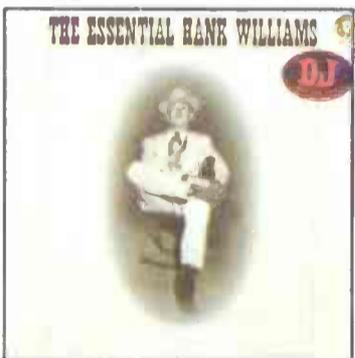
COUNTRY
ANTHONY ARMSTRONG JONES—
Proud Mary.
Chart CHS. 1019 (S)

A power-packed LP that could have a lot of pop appeal, this package includes the hit "Proud Mary" and follows that up with rousing versions of "It's Too Late" and "And Say Goodbye." Anthony Armstrong Jones has dynamite in his voice. He's bound for big things and so's this album.



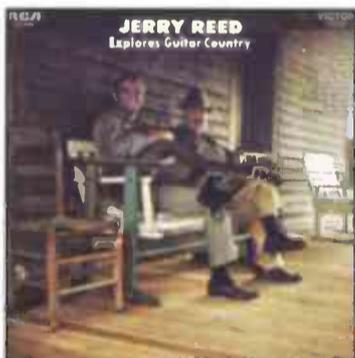
COUNTRY
DOLLY PARTON—My Blue
Ridge Mountain Boy.
RCA Victor LSP 4188 (S)

Undoubtedly, this is the best composite album Miss Dolly Parton has created. Her country version of "In the Ghetto" is now on the country singles chart and should provide plenty of LP sales impetus. While her "Daddy," "Gypsy, Joe and Me," and "Home for Pete's Sake" are tearjerkers in the traditional vein, "Games People Play" is also a strong contender for honors.



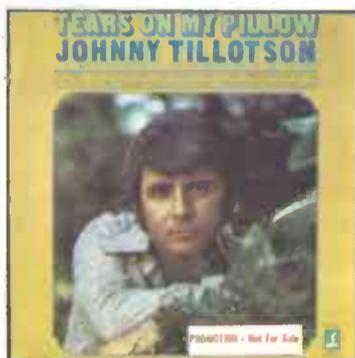
COUNTRY
THE ESSENTIAL
HANK WILLIAMS—
MGM SE 4651 (S)

The immortal Hank Williams is heard here in a collection of some of his best-known numbers, gems such as "My Bucket's Got a Hole in It," "Honky Tonk Blues," "Kaw-Liga," and "I'm So Lonesome I Could Cry." The current interest in country music, especially in underground circles, spells pop spill-over for this surefire set, which also has "Ramblin' Man," "Howlin' at the Moon," and "Honky Tonkin'."



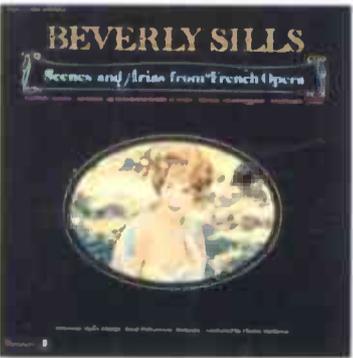
COUNTRY
JERRY REED EXPLORES
GUITAR COUNTRY—
RCA Victor LSP 4204 (S)

Jerry Reed reveals a new side that borders on rock in this album. "Are You From Dixie" is racing up the country chart and such tunes as "Blue Moon of Kentucky" and "St. James Infirmary" also have enormous appeal. This is really an outstanding album. Reed's versions of traditional tunes is as fresh as tomorrow.



COUNTRY
JOHNNY TILLOTSON—
Tears on My Pillow.
Amos AAS 7006 (S)

Although Johnny Tillotson scores extremely strong in the pop field as well, the country music fan will have a lot to enjoy here. His country-flavored versions of pop hits like "Hey Girl" and "We've Got to Get Ourselves Together" should score strong. "Joy to the World" and "What Am I Living For" are very hip. Excellent programming material here for country stations.



CLASSICAL
SCENES AND ARIAS
FROM FRENCH OPERA—
Beverly Sills.
Westminster WST 17163 (S)

The brilliant American soprano, Beverly Sills, here follows her successful chart album of Bellini and Donizetti with another beauty. Superb vocalism marks such selections as "O Beau Pays" from Meyerbeer's "Les Huguenots," and the Gavotte from Thomas' "Mignon." A special gem is the alternate Fabliau from Massenet's "Manon," her most famous role.



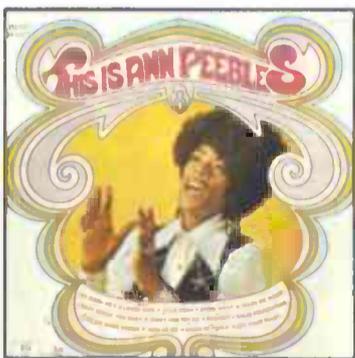
CLASSICAL
RECONDITA ARMONIA—
Nicolai Gedda.
Angel S 36623 (S)

At the peak of performance and popularity, the renowned tenor performs 12 familiar arias which demonstrate his excellence as singer and linguist. Puccini and Verdi get most of the attention, with Gounod, Meyerbeer, Ponchielli, and Tchaikovsky also are represented. His linguistic skill in Italian, French and Russian is appreciable.



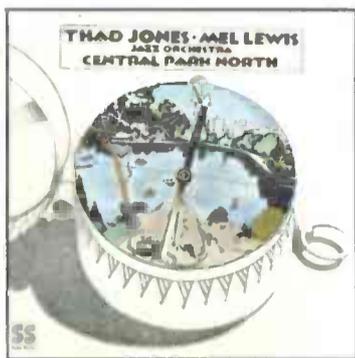
SEMI-CLASSICAL
HENRY MANCINI/
PHILADELPHIA ORCH. POPS—
Debut!
RCA Red Seal LSC 3106 (S)

Mancini has added another feather to his cap of musical achievements, conducting the Philadelphia Orchestra Pops in his own compositions. The most ambitious of these in the third movement with its derivative "37," an autobiographical suite; it is rich in melody and reaches an exciting climax in the 3d movement with its derivative Italian melodies.



SOUL
THIS IS ANN PEEBLES—
Hi SHL 32053 (S)

Her "Walk Away" hit introduced her with a bang, and her debut album is further proof that Little Ann Peebles will be Uni's answer to the femme soul circuit. An offbeat voice with an on-beat feeling for the blues, plus quality control of her talents make "Give Me Some Credit," "My Man—He's a Lovin' Man," "Steal Away," are her hit credentials for a solid impact and a long chart career.

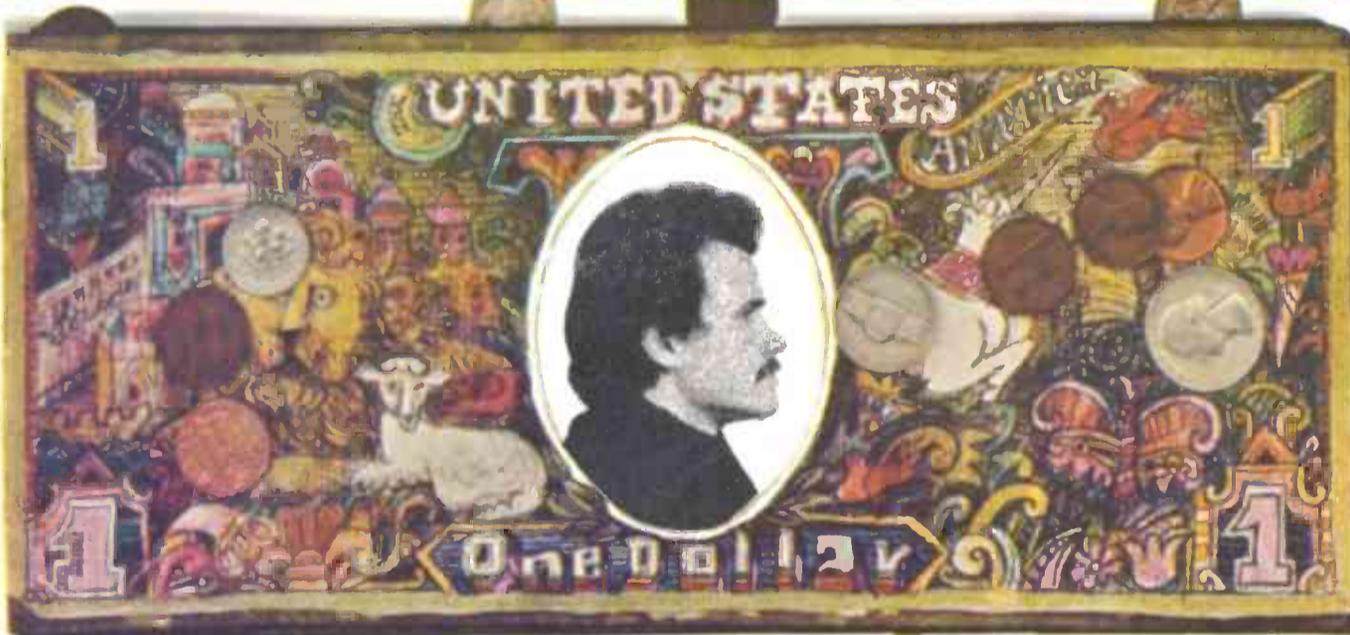


JAZZ
THAD JONES/MEL LEWIS—
Central Park North.
Solid State SS 18058 (S)

The Jones-Lewis Big Band is on its way to being a world-wide jazz attraction, having just finished a Japanese tour and broken club records all over Europe. This album captures nicely the current sound of the band, studio recorded and instrumentals all the way. The title tune shows the band's full spectrum, and "Tow Away Zone" proves what it can do with an educated blues.

A MESSAGE FROM ELEKTRA
THREE BIG HITS

#3



bread

DISMAL DAY

b/w Any Way You Want Me (EKS-45666)



FROM THEIR HIT ALBUM, "BREAD" (EKS-74044)
ALSO ON ALL TAPE CONFIGURATIONS BY AMPEX

Canadian News Report

Hottest Summer Ever For Canadian Disk Cos.

TORONTO — Record companies across Canada enjoyed their best summer sales in recent history. All companies were unanimous in attributing their success to exceptionally strong product for this time of the year and hefty tape sales as the main reasons for the boom.

In-person appearances scheduled by leading artists and numerous pop festivals throughout the country were credited.

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

Motherlode LP Out on Revolver

TORONTO — Revolver released the new Motherlode LP, "When I Die," Sept. 10. The album has been in release in the U.S. since Aug. 24. The Canadian group is enjoying success both in Canada and in the U.S. with their hit single, "When I Die."

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

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

For the first time in years, Canadian talent played an important role in some companies' over-all sales.

Thanks to the Maple Leaf System radio network, new talent emerged on the record scene with strong singles and albums. Some disks, including Andy Kim's "Baby I Love You," the Motherlode's "When I Die" and the Guess Who's "Laughing," clicked on both sides of the border.

SCREENING FOR DOORS' FILM

TORONTO—The Doors' new full-length film, "Feat of Friends," will have its Canadian premiere at a special screening free to the public at Varsity Arena. The special showing is in conjunction with the group's upcoming personal appearance at the Rock and Roll Revival Oct. 13. Two other Doors' films "Break on Through" and "Unknown Soldier," are also scheduled to be screened.

Nat'l Exhibition Crowd Down But Ends in Black

TORONTO — Canadian National Exhibition's attendance, although down 57,000 from last year's record 3,243,500, will probably produce a small profit for the first time in three years because of increased admission rates.

In reviewing this year's show, which closed Sept. 1, L. C. (Bert) Powell, general manager of the CNE said that even with big headliners the grandstand show was "spotty," although

there was a big improvement over last year's disastrous historical pageant which lost close to \$360,000.

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

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

CMS Inks 3 Acts

TORONTO—Canadian Music Sales, recently active in an all-Canadian talent drive, has signed three more acts, Sons of Erin, Stompin' Tom Connors and the Good, the Bad and the Ugly.

Radio Promotion Launches Tape Campaign by Ampex

TORONTO—Ampex of Canada, aware of a need to promote tape product on a national scale, kicked off a special radio promotion campaign Aug. 24. The campaign will cover all major Canadian market and run until the end of March 1970.

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

In announcing the drive, Joan Messham, advertising and

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

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

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

Beechwood Opens Firm

TORONTO — Beechwood Music and Capitol Music Corp. of Hollywood have opened Canadian publishing firms, Capitol Music (CAPAC) and Beechwood Music (BMI), with offices to be located in north central Toronto.

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

Capitol recently took over the music publishing firm of Gary Buck Music and appointed Buck vice president of the new Toronto operation. Buck, a well-known Canadian producer particularly in the country field, recently produced the Nimbus Nine single, "No One There to Love Me" by folk-singers Alistair and Linda, and Donna Ramsay's "Bittersweet."

Rock Hill Fest Draws 10,000

TORONTO — Some 10,000 rock fans attended the Freak Out at Rock Hill north of Orangeville. The pop festival ran for 72 hours beginning Aug. 29. Over 40,000 had been expected to attend the concerts to see 21 Canadian rock groups including the Guess Who, Motherlode and Lighthouse.

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

Billboard Canada's Top Singles

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	2	SUGAR SUGAR Archies, RCA 1008	5
2	1	HONKY TONK WOMEN Rolling Stones, London 910	7
3	5	GREEN RIVER Credence Clearwater Revival, Fantasy 625	5
4	3	A BOY NAMED SUE Johnny Cash, Columbia 44944	6
5	6	EASY TO BE HARD Three Dog Night, RCA 4203	3
6	7	LAY LADY LAY Bob Dylan, Columbia 44926	4
7	10	JEAN Oliver, Crewe 334	2
8	8	BARABAJAGAL Donovan With the Jeff Beck Group, Epic 5-10510	5
9	9	GET TOGETHER Youngbloods, RCA 9752	6
10	18	LITTLE WOMAN Bobby Sherman, Metromedia 121	2
11	4	GIVE PEACE A CHANCE Plastic Ono Band, Apple 1809	6
12	20	MOVE OVER Steppenwolf, RCA 4205	2
13	11	SOUL DEEP Box Tops, Mala 12040	5
14	12	PUT A LITTLE LOVE IN YOUR HEART Jackie DeShannon, Imperial 66385	8
15	—	I'LL NEVER FALL IN LOVE AGAIN Tom Jones, Parrot 1048	1
16	—	HURT SO BAD Lettermen, Capitol 2482	1
17	—	KEEM-O-SABE Electric Indian, United Artists 50563	1
18	—	EVERYBODY'S TALKIN' Nilsson, RCA 9544	1
19	19	THAT'S THE WAY GOD PLANNED IT Billy Preston, Apple 1808	2
20	—	THIS GIRL IS A WOMAN NOW Gary Puckett & the Union Gap, Columbia 4-44967	1

Billboard SPECIAL SURVEY For Week Ending 9/20/69

Billboard Canada's Top Albums

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	JOHNNY CASH AT SAN QUENTIN Columbia CS 9827 (S)	9
2	3	NASHVILLE SKYLINE Bob Dylan, Columbia KCS 9825 (S)	18
3	2	BLOOD, SWEAT & TEARS Columbia CS 9720 (S)	18
4	14	BLIND FAITH Polydor 543035 (S)	2
5	6	HAIR Original Cast, RCA LOC 1150 (M); LSO 1150 (S)	18
6	7	SOFT PARADE Doors, Elektra EKS 75005 (S)	5
7	5	LED ZEPPELIN Atlantic SD 3216 (S)	18
8	8	CROSBY/STILLS/NASH Atlantic SD 8229 (S)	7
9	4	SMASH HITS Jimi Hendrix Experience, Reprise MS 2025 (S)	5
10	9	IN-A-GADDA-DA-VIDA Iron Butterfly, Atco SD 33-250 (S)	11
11	12	GREATEST HITS Donovan, Epic BNX 26439 (S)	18
12	18	AGE OF AQUARIUS Fifth Dimension, Soul City SCS 92005 (S)	14
13	17	FELICIANO/10 TO 23 Jose Feliciano, RCA Victor LSP 4185 (S)	6
14	11	2525 (Exordium & Terminus) Zager & Evans, RCA 4214 (S)	7
15	20	BECK-OLA Jeff Beck Group, Epic BN 26478 (S)	2
16	13	BAYOU COUNTRY Credence Clearwater Revival, Fantasy 8387 (S)	18
17	16	ROMEO & JULIET Soundtrack, Capitol ST 2993 (S)	17
18	15	CLOUDS Joni Mitchell, Reprise RS 6341 (S)	13
19	10	THIS IS TOM JONES Parrot PAS 71028 (S)	11
20	19	FOLSOM PRISON Johnny Cash, Columbia CS 9639 (S)	5

Billboard SPECIAL SURVEY For Week Ending 9/20/69

International News Reports

Key French Companies in Major Staff Reshuffling

PARIS—The French industry began getting into its stride after the traditional August vacation lull to the accompaniment of the biggest personnel reshuffle for some years.

The changes, mainly in the press, promotion and international services, have affected almost every leading company.

Vogue promotion men Jean Georghieff and Roger Ribeyre have left to set up an artist promotion bureau in Paris. Georghieff had been with Vogue for many years, while

Ribeyre was a comparatively recent signing from Decca-RCA.

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

Sberro will be joined by Janine Gery, who returns to head the Polydor promotion department at Barclay. Barclay has also seen the departure of Joe Milgram, who now heads the commercial department of Disc'AZ. A&R chief at Disc'AZ is Barbara Baker, who was formerly with Decca-RCA.

EMI Label In November

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

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

U.K. Decca's New Label

LONDON — A new British Decca low-price label, Eclipse, will be launched on Friday (26) with an initial release of 20 classical albums and 10 pop LP's. The recommended retail price is \$2.10.

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

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

Probe in U.K.

LONDON—ABC's U.S. subsidiary Probe will be launched under its own logo by EMI next month with a release of three stereo only albums.

The three albums are "Mystic Number National Bank," "The Soft Machine" and "The Love Song of a Wilbur Meshel," by Billy Meshel.

BLUE HORIZON SAMPLER ALBUM

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

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

Bell Contract With Rowland

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

The three year deal carries guarantees in excess of \$1 million and calls for a minimum of six Rowland-produced artists, including the Family Dogg.

Rowland simultaneously signed an exclusive agreement with Bell for the record rights and with Ampex for the separate marketing of all types of tape configuration carrying Rowland's product.

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

10 Songs in Finnish Final

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

The songs are: "Pois Tarkeys" by Sammy Babitzin; "Kertoisin Sanoin Suoraan Sen" by Markku Aro; "Jos Saa Rakastaa" by Jorgen Petersen; "Tytto Tanssii Ikkunassa" by Lasse Laakso; "Maailmantaysi aikaa" by Timo Tervo; "Tuulen Tuomana" by Marianne; "Sanat Eivat Riita Kertomaan" by Pasi Kaunisto; "Viimein Saan Nahda Au-

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

STOCKHOLM — Sweden's first major pop festival will be inaugurated in Stockholm Sept. 16 and will herald a crowded season of appearances by foreign artists.

The three-day pop festival, to be held at the Stockholm Concert House and in the Domino, will feature Jon Hiseman's Colosseum, the Pentangle, Iron Butterfly, Country Joe and the Fish, and Blodwyn Pig, together with local acts Made in Sweden, the Diddlers, Peps and the Blues Quality, Rune Oefwerman's Trio, Sylvia Wrethammar, Funky Strings, Bengt Saendh, and Jerry Williams & the Dynamite Brass.

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

On Sept. 29 the Vanilla Fudge makes its Swedish debut and Led Zeppelin return for concerts Oct. 6-7. On Oct. 17-18 the Oscar Peterson Trio will play concerts in Stockholm and John Lee Hooker and Muddy Waters will appear Oct. 21. Ray Charles is booked for concerts in Stockholm and Gothenburg Oct. 26 and Oct. 30, and on Oct. 28 Steppenwolf make their second appearance in Sweden.

Peter Green's Fleetwood Mac play a date on Nov. 3 and Jimmy Smith will play concerts in Stockholm and Gothenburg Nov. 17-18. On Dec. 1 there will be concerts by Ten Years After and Buddy Guy.

Island, Horizon, Thumb Deal

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

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

The Blue Horizon release will consist of an album and a single by Earl Hooker, guitarist cousin of blues singer John Lee Hooker, and a forthcoming visitor to this country for an Albert Hall concert on Oct. 3 with the American Folk-Blues Festival.

The single, "Boogie Don't Blot" will be released to coincide with the concert and will be followed later by the album from which it is taken, "Sweet Black Angel."

Other Blue Horizon releases featuring artists in the Folk-Blues caravan will be "Runnin' Shoes" by Juke Boy Bonner and an album by Magic Sam entitled, "Abracadabra It's Magic Sam," consisting of remastered 78's made in 1958, and available in mono only.

Early in 1970 Sonet will promote appearances by the Count Basie Orchestra, Crosby, Stills & Nash, Jethro Tull, Spooky Tooth, Fairport Convention, Sly and the Family Stone and Chris Barber.

The Swedish concert season kicked off Tuesday (2) with a concert by the Thad Jones-Mel Lewis Band in the Stockholm Concert Hall.



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CBS EUROPE CLAIMS 10 PERCENT OF MARKET

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

"We are increasing plant, production facilities and investing in new studios," he stated. "In addition the company is in the middle of a diversification policy. We are exploring the musical instrument fields on the continent and the U.K., are testing racks in France and the U.K. and of course our music publishing (April Music) spreads all over Europe."

De Rougemont reported that sales for 1969 were running currently at 40 percent over last year. And 1968, he said, showed a 50 percent increase over the year before.

One of the problems, as De Rougemont sees it, is the slow (when compared with the U.S.) sale of album product. "Albums must be made to sell in Europe. I believe we are on the threshold of an explosion in this area, particularly in view of our U.S. success. If product is artistically creative, it is valid all over the world," he said. But De Rougemont stressed that the aim of European companies was to be European companies—not offshoots of the U.S. parent.

CBS opened shop in Europe in France and Germany in 1963, following up a year later with CBS in the U.K. They are now all over Europe, entering Sweden this year. Usually the policy is to enter a 50-50 agreement with a local firm at first.

British Decca & EMI Parleys Unveil New Low-Price Labels

LONDON—Both Decca and EMI unveiled plans for new low price labels this fall at their sales conferences in London.

This means intensification of the fight for a major share of the growing market in albums price at under \$2.40, yet not coming into the lowest price budget range.

The \$2.40 album lines, according to Roy Featherstone, manager of EMI's pop reper-

toire and marketing division, are now accounting for as much as 50 percent of the album best sellers.

But while EMI has belatedly acknowledged the market share of these economy labels with the announcement that Regal Starline will make its bow in November, Decca, with its "World Of . . ." series one of its biggest money makers, has gone a step further and established yet another price level

with the Eclipse label, retailing at \$2.10.

To add to the new flock of cut-price labels, World Record Club is reintroducing the Regal Conquest marque in October. EMI will reintroduce the series with 12 albums, among them recordings by Cliff Richard, Frank Sinatra and Shirley Bassey.

Decca's Eclipse label will be launched Friday (26) with the release of 30 albums ranging from LP's by Ted Heath to a Debussy concert featuring Ernest Ansermet.

Decca and EMI will also be in competition in the prerecorded tape market for the first time. Having turned its back on the tape market for many years in Britain, Decca has confirmed its plans to produce musicassettes.

And EMI will introduce 8-track stereo cartridges in November. The 12 items scheduled for release will be priced at \$5.70 for pop and \$5.94 for classical material.

Decca Ltd. Confirms Tape Mart Entry

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

He said that a healthy export business would take care of capacity at the company's Bridgenorth factory "this side of Christmas" and predicted a launch of cassettes early in the new year.

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

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

Pricing also had not yet been determined, stressed Borland, but he predicted Decca would be competitive with recently announced price-cuts by Polydor and Philips.

After the initial release, future issues will go out simultaneously with albums. Borland pointed to the increase in tape sales in Germany and France which had been taking place, but not at the expense of records. "It is extra business and we shall treat it as such."

Explaining Decca's decision to back cassettes rather than the 8-track cartridge configuration, Borland said that sales of cassette playback equipment were in the region of 450,000 machines, while only about 15-20,000 cartridge players had

been sold. He added that cassette sales were reckoned to be about 30 times greater than tape cartridge.

"However," he went on, "if, at a later date, the cartridge does make big strides, we will be right there."

Decca would be encouraging record retailers to sell cassettes, but could not ignore the existence of other outlets for tape sales, such as camera shops, motor accessories shops and hi-fi showrooms.

Commenting on the U.S. sales pattern, Borland said that peak sales were usually reached during the summer months. "We believe it is at the beaches, barbecues, patio parties and the like that we may have to aim for extra sales. We must look in particular for the big teenage market and we shall not be happy until teenagers are as inseparable from their cassette player as they are from transistor radios.

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

Decca's studios director Arthur Haddy recalled that until recent months tape had been regarded as "a bit of a dirty word."

Haddy said that one of the chief complaints of dealers to whom salesman had spoken during a market survey had been over the quality of cassettes compared with the sound of LP's.

He was confident that with the U.S. duplicating equipment and "one or two gimmicks we have developed ourselves" that quality would be comparable with long players. He added that steps had been taken to prevent pilfering.

Benidorm Won By Alejandro

BENIDORM, Spain — The 11th edition of the Benidorm Song Festival — Spain's oldest song contest—was won by the Manuel Alejandro song, "Ese Dia Llegara" (That Day Will Come), sung by Mirla. The record is released by Penelope and published by Musica de Espana.

The top song collected a prize of \$1,430, and prizes of \$145 went to each of the other nine songs in the final.

Award for the best lyric went to Jose Pablo Guerrero's "Amapolas y Espigas" (Corn Poppies and Corn Heads), sung by Pablo Guerrero and Julio Ramos on Discos Accion, and published

Plans Flying TV Station

LONDON — Former Radio Caroline chief Ronan O'Rahilly is going ahead with plans to operate a pirate television station from a flying studio circling 20,000 feet above the North Sea.

Program plans include a nightly two-hour pop spectacular and a weekly comment and discussion slot, "What the Pop Papers Say," featuring artists, managers and record producers.

O'Rahilly is undeterred by the recent statement of Britain's postmaster general, John Stonehouse, that the airborne TV station would be in breach of the law.

O'Rahilly said his pop spectacular, using both artists and records, would be transmitted between 6 and 8 p.m.

Backing the TV stations are millionaire banker's son George Drummond and, according to O'Rahilly, "an American syndicate of two or three eminent businessmen."

EMI S. Africa New Distrib

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

'Soulers' in Spain

MADRID — Three U. S. soul groups, the Showstoppers, the Hot Tamales and the Presidents, are playing dates in Spain on a one-month tour sponsored by the Ministry of Information and Tourism organization, Festivales de Espana.

by Ediciones Musicales Zafiro.

Artists appearing in the closing gala were Chilean singer Gloria Simonetti, winner of the recent Vina del Mar festival, Juan Manuel Serrat Luis Agule, Julio Iglesias and comedian Pajares.

EMI BOWS 12 CARTRIDGES FOR 8-TRACK MART BID

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

The cartridges will retail at \$5.70 for pops and \$5.94 for classics, giving dealers a 25 percent discount.

EMI marketing man John Howson told the EMI Sales conference: "The U.K. market is really hotting up and already our competitors are well ahead with massive release plans although the introduction of cheaper car and home unit machines will mean the vast range of repertoire available to EMI guarantees us market leadership in the cartridge field."

U.K. Mail Order Cos. Rack Up 11 Percent of Record Sales

LONDON — Nearly 11 percent of total record sales in the U.K. are being made by mail order companies, bringing in an estimated revenue, with tape sales, of over \$13.2 million, Colin Hadley, director and general manager of World Record Club, told the EMI sales conference here.

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

The campaign will be further

supported by a 500,000 direct mail shot.

The company is also making a major drive into the singles market with the relaunching of the Conquest label. First releases will be on Oct. 17 but the label will only be available through retailers. Yet another new venture for the company is the marketing of a record-package comprising six LP's by Frank Sinatra.

Titled "The Sinatra Touch," the set, compiled from the Capitol catalog, will retail at \$15.12 but will be available on application only. Again, press advertising will be used to promote the project.

Commenting on the new plans Hadley emphasized: "While WRC will continue to develop and explore the club concept, it will not be confined nor contained within it and where necessary, we will move outside its traditional boundaries and limits."

Stigwood Vs. Gibb Pick

LONDON — The appointment of Vic Lewis as personal manager of Robin Gibb, is being contested by the Robert Stigwood Organisation, which represented the Bee Gees.

Stigwood claims that Gibb is under contract for at least two years for management, agency, recording and publishing.

However, Lewis commented, "As far as we are concerned, based on counsel's opinion, Robin has no legal obligations elsewhere. Gibb, whose first solo single "Saved by the Bell," was released through Polydor, is working on a new album and single but, said Lewis, "no deal has been set, as yet, for the release of these new recordings."

Argo Records Sales Increase

LONDON — Argo Records, a subsidiary of British Decca "has maintained and slightly increased sales during the last year," said managing director Harley Usill, at the Decca conference.

He added: "The main problem facing Argo at the moment is how to reorganize the catalog. There are too many categories under one prefix. But reorganization will come gradually."

Detailing upcoming spoken word, poetry releases and a new low-price reissue label Usill said there would be an October release, a new series, "History Revisited." He stated that Argo's drama series, including Shakespeare would undergo a "drastic price reduction."

Usill told the conference that there was a lot of scope for selling the catalog to educational authorities — especially their spoken word product.

Decca Producers Indie Deals

LONDON — British Decca will announce soon the signing of several independent production deals, and the company will also be taking on young staff producers aware of current musical trends, announced at the Decca conference here.

Mendl added that the deals would be with "serious independent operators"—not the many producers appearing during the last few months with little or no producing talent.

'BEST OF' NEAR 1 MIL SALES

LONDON — Sales of EMI's 'Best Of' series of albums, introduced less than a year ago, are now nearing one million, deputy marketing manager pop division, Barry Green, told the EMI Sales conference. Among forthcoming releases on this label are LP's from Nina & Frederik and Dean Martin.

EMI Stax LP Drive

LONDON — EMI is mounting a campaign which will be built around the release of 15 new Stax albums scheduled for release in November. The company has made a special hanging mobile which will feature the "Stax Soul Explosion" LP, a browser divider card listing all 15 of the campaign albums, leaflets, window stickers and posters.

THE DUBLINERS SHIFT TO EMI

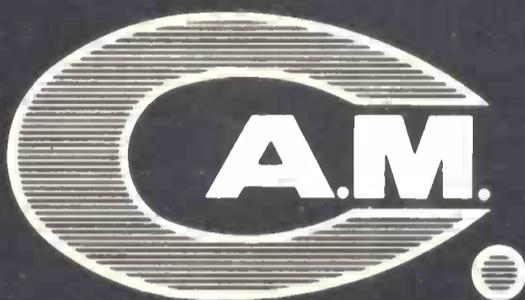
LONDON—EMI will release all future material by the Dubliners following the ending of the group's contract with Major Minor at the end of this month. EMI will release the group's records under a lease tape deal. The Dubliners record for the Tribune label in Ireland, beginning in October.

XXX



1969

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"IMMORTALITA"

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From The Music Capitals of the World

LONDON

The Thad Jones-Mel Lewis band, making its European debut with a week's engagement at Ronnie Scott's Club broke attendance records for the 10-year-old room by drawing 2,200. The band left for dates in Birmingham, Stockholm, Copenhagen, Stuttgart, Cologne, Paris, Rotterdam, Basle and Frankfurt. . . . Matt Monro left London Sept. 1 for business talks in Hong Kong, followed by a week at the Araneta Coliseum in the Philippines. He will do two weeks in Melbourne's Chevron Hotel, one week in Adelaide and television in Sydney and the U.S. . . . The Pentangle's new Transatlantic album has been retitled "Basket of Light" due to the addition of a new track of that name. . . . The Elvin Jones Trio, with Joe Farrell, saxes and flute and Wilbur Little, bass, opened Sept. 1 for a two-week season at the Ronnie Scott Club. Blue Note tied in with the release of the trio's second album, "The Ultimate."

Bill Cash, personal manager of Crewe recording artist Oliver is visiting London to set up a personal appearance tour for the singer. . . . Status Quo's new single for Pye, the Everly Brothers' "Price of Love," will have simultaneous release in Britain and the U.S. Friday (19). A week later, Pye will release the group's second album, "Spare Parts." . . . Polydor's King label manager Judy Webb is launching a special James Brown promotion campaign with regular monthly single releases, beginning with "World," out Friday (19). The campaign will be backed up by press advertising and special point of sale posters. Polydor is also releasing Brown's "Say It Loud" album this month.

Release date for the new Beatles' album "Abbey Road" has been set for Friday (26). Advance orders in Britain have reached 40,000. . . . First deal by Philips in the drive to acquire independent productions has been signed with Gerry Bron's Hit Record Productions. The three-year deal gives Philips the rights to all HRP product for the world, outside North America. . . . Walt Disney is launching the Castle budget line in Britain with the release of 10 albums, retailing for the recommended price of \$1.75. . . . Selecta has secured rights to import CBS product from U.S. and Europe, excluding British originated material from the CBS company in the U.K. CBS imports were previously handled by EMI Imports, Hayes. . . . Manfred Mann and Mike Hugg have formed a company, Together Sounds, to handle the commercials side of their activities, and they have signed a team of name writers to produce product, including Alan Price, Georgie Fame, Mitch Murray, Hank Marvin, Mike Vickers, Paul Ryan, Ken Howard and Alan Blaikley.

PHILIP PALMER

BARCELONA

Discophon is releasing the Bob Dylan LP "Nashville Skyline." . . . Ekipo has released the sampler album "Pitch of Soul," featuring tracks by B. B. King, Peggy Scott and Jo Jo Benson. . . . French-based Spanish singer Luis Mariano returns to the Spanish record scene with the Odeon EP "Cancion pagana de amor." . . . Vergara's Jose Guardiola has recorded the first Spanish version of "Scarborough Fair." . . . Belter has released singles by its nine contract artists who appeared in the Benidorm Song Festival. . . . Als 4 Vents has released the album "Canto a mi America" by Chilean folk singer Gabriel Salinas, who is touring Spain with his partner, Vicky. . . . Los Gritos have recorded for Belter, a Spanish version of the Italian

song "El carnaval." . . . Belter has released the Spanish version of "Sayonara" sung by French singer Herve Villard. . . . Catalan singer Marian Albero's new single for Edigsa is "La Finestra." . . .

RAFAEL REVERT

PARIS

New CBS artist from Festival, Marie Laforet, makes her debut on the new label with "Un Bouquet d'Asphodeles." Miss Laforet will appear in the Rio de Janeiro Song Festival in October, and makes her first appearance at the Paris Olympia in November. . . . Barclay-CED is releasing an English version of David Alexander Winter's "Oh Lady Mary" throughout the English speaking world. The French version, released here in April, topped the French charts for six weeks in May and June. . . . United Artists publishing company in France has secured cover versions of the Edwin Hawkins Singers' hit, "Oh Happy Day" by John Williams, CED; Raymond Lefevre, Riviera; Paul Mauriat, Philips; Georges Jouvin, Pathe-Marconi; and Claude Bolling, Philips. . . . For the first time, a French artist, Joe Dassin, CBS, has three records in the French national Top 10 — "Champs Elysees," "Petit Pain au Chocolat" and "Ma Bonne Etoile." The latter title has been in the chart since December 1968. . . . Ray Charles and the Raelets are booked for twice-daily appearances at the Salle Pleyel, Paris on Oct. 6, 7, 10 and 11. . . . Lou Reizner, Mercury production manager in London, has recorded "Un Jour Comme Aujourd'hui" in French for Philips, France.

MICHAEL WAY

STOCKHOLM

The Amigo group Country Four has broken up after four years and 11 hit records. . . . The first French recording to make the Swedish charts for many years is "Je t'Aime, Moi Non Plus," by Serge Gainsbourg and Jane Birkin, on Fontana. . . . The Keith Jarrett Trio played a successful concert at the Golden Circle, in Stockholm. . . . The Dutch Swing College is making a nine-day tour of Sweden. . . . EMI released six Blue Note albums, and is strongly promoting "That's the Way God Planned It" by Apple's Billy Preston. . . . Olga artists Claes Dieden and Eleanor Bodel and Bill artist Bjoern Skifs are making restaurant tours this fall. . . . Siv Malmkvist, Tommy Koerberg, Sten Ardenstam and Eva Rydberg have scored a big success in the Ambassador restaurant show here. . . . In America in search of acts to bring to Sweden, Seymour Osterwall of the Folkpark Organization has signed Dizzy Gillespie for a summer tour next year with his quartet. . . . RCA's Lenne Broberg is appearing in the musical "Your Own Thing."

KJELL E. GENBERG

DUBLIN

Sean Dunphy will get a silver disk for topping 50,000 sales with his Dolphin single, "The Lonely Woods of Upton." . . . Telefis Eireann's fall schedule includes the pop show "Like Now," the country music show "Hootenanny" and the traditional Irish music show, "Scoriocht." . . . The Dubliners begin a North American tour in Ottawa Oct. 20 and will also play dates in Hamilton, Boston, New York, Philadelphia, San Francisco, Los Angeles and Nova Scotia. . . . Joe Dolan, whose "Make Me an Island" was a hit in several European countries, has been named Showman of the Year by the Variety Club of Ireland. . . . Gene Stewart has replaced Larry Cunningham as lead singer with the Mighty Avons. . . . Release Records is seeking clearance

from RCA to use Jim Reeves' spoken introductions for the album "Larry Cunningham Sings Jim Reeves." The introductions were taped by Eamonn Andrews Studios' Bill O'Donovan shortly before the singer's death. . . . Danny Doyle recorded his new single, "Roundstone River," by Phil Coulter, in London's Apple Studios. The song is Ireland's entry for the Rio Song Festival in October. . . . The Elvis Presley Fan Club of Ireland in Action will open an all-Elvis shop in Dublin next January. . . .

KEN STEWART

MADRID

Movieplay is releasing "Gitarzan" by Ray Stevens. . . . Mike Kennedy, former lead singer with Los Bravos, will take part in the 1970 San Remo Song Festival. . . . Adamo was in Madrid for television and personal appearances. . . . Hispavox is negotiating with A&M for the release of the latest single by Los Angeles "Momentos," in the U.S. . . . First release of new Columbia-Espanola singing, Nuevos Horizontes, is "El afinador de gitaras." . . . Hispavox has released a single by Miguel Rios, coupling two tracks from his new album, "No sabes como sufri" and "Contra el cristal." . . . Recent jazz releases in Spain include "Blues for Wes," a selection of early recordings by Wes Montgomery with brothers Buddy and Monk on Hispavox, "Dave Brubeck Live at Storyville" on Marfer; "Summertime" by Paul Desmond, A&M, released by Hispavox; Bill Evans at the Montreux Jazz Festival on Fonogram, and a Movieplay album by Slide Hampton.

The Creedence Clearwater's single "Bad Moon Rising" has finally been released in Spain by Marfer. . . . "Good News" is the title of the new album and single from Movieplay's folk group Nuestro Pequeno Mundo. . . . French singer Tina has recorded a Spanish version of the Italian song "El Carnaval" for Movieplay.

First Columbia-Espanola single by Conchita Marquez Piquer, daughter of the celebrated Spanish singer Conchita Piquer is "Ser o no ser." . . . RCA has released "Genesis" by Luccita, who took first prize in the Latin Song Festival in Mexico. . . . Mariny Cellejo has split as producer with the Formula V group. . . . Spectra is releasing the single "Torremolinos" by Los Zafiros, a Spanish group based in England. . . . Sandie Shaw appeared on the Saturday television show "Burbujas." . . .

RAFAEL REVERT

BRUSSELS

Polydor will distribute product of the Italian company Ricordi in Belgium. . . . Gramophone has acquired Belgian representation of United Artists and Tamla Motown. . . . The Miles Davie Quintet plays a concert at the new Standard soccer stadium Nov. 8. . . . British groups Humble Pie and the Bonzo Dog Band made a big impact at the Bilzen Festival. . . . Georgie Fame will be in Belgium Oct. 14-16 for promotion. . . . Pierre Henri, composer of "Messe Pour Le Temps Present" plans to make an album with Spooky Tooth for Philips. . . . Polygram has acquired distribution of Danyel Gerard's PDG label, and will shortly release a recording by Bill Coombs, one of the stars in the Paris production of "Hair." . . . A sampler album of British blues is being released on Island. Island artists are booked to appear in the pop festival at Londerzeel on Oct. 11. . . . To coincide with Mahalia Jackson's European tour, CBS is releasing the low-price album, "Welcome to Europe." . . . Inelco inaugurated the MCA label in Belgium with the release of "Big Bertha" by Windmill.

Vogue held a reception to introduce the fourth and fifth albums of Dutch recordings by Mieke Roskams and Tim Visterin. . . . Many Belgian artists, record company executives and radio and TV personalities attended the funeral of Gramophone artist Danyel Dirk, who died in a car accident last month.

To tie in with the special TV program on Che Guevara, Polydor released the soundtrack album from the Guevara film. . . . Inelco is promoting the debut album of 19-year-old Andree Simons, who won this year's Grand Prix de la Poesie. The album will be released in France in the first week of October.

RENE VAN DER SPEETEN

TORONTO

Mary Lou Collins' "I've Got an Awful Lot of Losing You to Do," one of the Maple Leaf System's recent picks, is off to a good start with large sales already reported in most regions. . . . Gordon Lightfoot's new LP, "Sunday Concert," is now set for an October release. . . . "Farewell Love Scene," from the hit film "Romeo and Juliet," has been released by Capitol as a single. . . . London releasing a new Melbourne single, "Shellfish Song" by Montreal-based group Cotter Folk.

Gerry Tinlin, former disk jockey at CKWS, Kingston, enjoyed a successful summer as co-producer of his theater in the round called St. Lawrence Playhouse. . . . September is country music month at Capitol. During the special sales drive, the company is giving away a free photo album containing pictures of their top country artists with the purchase of an LP. . . . New Polydor release "Classical Gassers" features classical themes from films, "Rosemary's Baby," "Elvira Madigan," "2001: A Space Odyssey," and "Interlude." . . . Montreal singer Andy Kim helped Jeff Barry write the hit single "Sugar Sugar." . . . Recently, Kim taped shows with Mike Douglas, Steve Allen, David Frost, Joey Bishop and appeared on "Dating Game."

A busy schedule didn't prevent Davy Jones of the Monkees from visiting the Hospital for Sick Children while he was in town for a CNE Grandstand two-show stand Aug. 25. . . . All the songs on the new Mother Tuckers Yellow Duck LP, "Home Grown Stuff," are original compositions. . . . Capitol receiving heavy sales action on three country singles—"Tall Dark Stranger" by Buck Owens, "Since I Met You Baby" by Sonny James and "Stepchild" by Billie Jo Spears. . . . New Irish Rovers single "Fifi O'Toole" and LP "The Life of a Rover" are both slated for October releases. Both disks were produced on the West Coast by Charles (Bud) Dant. Meanwhile, the group's current single, "Peter Knight," is moving up the charts.

Johnny Cash booked into Maple Leaf Gardens, Nov. 10. . . . "Alright Mama" by the Tote Family, rejected by the Maple Leaf System, now getting airplay and even being charted by a number of the network's member stations. An extensive promotion campaign by Apex is helping sales. . . . Decca producer John Walsh in the Ottawa area to review a number of acts for possible recording. . . . Dionne Warwick booked into the University of Waterloo, Friday (19) for the university's Orientation '69 festivities. The Chicago Transit Authority played the campus Saturday (13). . . . Billy Preston's "That's the Way God Planned It" a big hit in every major Canadian market but here.

Fred Neil's version of his own composition "Everybody's Talkin'" competing in sales with Nilsson's hit record of the same song. . . . Despite the \$10.49 price tag, Glen Campbell's two record set Live LP looks like the singer's biggest selling album in Canada. . . . In connection with Frank Ifield's appearance at the Seaway Beverly Hills Hotel beginning Sept. 8, the nightspot is looking for "The Ifield Girl" who will receive a free modeling course and contract with the local Judy Welch School and get a chance to appear with the singer in future television shows. . . . The Guess Who pulled 16,000, a record crowd to their CNE Galaxii show. Their new LP "Canned Wheat" which contains the hit single "Laughing" is now in release.

Two Canadian Columbia rec-

ords are making it nationally—Andre Gagnon's instrumental "Song for Petula" and Mars Bonfire's "Lady Moonwalker." . . . Strong new release of LP product from Quality includes set by John Lee Hooker, Sergio Mendes & Brasil '66, Johnnie Taylor, 49th Parallel, the Mar-Keys and Colwell-Winfield Blues Band. . . . Mark Robbins, who just recently joined the sales staff at Quality Records, moved up to the promotion department. He was formerly on the sales staff at Phonodisc and sales manager of Record Villa on Yonge Street. . . . Dianne Brooks' long-awaited Revolver single "Show Him (He's Not Alone)" has just been released. The disk was written and arranged by Doug Riley and produced by Mort Ross.

EMI, Beatles To Repact

• Continued from page 1

back catalog will be available for repackaging.

It is expected that the Beatles' existing royalty of about 40 cents per album will be increased to 56 cents over the next three years on all existing product. And for the last three-and-a-half years of the deal, the royalty payment will rise to 72 cents per album, provided that the previous two releases sell not less than 500,000 copies each. A similar royalty increase on singles is anticipated.

The Beatles are believed to have offered to commit themselves to two albums and three singles a year, plus one annual repackaged album. Also under consideration is an arrangement whereby future Beatle product will be manufactured by Apple, then sold to Capitol for distribution.

Another facet of the deal negotiated by Klein is understood to be that future U.S. club rights will be shared on a non-exclusive basis between the Capitol Record Club and the Columbia Record Club, with royalties being paid at the rate of 9 percent of the retail price from both sources.

'In Love Again' Wins Malaga

MALAGA, Spain — The first prize of \$2,140 in the second International Song Festival of Malaga went to the Spanish song "Ya No Me Vuelvo a Enamorar" (I'm Not Falling in Love Again), written by Manuel Alejandro and sung by Cuban singer Luisa Maria Guell. The song, released on Discos Penelope, is published by Musica de Espana.

Second prize of \$1,050 went to the Luxembourg entry, "Je T'attendrai Toujours" (I'll Always Wait For You), written by J. Schmitt and S. Beldone and sung by Sabrina. Released on Belter, the song is published by Ediciones Belter.

Third prize of \$570 went to the Spanish song "Requiem Por un Amor" (Requiem for a Love) written by Clavero, Cespedes and Sainz, and sung by Finnish artist Reyo. The song is recorded on Movieplay and published by Ediciones Quiroga.

Guest artists in the closing gala were Karina, Los Gritos and Armando Manzanero. Countries represented were Spain, France, Luxembourg and Monaco.

HITS OF THE WORLD

Billboard

BELGIUM (WALLOON)

(Courtesy Moustique Magazine)

This Week	Last Week	Title	Artist
1	1	QUE JE T'AIME	Johnny Hallyday
2	15	IN THE YEAR 2525	Zager and Evans
3	2	IN THE GHETTO	Elvis Presley
4	4	VOLE, S'ENVOLE	David Alexandre Winter
5	10	HONKY TONK WOMAN	Rolling Stones
6	3	THE BALLAD OF JOHN AND YOKO	Beatles
7	7	LE CHEMIN DE PAPA	Joe Dassin
8	6	I WANT TO LIVE	Aphrodite's Child
9	5	LE METEQUE	Georges Moustaki
10	—	ALORS JE CHANTE	Rika Zarai

BRITAIN

Sep. 13, 1969

(Courtesy Record Retailer)

*Denotes local origin

This Week	Last Week	Title	Artist
1	1	IN THE YEAR 2525	Zager and Evans (RCA Victor)
2	2	BAD MOON RISING	Credence Clearwater Revival (Liberty)
3	5	DON'T FORGET TO REMEMBER	Bee Gees (Polydor)
4	10	NATURAL BORN BUGIE	Humble Pie (Immediate IM 082)
5	6	TOO BUSY THINKING ABOUT MY BABY	Marvin Gaye (Tamla/Motown)
6	8	JE T'AIME MOI NON PLUS	Jane Birkin & Serge Gainsbourg (Fontana)
7	7	VIVA BOBBY JOE	Equals (President)
8	4	MY CHERIE AMOUR	Stevie Wonder (Tamla/Motown)
9	3	HONKY TONK WOMEN	Rolling Stones (Decca)
10	9	SAVED BY THE BELL	Robin Gibb (Polydor)
11	14	GOOD MORNING STARSHINE	Oliver (CBS)
12	11	MAKE ME A ISLAND	Joe Dolan (Pye)
13	13	CURLY	Move (Regal Zonophone)
14	12	EARLY IN THE MORNING	Vanity Fare (Page One)
15	17	I'M A BETTER MAN	Engelbert Humperdinck (Decca)
16	28	CLOUD NINE	Temptations (Tamla/Motown)
17	30	MARRAKESH EXPRESS	Crosby, Stills and Nash (Atlantic)
18	20	WET DREAM	Max Romeo (Unity)
19	32	I'LL NEVER FALL IN LOVE AGAIN	Bobbie Gentry (Capitol)
20	19	GOONIGHT MIDNIGHT	Clodagh Rodgers (RCA)
21	15	CONVERSATIONS	Cilla Black (Parlophone)
22	16	GIVE PEACE A CHANCE	Plastic Ono Band (Apple)
23	34	PUT YOURSELF IN MY PLACE	Isley Brothers (Tamla/Motown)
24	24	HEATHER HONEY	Tommy Roe (Stateside)
24	31	SOUL DEEP	Box Tops (Bell)
25	22	TEARS WONT WASH AWAY MY HEARTACHES	Ken Dodd (Columbia)
26	26	IT'S GETTING BETTER	Mamma Cass (Stateside)
27	27	BIRTH	Peddlars (CBS)
28	21	IN THE GHETTO	Elvis Presley (RCA)
30	—	LAY LADY LAY	Bob Dylan (CBS)
31	29	WHEN THE WORLDS COLLIDE	Jim Reeves (RCA)
34	—	THROW DOWN A LINE	Cliff and Hank (Columbia)
35	39	NOBODY'S CHILD	Karen Young (Major Minor)
36	35	CLEAN UP YOUR OWN BACK YARD	Elvis Presley (RCA)
37	25	SI TU DOIS PARTIR	Fairport Convention (Island)

38	36	TEARS IN THE WIND	Chicken Shack (Blue Horizon)
39	33	I'VE PASSED THIS WAY BEFORE	Jimmy Ruffin (Tamla)
40	38	SOUL CLAP '69	Booker T. and MG's (Stax)
41	47	BOY NAMED SUE	Johnny Cash (CBS)
42	—	NEED YOUR LOVE SO BAD	Fleetwood Mac (Blue Horizon)
43	42	THUS SPAKE ZARATHUSTRA	Maazel Philharmonia (Columbia)
44	—	HARE KRISHNA MANTRA	Radha Krishna Temple (Apple)
45	23	LOVE IS BLUE	Can Sing a Rainbow (The Dells)
46	—	BORN TO LIVE BORN TO DIE	Foundations (Pye)
47	—	PENNY ARCADE	Roy Orbison (London)
48	—	25 MILES	Edwin Starr (Tamla Motown)
49	—	I'M GONNA MAKE YOU MINE	Lou Christie (Buddah)
50	45	LOVE AT FIRST SIGHT	Sounds Nice (Parlophone)

FRANCE

(Courtesy Centre d'Information et de Documentation du Disque) National

This Week	Last Week	Title	Artist
1	1	QUE JE T'AIME	Johnny Hallyday (Philips)
2	—	ALORS JE CHANTE	Rika Zarai (Philips)
3	—	DE METEQUE	Georges Moustaki (Polydor)
4	—	LES CHAMPS-ELYSEES	Joe Dassin (CBS)
5	—	VOLE S'ENVOLE	David Alexander Winter (Riviera)
6	—	OH LADY MARY	David Alexander Winter (Riviera)
7	—	TOUS LES BATEAUX, TOUS LES OISEAUX	Michel Polnareff (Disc'AZ)
8	—	JE T'AIME MOI NON PLUS	Serge Gainsbourg, Jane Birkin (Fontana)
9	—	LE PETIT PAIN AU CHOCOLAT	Joe Dassin (CBS)
10	—	L'ORAGE	Gigliola Cinquetti (Festival)

International

1	1	I WANT TO LIVE	Aphrodite's Child (Mercury)
2	—	LOOKY LOOKY	Giorgio (Disc'AZ)
3	—	GET BACK	Beatles (Apple)
4	—	BALLAD OF JOHN AND YOKO	Beatles (Apple)
5	—	OH HAPPY DAY	Edwin Hawkins Singers (Barclay)
6	—	HE AIN'T HEAVY, HE'S MY BROTHER	K. Gordon (Pathe-Marconi)
7	—	VIVA BOBBY JOE	Equals (Fontana)
8	—	WHY TRY TO HIDE	Les Irresistibles (CBS)
9	—	LOVE MAN	Otis Redding (Atco)
10	—	SUMMER WINE	Georges Marchal (Disc'AZ)

ITALY

(Courtesy Musica e Dischi, Milan)

*Denotes local origin

This Week	Last Week	Title	Artist
1	1	PENSIERO D'AMORE	Mal (RCA)
2	3	JE T'AIME MOI NON PLUS	Jane Birkin (Fontana)
3	2	ROSE ROSSE	Massimo Ranieri (CGD)
4	2	LISA DAGLI OCCHI BLU	Mario Tessuto (CGD)
5	5	NON CREDERE	Mina (PDU)
6	7	SOLI SI MUORE	Patrick Samson (Carosello)
7	8	TI VOGLIO TANTO BENE	Rossano (Variety)
8	6	STORIA D'AMORE	Adriano Celentano (Clan)
9	24	IL PRIMO GIORNO DI PRIMAVERA	Dik Dik (Ricordi)
10	9	ACQUA DI MARE	Romina Power (Parlophone)
11	13	BALLAD OF JOHN AND YOKO	Beatles (Apple)
12	21	POMERIGGIO ORE SEI	Equipe 84 (Ricordi)
13	10	PENSANDO A TE	Al Bano (VdP)
14	11	PARLAMI D'AMORE	Gianni Morandi (RCA)
15	14	RAGAZZINA RAGAZZINA	Giuliano e I Notturmi (RFI)
16	13	DAVANTI AGLI OCCHI MIEI	New Trolls (Cetra)
17	22	UNA RAGIONE DI PIU'	Ornella Vanoni (Ariston)

18	—	PERDONA BAMBINA	Maurizio Vandelli (Ricordi)
19	15	CELESTE	Gian Pieretti (Ricordi)
20	19	RAGAZZINA RAGAZZINA	Nuovi Angeli (Durium)
21	—	HONKY TONK WOMEN	Rolling Stones (Decca)
22	16	L'ALTALENA	Orietta Berti (Polydor)
23	17	SOLE	Franco IV e Franco I (Style)
24	—	PROUD MARY	Credence Clearwater Revival (America)
25	18	EMANUEL	Caterina Caselli (CGD)

JAPAN

(Courtesy Original Confidence Co., Ltd.)

This Last Week Week

This Week	Last Week	Title	Artist
1	1	KINJIRARETA KOI	Moriyama Ryoko (Philips)
2	2	KOI NO DOREI	Okumura Chiyu (Toshiba)
3	7	IKEBUKURO NO YORU	Aoe Mina (Victor)
4	3	SMILE FOR ME	Tigers (Polydor)
5	4	ONNA	Mori Shin-ichi (Victor)
6	6	NAGASAKI WA KYO MO AME DATTA	Uchiyama Hiroshi and Cool Five (RCA)
7	5	FRANCINE NO BAAI	Shintani Noriko (Denon)
8	8	MINATOMACHI BLUES	Mori Shin-ichi (Victor)
9	11	KYO KARA ANATA TO	Ishida Ayumi (Columbia)
10	9	ARU HI TOTSUZEN	Toi et Moi (Toshiba)
11	12	BALLADE OF JOHN AND YOKO	Beatles (Apple)
12	15	SHOWA BLUES	Bluebell Singers (Polydor)
13	13	NAGEKI	Tigers (Polydor)
14	10	AQUARIUS/LET THE SUNSHINE IN	Fifth Dimension (Liberty)
15	14	KUMO NI NORITAI	Mayuzumi Jun (Toshiba)
16	20	LA PIOGGIA	Gigliola Cinquetti (CGD)
17	—	JINGI	Kitajima Saburo (Crown)
18	19	OH CHIN CHIN	Honey Knights (Denon)
19	—	IJANAINO SHIAWASE	Naraba (Sagara Naomi)
20	18	SHIROI SANGOSHO/NAMIDA NO ORGAN	Zoo Nee Voo (Columbia)

MALAYSIA

(Courtesy Radio Malaysia)

This Last Week Week

This Week	Last Week	Title	Artist
1	6	IN THE YEAR 2525	Zager and Evans (RCA)
2	3	WAY OF LIFE	Family Dogg (Stateside)
3	4	LAY LADY LAY	Bob Dylan (CBS)
4	8	SOUL DEEP	Box Tops (Stateside)
5	2	SUGAR SUGAR	Archies (RCA)
6	1	HONKY TONK WOMEN	Rolling Stones (Decca)
7	—	TOUCH 'EM WITH LOVE	Bobbie Gentry (Capitol)
8	5	BRINGING ON BACK THE GOOD TIMES	Love Affair (CBS)
9	—	CONVERSATIONS	Cilla Black (Parl.)
10	—	FUN	Sly and the Family Stone (Epic)

MEXICO

This Last Week Week

This Week	Last Week	Title	Artist
1	2	ME QUIERO CASAR	Contigo (Roberto Carlos)
2	5	TE VI LLORANDO	Marco (CBS)
3	1	REGRESA	Get Back (Beatles)
4	6	AMOR DE ESTUDIANTE	Roberto Jordan (RCA)
5	4	LA BALADE DE JOHN Y YOKO	Beatles (Apple)
6	3	CASATSCOK	Dimitri Durakine (Philips)
7	9	IN A GADA DA VIDA	Iron Butterfly (Atco)
8	7	ESTOY LOCA POR TI	Elizabeth (Raff)
9	—	ORGULLOSA MARIA	Proud Mary (Credence Clearwater Revival)
10	—	EL MODESTO	Los Pollvices (Orfeon)

NEW ZEALAND

*Denotes local origin

This Last Week Week

This Week	Last Week	Title	Artist
1	4	IN THE YEAR 2525	Zager and Evans (RCA)
2	1	BAD MOON RISING	Credence Clearwater Revival (Liberty)
3	6	HONKY TONK WOMEN	Rolling Stones (Decca)
4	10	ALONG CAME JONES	Ray Stevens (Monument)
5	7	TOMORROW TOMORROW	Bee Gees (Spin)
6	—	GIVE PEACE A CHANCE	Plastic Ono Band (Apple)

7	—	LADY SCORPIO	Fourmyla (Columbia)
8	8	SPINNING WHEEL	Blood, Sweat and Tears (CBS)
9	3	IN THE GHETTO	Elvis Presley (RCA)
10	—	SOMETHING IN THE AIR	Thunderclap Newman (Polydor)

NORWAY

(Courtesy Verdens Gang)

*Denotes local origin

This Last Week Week

This Week	Last Week	Title	Artist
1	3	THE YEAR 2525	Zager & Evans (RCA Victor)
2	1	IN THE GHETTO	Elvis Presley (RCA Victor)
3	2	HONKY TONK WOMEN	Rolling Stones (Decca)
4	6	SAVED BY THE BELL	Robin Gibb (Polydor)
5	4	BALLAD OF JOHN AND YOKO	Beatles (Apple)
6	5	LA OSS LEVE FOR HVERANDRE	Gjuntan (Odeon)
7	—	DON'T FORGET TO REMEMBER	Bee Gees (Polydor)
8	8	DIZZY	Tommy Roe (Stateside)
9	10	BABY MAKE IT SOON	Marmelade (CBS)
10	—	GIVE PEACE A CHANCE	Plastic Ono Band (Apple)

PHILIPPINES

This Last Week Week

This Week	Last Week	Title	Artist
1	1	EVERYDAY PEOPLE	Sly and the Family Stone (Epic)
2	2	SUGAR SUGAR	Archies (RCA Victor)
3	4	BABY LET'S WAIT	Rascals (Atlantic)
4	5	LOVE THEME FROM ROMEO & JULIET	Henry Mancini and His Orchestra (RCA Victor)
5	6	SPECIAL DELIVERY-1910	Fruitgum Co. (Buddah)
6	3	CRYSTAL BLUE PERSUASION	Tommy James and the Shondells (Roulette)
7	9	WHO'S MAKING LOVE	Tony Joe White (Monument)
8	7	SPINNING WHEEL	Blood, Sweat & Tears (CBS)
9	—	IN THE YEAR 2525	Zager and Evans (RCA Victor)
10	—	THE WAY IT USED TO BE	Jerry Vale (CBS)

SINGAPORE

(Courtesy Radio Singapore)

This Last Week Week

This Week	Last Week	Title	Artist
1	1	BABY, MAKE IT SOON	Marmalade (CBS)
2	3	I AM A BETTER MAN FOR HAVING LOVED YOU	Engelbert Humperdinck (Decca)
3	4	GIVE PEACE A CHANCE	Plastic Ono Band (Apple)
4	5	SOMETHING IN THE AIR	Thunderclap Newman (Track)
5	2	TOMORROW, TOMORROW	Bee Gees (Polydor)
6	8	SOUL DEEP	Box Tops (Stateside)
7	6	GROOVY BABY	Microbe (CBS)
8	—	BRINGING ON BACK THE GOODTIMES	Love Affair (CBS)
9	7	IN THE GHETTO	Elvis Presley (RCA)
10	9	BIG SHIP	Cliff Richard (Columbia)

SOUTH AFRICA

(Courtesy Southern African Record Manufacturers' and Distributors' Association)

This Last Week Week

This Week	Last Week	Title	Artist
1	1	SUGAR SUGAR	Archies (RCA)
2	2	BAD MOON RISING	Credence Clearwater Revival (Liberty)
3	5	TIME IS TIGHT	Booker T & The MG's (Stax)

4	—	SAVED BY THE BELL	Robin Gibb (Polydor)
5	3	SPECIAL DELIVERY-1910	Fruitgum Co. (Buddah)
6	6	TURN AROUND	Ken J. Larkin (Polydor)
7	4	FROZEN ORANGE JUICE	Peter Sarstedt (United Artists)
8	7	MOONFLIGHT	Vic Venus (Buddah)
9	—	GOOD MORNING STARSHINE	Oliver (CBS)
10	—	LET ME	Paul Revere and The Raiders (CBS)

SPAIN

(Courtesy El Gran Musical)

*Denotes local origin

This Last Week Week

This Week	Last Week	Title	Artist
1	1	MARIA ISABEL	Los Payos (Hispano)
2	2	THE BALLAD OF JOHN AND YOKO	Beatles (Odeon)
3	10	IN THE GHETTO	Elvis Presley (RCA)
4	4	OH, HAPPY DAY	Edwin Hawkins Singers (Fonogram)
5	3	BUSCA UN AMOR	Formula V (Fonogram)
6	7	AQUARIUS/LET THE SUNSHINE IN	Dimension (Hispano)
7	8	LA CHARANGA	Juan Pardo (Zafiro)
8	11	THE BOXER	Simon & Garfunkel (Discophon)
9	5	LA CHEVECHIA	Palito Ortega (RCA)
10	9	DEDICADO A ANTONIO MACHADO, POETA (LP)	Juan Manuel Serrat (Zafiro)

SWEDEN

(Courtesy Radio Sweden)

This Last Week Week

This Week	Last Week	Title	Artist
1	1	IN THE YEAR 2525	Zager and Evans (RCA Victor)
2	8	SPEEDY GONZALES	Hep Stars (Olga)
3	5	BAD MOON RISING	Credence Clearwater Revival (Liberty)
4	2	IN THE GHETTO	Elvis Presley (RCA)
5	3	HONKY TONK WOMEN	Rolling Stones (Essex)
6	4	BUNTA IHOP DOM	Lars Ekborg (Sonet)
7	9	SAVED BY THE BELL	Robin Gibb (Polydor)
8	6	KAN JAG HJALPA	Gunnar Wiklund (Columbia)
9	7	GIVE PEACE A CHANCE	Plastic Ono Band (Apple)
10	—	BLIND FAITH (LP)	Blind Faith (Polydor)
11	—	JE T'AIME MOI NON PLUS	Jane Birkin and Serge Gainsbourg (Fontana)
12	19	STAND UP (LP)	Jethro Tull (Island)
13	11	THIS IS TOM JONES (LP)	

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Spotlight Singles

NUMBER OF
SINGLES REVIEWED

THIS WEEK
117

LAST WEEK
90

*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

*5TH DIMENSION—WEDDING BELL BLUES

(Prod. Bones Howe) (Writer: Nyro) (Tuna Fish, BMI)—Group should make it three Top 20 hits in a row with this exciting treatment of the Laura Nyro classic, recently released by Lesley Gore. First rate performance and material makes this a potent follow up to their "Workin' on a Groovy Thing" hit. Flip: "Lovin' Stew" (Mr. Bones/Beechwood, BMI). Soul City 779

TOP 60 POP SPOTLIGHT

Spotlights Predicted to reach the top 60 of the HOT 100 Chart

TURTLES—LOVE IN THE CITY

(Prod. Ray Davies) (Writers: Turtles) (Ishmael/Blimp, BMI)—Smooth vocal work and exciting rhythm material make this a powerful follow up to the group's recent "You Don't Have to Walk in the Rain" hit, and it's sure to prove even more successful on the sales charts. Flip: (No Information Available). White Whale 326

*KENNY ROGERS & FIRST EDITION—RUBEN JAMES

(Prod. Mike Post) (Writers: Harvey-Etrls) (Unart, BMI)—Following up their "Ruby, Don't Take Your Love to Town" smash, group comes on strong with this high powered vocal performance that is sure to keep them active on all the charts. Culled from their latest LP. Flip: "Sunshine" (Acuff-Rose, BMI). Reprise 0854

ISLEY BROTHERS—WAS IT GOOD TO YOU

(Prod. R.O. & R. Isley) (Writers: Isley-Isley-Isley) (Triple 3, BMI)—With their "Blackberries" still riding the Hot 100 and Soul charts, this powerful entry will soon find a spot high on both those charts. Raucous performance and material. Flip: "I Got to Get Myself Together" (Triple 3, BMI). T-Neck 908

COWSILLS—SILVER THREADS AND GOLDEN NEEDLES

The past Springfields' hit takes on a completely new interpretation via this rhythmic Cowsills interpretation, and should prove a worthy successor to their recent "The Prophecy of Daniel and John the Divine," and get them back to a high spot on the Hot 100. Flip: (No Information Available). MGM 14084

JIM FORD—HARLAN COUNTY

(Writer: Ford) (Ishmael/Handsome/Ford, BMI)—Original rhythm material with a powerful vocal workout should ride onto the charts in high gear. Exceptional performance and material are destined for a high spot on the Hot 100. Flip: (No Information Available). Sundown 115

JOHNNY ADAMS—I CAN'T BE ALL BAD

(Prod. Shelby S. Singleton Jr.) (Writers: Smith-Lewis) (Singleton, BMI)—That "Reconsider Me" man is chart-bound once again with another strong piece of Myra-Smith-Margaret Lewis rhythm material that's sure to surpass his initial hit. The Shelby Singleton production work is first rate. Flip: (No Information Available). SSS International 780

LAWRENCE & FIRST LOVE—EVERYDAY/PEGGY SUE

(Prod. EBA Prod.) (Writers: Hardin-Petty-Allison) (Nor Va Jak, BMI)—Two Buddy Holly hits of the past prove a perfect showcase for this talented new group that should quickly make a showing on the Hot 100. Smooth production work and performance. Flip: "Detour on a Dead End Street" (Screen Gems-Columbia, BMI). Phillips 40635

RAVEN—FEELIN' GOOD

(Prod. John Hill) (Writers: Calandre-Callre) (Nevar, BMI)—Good new rock group with a solid-sound has all the ingredients to break onto the Hot 100 with this exciting rock performance, culled from their debut LP. First rate material gets a groovy workout. Flip: "Green Mountain Dream" (Nevar, BMI). Columbia 4-44988

*PEPPERMINT RAINBOW—YOU'RE THE SOUND OF LOVE

(Prod. Paul Leka) (Writers: David-Leka) (Three Bridges/Big Heather, ASCAP)—Hot on the heels of their "Don't Wake Me in the Morning, Michael," group rolls back with an easy beat rhythm item that has all the potential of their previous hit. Flip: (No Information Available). Decca 34667

SPECIAL MERIT SPOTLIGHT

Spotlighting new singles deserving special attention of programmers and dealers.

BROOKLYN BRIDGE—You'll Never Walk Alone (Prod. Wes Farrell) (Writers: Rodgers-Hammerstein) (Williamson, ASCAP)—The "Carousel" classic proves a potent follow up to the group's recent "You Husband-My Wife" hit, and should make a good dent on the charts. Buddah 139

***JEANNIE C. RILEY**—Things Go Better With Love (Prod. Shelby S. Singleton Jr.) (Writers: Foster-Rice) (Hall/Clement, BMI)—Following up her "The Rib," Miss Riley turns in an exceptional performance of a bouncy piece of rhythm material with a smart country flavor that should make its mark in pop and other areas. Plantation 29

BRENDA LEE—You Better Move On (Prod. Mika Berniker) (Writer: Alexander Jr.) (Keva, BMI)—Miss Lee makes a complete change of pace from her recent chart rider "You Don't Need Me For Anything Anymore" and should land in a good spot on the Hot 100 with this rhythm outing. Decca 732560

HAPPENINGS—El Paso County Jail (Prod. Happenings) (Writers: Libert-Miranda) (Jubilant/Jingle House, BMI)—Group made a comeback on the Hot 100 with their "Be-In/Where Do I Go" medley, and they should continue to ride high with this exciting piece of rock material. Jubilee 5677

JOHNNY CASH—Got Rhythm (Writer: Cash) (Hi-Lo, BMI)—The Sun Records re-release is sure to be much in demand for current Cash fans, and find its way to the charts, both pop and country, in short order. Sun 1103

JAY & AMERICANS—(I'd Kill) For the Love of a Lady (Prod. Thomas Kaye & Sandy Yaguda)—Following up their "Hushabye," the group changes pace with a smooth rhythm item that should bring them back to the charts in a hurry. United Artists 50567

***PATTI PAGE**—Boy From the Country (Prod. Don Costa) (Writers: Lewis-Clarke) (Screen Gems-Columbia, BMI)—Country flavored ballad material, and a smooth vocal performance by Miss Page make this a sure programmer with sales and jukebox play a certainty. Columbia 4-44989

PEGGY SCOTT & JO JO BENSON—Sugarbaker (Prod. Shelby S. Singleton Jr.) (Writers: Lewis-Smith) (Singleton, BMI)—The "Pickin' Wild Mountain Berries" duo makes another bid for Hot 100 and Soul chart honors with this easy rocker, and should soon be riding high. SSS International 781

***PERCY FAITH, HIS ORCHESTRA & CHORUS**—The April Fools (Prod. Jack Gold) (Writers: Bacharach-David) (Blue Seas-Jac/April, ASCAP)—Lush choral treatment of the Bacharach-David film theme is sure to garner much airplay and sales and jukebox play, and make its way to the charts in short order. Columbia 4-44987

DUSTY SPRINGFIELD—In the Land of Make Believe (Prod. Jerry Wexler, Tom Dowd & Arif Mardin) (Writers: Bacharach-David) (U.S./Blue Seas/Jac, ASCAP)—Exceptional Burt Bacharach-Hal David ballad material is given an exciting vocal performance by Miss Springfield, and should prove a potent followup to her recent "Willie and Laure Mae Jones" chart rider. Atlantic 2673

FIVE STAIRSTEPS & CUBIE—We Must Be in Love (Prod. Curtis Mayfield) (Writer: Mayfield) (Gamad, BMI)—Rousing rocker with an equally rousing vocal treatment make this a hot contender for Hot 100 and Soul chart honors. Curtom 1945

CROSBY, STILLS & NASH—Judy Blue Eyes (Prod. Stephen Stills, David Crosby & Graham Nash) (Writers: Stills) (Gold Hill, BMI)—Trio made their mark on the Hot 100 with "Marakeesh Express," and this folk-oriented follow up is sure to keep them active there. Atlantic 2676

***BUDDY GRECO**—From Atlanta to Goodbye (Prod. Stan Green & Steve Tyrell) (Writers: Carr-Ahlert) (Pincus, ASCAP)—Beautiful ballad material, much in the vein of "By the Time I Get to Phoenix," is handled smartly by Greco and should garner much airplay and jukebox sales. Scepter 12260

DUKE BAXTER—Superstition Bend (Prod. Tony Harris) (Writer: Baxter) (YSAV, BMI)—Rocking rhythm outing to follow up his initial chart entry, "Everybody Knows Matilda" should make it two in a row for Baxter. VMC 749

THEO BIKEL—I Love My Dog (Prod. Richard Perry) (Writer: Stevens) (James, BMI)—The Cat Stevens British hit of the past is given a solid rhythm workout by Bikel, in this exciting Reprise debut. Complete change of style for the talented artist. Reprise 0839

BASKERVILLE HOUNDS—Hold Me (Prod. James M. Testa) (Writers: Little-Openheim-Shuster) (Robbins, ASCAP)—New group with a solid new sound make this oldie a hot contender for the Hot 100 and a sure disco-theque winner. Avco Embassy 1054

LEER BROTHERS—Love Fever (Prod. Bob Feldman) (Writers: Leer-Leer) (Brown Trout, BMI)—Raucous rock material with a powerful vocal interpretation has all the potential to make a solid dent on the charts and ride high. Intrepid 75007

TOP 20

COUNTRY

Spotlights Predicted to reach the top 20 of the HOT COUNTRY SINGLES Chart

JERRY LEE LEWIS—SHE EVEN WOKE ME UP TO SAY GOODBYE

(Prod. Jerry Kennedy) (Writers: Newbury-Gilmore) (Acuff-Rose, BMI)—Poignant Mickey Newbury ballad has all the earmarks of equalling the success of Lewis' recent "One Has My Name" Top 10 winner, and proving an even bigger sales item. Exceptional performance. Flip: "Echoes" (DeCapo, BMI). Smash 2244

MERLE HAGGARD & THE STRANGERS—OKIE FROM MUSKOGEE

(Prod. Ken Nelson) (Writer: Haggard) (Blue Book, BMI)—Haggard follows up his "Workin' Man Blues" hit, still riding in the Top 10, with this bouncy rhythm item that is sure to be another winner. Outstanding performance and material. Flip: "If I Had Left It Up to You" (Owen, BMI). Capitol 2626

JACK GREENE—BACK IN THE ARMS OF LOVE

(Writer: Frazier) (Blue Crest, BMI)—Greene rode right into the No. 1 spot on the country charts with his "Statue of a Fool," and this beautiful ballad follow up is sure to repeat that success. First rate performance and Xallas Fraizer ballad material. Flip: "The Key That Fits Her Door" (Blue Crest, BMI). Decca 32558

MAC CURTIS—DON'T MAKE LOVE

(Prod. Glenn Sutton) (Writer: Griff) (Blue Echo, BMI)—Curtis hit the country charts with his recent "Happiness Lives in This House," and this is a sure bet for the very top with this rhythmic item with clever lyric. He's at his best, and should prove a jukebox smash. Flip: "Us" (Stallion, BMI). Epic 5-10530

MERV SHINER—AIN'T THAT SAD

(Prod. Jack Clement) (Writers: Milette) (Hill & Range, BMI)—Tragic lyric material and a poignant performance by Shiner make this a hot contender for the very top of the country charts. Smooth ballad should quickly prove a top programmer. Flip: "You Can Tell the World" (Mayhew, BMI). Little Darlin' 0068

CHART

Spotlights Predicted to reach the HOT COUNTRY SINGLES Chart

DOLLY PARTON—My Blue Ridge Mountain Boy (Owepar Pub., BMI). RCA 74-0243

LEFTY FRIZZELL—Honky Tonk Hill (Hill & Range/Blue Crest, BMI). COLUMBIA 4-44984

MARGIE SINGLETON—Dreams (Al Gallico, BMI). ASHLEY 75

ANTHONY ARMSTRONG JONES—And Say Goodbye (Peach, SESAC). CHART 5033

COUNTRY JOHNNY MATHIS—Sweet Rita (Chex Music, BMI). LD 0067

JIMMIE DAVIS—Mary Let Your Bangs Hang Down (Vern, BMI). DECCA 32559

TOP 20

SOUL

Spotlights Predicted to reach the TOP 20 of the TOP SELLING SOUL SINGLES Chart

LLOYD PRICE—BAD CONDITIONS

(Prod. Lloyd Price) (Writers: Norman-Pyfrom-Hughes) (Cissl, BMI)—That "Personality" man is back in the groove with this potent rocker that is sure to ride high on the Soul charts, and spill right over to the Hot 100. Exceptional performance and material. Flip: (No Information Available). Turn Table 506

OTIS WILLIAMS—JESUS IS A SOUL MAN

(Prod. Pete Drake) (Writers: Reynolds-Cardwell) (Wilderness, BMI)—Williams adds the excitement of "Oh Happy Day" to this current chart rider by Lawrence Williams, and has all the potential to bring it to the top of the Soul charts, and then slide over to the Hot 100. Excitement-filled all the way. Flip: "Make A Woman Feel Like A Woman" (Window, BMI). Stop 346

CHART

Spotlights Predicted to reach the SOUL SINGLES Chart

NO SOUL SPOTLIGHTS THIS WEEK

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From The Music Capitals of the World

(DOMESTIC)

• Continued from page 25

and Bill Deal & the Rhondells to an appearance at the Memphis Mid-South Coliseum Oct. 17. James Blackwood, host for the National Quartet Convention in Memphis at the Ellis Auditorium Oct. 8-11, announced that, for the first time, the Gospel Music Association (GMA) will present its own awards called the Dove. It will be presented in 11 categories here during the 13th annual convention. Hi producer Ray Harris has taped four numbers on Jerry Jaye of Manila, Ark. Willie Mitchell, producer at Hi, has cut a session on Charlie Fox for Dynamic Records. Bob Hope will appear at the

Little Rock, Ark., Barten Coliseum Oct. 10 for a benefit for the University of Arkansas Alumni Association Endowment and Trust Fund. The UA Alumni Association is sponsoring the Hope show. Tommy Cogbill, producer at American Recording Studios, has prepared a new single and album for the Box-Tops. The seventh high school annual marching band concert conducted by Memphis State University will be held Saturday (27) at the half-time between Memphis State University and North Texas State. Nelson Diamond has recorded at Hi Record Studio, with Ray Harris the producer. Diamond is from British Honduras.

Mahalia Jackson played at the Mid-South Coliseum to aid the Riverview Kansas Day Care Center. She drew more than 4,000 persons. The event was promoted by the Memphis Downtown Junior Chamber of Commerce with the Day Care Center's advisory board including Mrs. B. L. Hooks, chairman of the board. Ray Brown, president of National Artists Attractions, announced that he plans to build a tour show around Jerry Lee Lewis, who will film his own television show later this month at the Holiday Inn Dinner Theater under the direction of Rita Gillespie, who worked with the "Tom Jones Show."

JAMES KINGSLEY

LOS ANGELES

Over 210,000 people attended the 28 concerts in the Hollywood Bowl's nine-week 48th season. The Concord Summer Festival reported that over 17,000 people attended its six days of musical events. As a result of the success of this event, the Northern California city now plans to build a permanent outdoor music pavilion. Amaret Records has named Fidelity Music in Seattle and Music West in San Francisco as its distributors. The label's newest single is "Save All Your Lovin'" by Johnny Cymbal. Tangerine Records is releasing albums this month by Wild Bill Davis, Percy Mayfield and a "Soul Sounds" compendium featuring Shirley Gunter, the Raelettes, Ike & Tina Turner and Margie Hendrix.

Clara Ward & the Ward Singers open San Francisco's new club,

D'Amatos, Oct. 2. The gospel sextet will play in Mexico City and then embark on a five-week tour of the Orient, returning to the U.S. next February. The Exotic Guitars have recorded "To Rome with Love," the title song from the new CBS-TV Sunday series of the same name. The single will be released on Random. Dean Martin's "Gentle On My Mind" Reprise LP has been given RIAA gold status, his 12th million-dollar record. Hamilton Camp signed for the forthcoming TV series "Harper Valley PTA." KMPC disk jockey Roger Carroll will announce "The Brass Are Coming" TV special on NBC Oct. 29.

The Chicago All Stars play the Ash Grove Friday (26-Oct. 5) followed by John Fahey. The Youngbloods and Santana added to the Janis Joplin bill at the Hollywood Bowl Saturday (20). Terry Gibbs has assembled a band for Monday nights at the Little Hobbit in North Hollywood. Down the street at Donte's, a number of bands are working on a one night schedule, including Paul Hubinon, Bobby Bryant, Don Rader, Dee Barton and Louie Bellson. Hy Mizrahi will produce the Invictus for Buddah. The group's first Buddah single is "New Babe" with an LP, "Surprises, Surprises," planned for a later release. Mizrahi Productions is also cutting the Stoneridge, New Orleans quintet for Intrepid Records. "Down in the Boondocks" with an album, "Games" planned for a December release. George Roumanis signed to compose the score for "The New People," ABC-TV series. Billy Eckstine opened a three week run at the Century Plaza's Hong Kong Bar Sept. 8. Steve Lawrence and Eydie Gorme are taping four television shows this month: "The Bob Hope Show," "Music Scene," "Carol Burnett Show" and "The Hollywood Palace."

ELIOT TIEGEL

NEW YORK

Columbia's Byrds and A&M's Flying Burrito Brothers headline a country-oriented pop show at Carnegie Hall on Friday (26). Lionel Hampton tapes a "Della Reese Show" on Tuesday (16) and a "Hollywood Palace" with Sammy Davis on Wednesday (17) and (18). Hampton begins a European tour with Sarah Vaughan on Oct. 27. Included will be concerts in England, France, Germany, Sweden and Denmark. Ray Goodman has replaced Gary Quackenbush as lead guitarist for Capitol's SRC. Maurice Jarre scored Alfred Hitchcock's Universal film "Topaz." Frances Lai will compose and conduct the music for 20th Century-Fox's "The Games." Mike Lipskin, pop a&r producer for RCA, is appearing on solo piano at the Top of the Gate.

Iron Butterfly and Blues Image, Atco acts, appear at the Pavilion on Friday (19) and Saturday Grateful Dead, who opened the Pavilion's season in July, headline the season's closing show on Friday (26) and Saturday (27). Bill Cash, personal manager of Oliver, flew to London on Sept. 11 to set up the Crewe artist's first British tour. Joan Rivers opens an extended engagement at Downstairs at the Upstairs on Tuesday (16). Comedian Rodney Dangerfield opens his own night spot at 1118 First Ave. on Sept. 29. Don Ellis, Columbia artist, will be music director of the upcoming Soupy Sales TV special.

Columbia's Tony Bennett opens at the Waldorf-Astoria's Empire Room on Thursday (18). Ivan Mogull Music Corp. has published a folio of vocal-piano-guitar arrangements of current tunes entitled "Powerhouse of Hits." The Marty Napoleon Trio has replaced the Mousey Alexander Trio for Plaza 9's dance music. Quincy Jones has composed the score for 20th Century-Fox's "John and Mary." Mercury's Jerry Butler opens a 10-day stint as Apollo headliner on Sept. 12. RCA's Al Hirt guests on the "Merv Griffin Show" on Wednesday (24). Piedmont Music, a subsidiary of Ed-

ward B. Marks Music Corp., has acquired "The Astronauts Song" from Danny Constantino. Ivan Mogull Music Associates has put together a country-pop folio of songs published by Bill Hall and Jack Clement of Nashville.

Tangerine's John Bishop & His Trio open a two-week stand at Shepard's on Oct. 13. They currently are completing a one-month engagement at the Curiooco Lounge of San Juan's Americana. Carl Donnell, lead singer of Poison Ring's Pulse, received a plaque for "Outstanding Accomplishments in Music" from NEB's Furnace, a non-profit youth organization managed by teen-agers of West Haven, Conn. Decca's McKendree Spring has created the original soundtrack for "Lemmings," a Warner Bros.-Seven Arts short filmed by Mark Obenhouse. Bobby Short opened a four-month stand at the Hotel Carlyle's Cafe on Sept. 8. Jeffrey Katz, partner in the independent record production firm of Kazanetz-Katz Associates, was married to Cindy Mazarski on Sept. 1.

The Ahmad Jamal Trio opens a two-week engagement at Plaza 9 on Tuesday (23). The LF Music Group has secured the exploitation rights from writer-publisher Ed Marshall for "Venus," the former Frankie Avalon hit song. Columbia's Tim Hardin and Polydor's John Mayall play Philadelphia's Constitution Hall on Saturday (20). Atlantic's Eddie Harris plays La Cachette in Overland, Mo. from Monday (15) to Sept. 27. He returns to the Village Gate on Oct. 24. Blue Note's Brother Jack McDuff opens a one-week stint at the Jetport Night Club on Tuesday (23). The Association, Warner Bros.-Seven Arts Records' artists will be saluted on Dick Clark's "American Bandstand Show" on Saturday (27).

Urbie Green & His Band and the Creations opened at the Riverboat on Sept. 8. Gary Sherman and Stan Kahan of Sherman Kahan Associates are in the market for writers and artists. The firm is located at 1650 Broadway. Teddy Randazzo used Mirasound's 24-track facilities for new sessions by Derek Martin and Sheila Anthony, as did Paul Tannen for Warner Bros.-Seven Arts sessions with Erik Anderson. MGM's Julie Budd opens with Bill Cosby at Las Vegas' International on Friday (19). She appears on the season's first "Jim Nabors Show" on Thursday (25). Keith Sykes cuts his first album for Vanguard this month. Smash's Jay & the Techniques opened at the Cheetah on Sept. 6 for one week.

London Lee will make 17 TV appearances in September and October to promote his new Mercury album "The Rich Kid." Dan Langdon, account executive with Richard Gersh Associates, Inc. public relations firm, was married Sept. 6 to Miss Hilda Bras at St. Patrick's Cathedral. Capitol's Lettermen will headline the 13th annual Chi Omega Chautauqua in Houston's Jones Hall on Oct. 27. Ronnie Hawkins will begin five days of sessions for Atlantic at Muscle Shoals on Monday (15). Jerry Wexler, Tom Dowd and Arif Mardin will produce. Mardin also is working on dates for the Rascals, Brook Benton and Iron Butterfly. Earl Wrightson and Lois Hunt open in "I Do! I Do!" at the Westbury Music Fair on Tuesday (16) for one week.

Vanguard's Country Joe & the Fish, Windfall's Leslie West, and Buddah's Sha Na Na appear at Fillmore East on Friday (26) and Saturday (27) in a revised program. Slated for Oct. 3-4 are Mercury's Chuck Berry, Polydor's John Mayall, and Columbia's Elvin Bishop. Jeannie Lincoln, personal assistant to Rik Gunnell, president of the Robert Stigwood Organization, died in New York on Aug. 15. Miss Lincoln, 34 had been an agent and manager of Kenny Lynch and secretary of Shirley Bassey. Lenny Stack will arrange and conduct the music for "Ann-Margret: Love From Hollywood." Canada Dry's Dec. 6 CBS-TV special. Bernadette Peters, previously starred in

(Continued on page 39)

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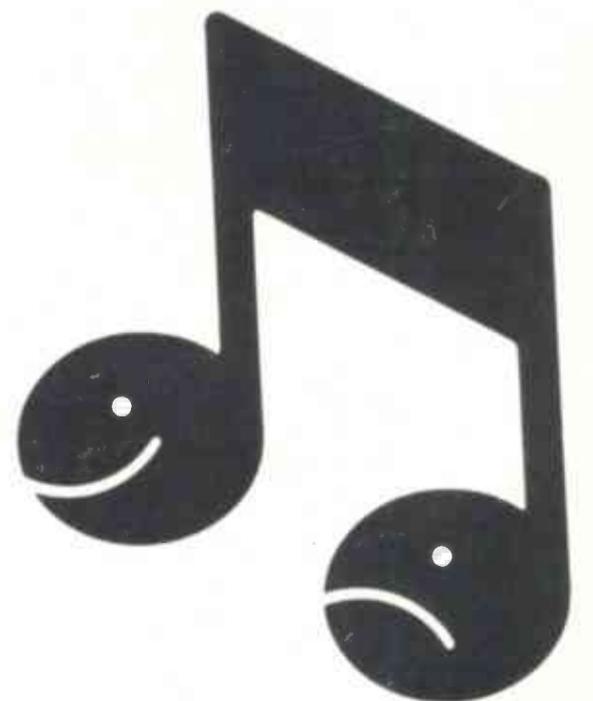
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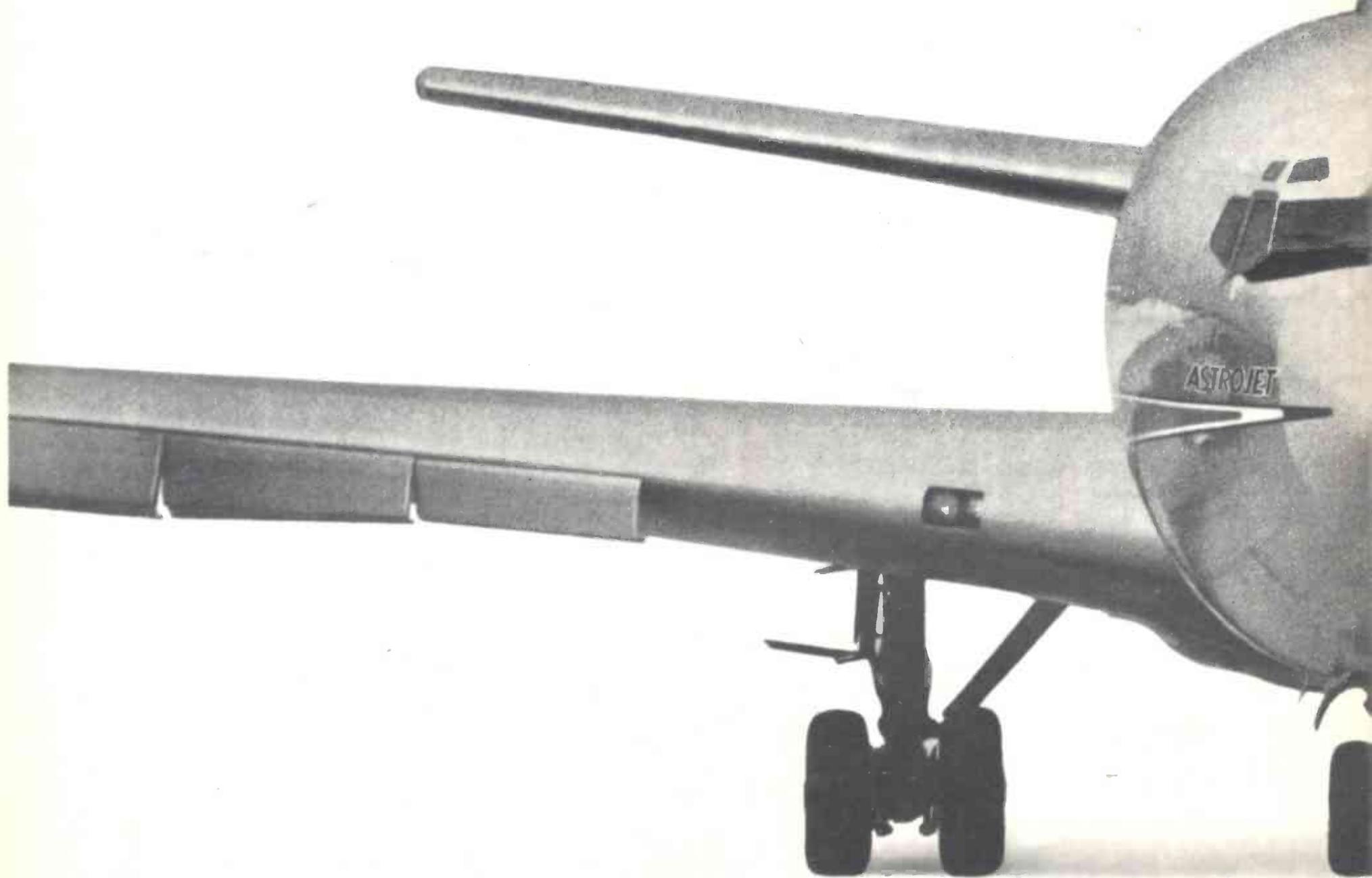
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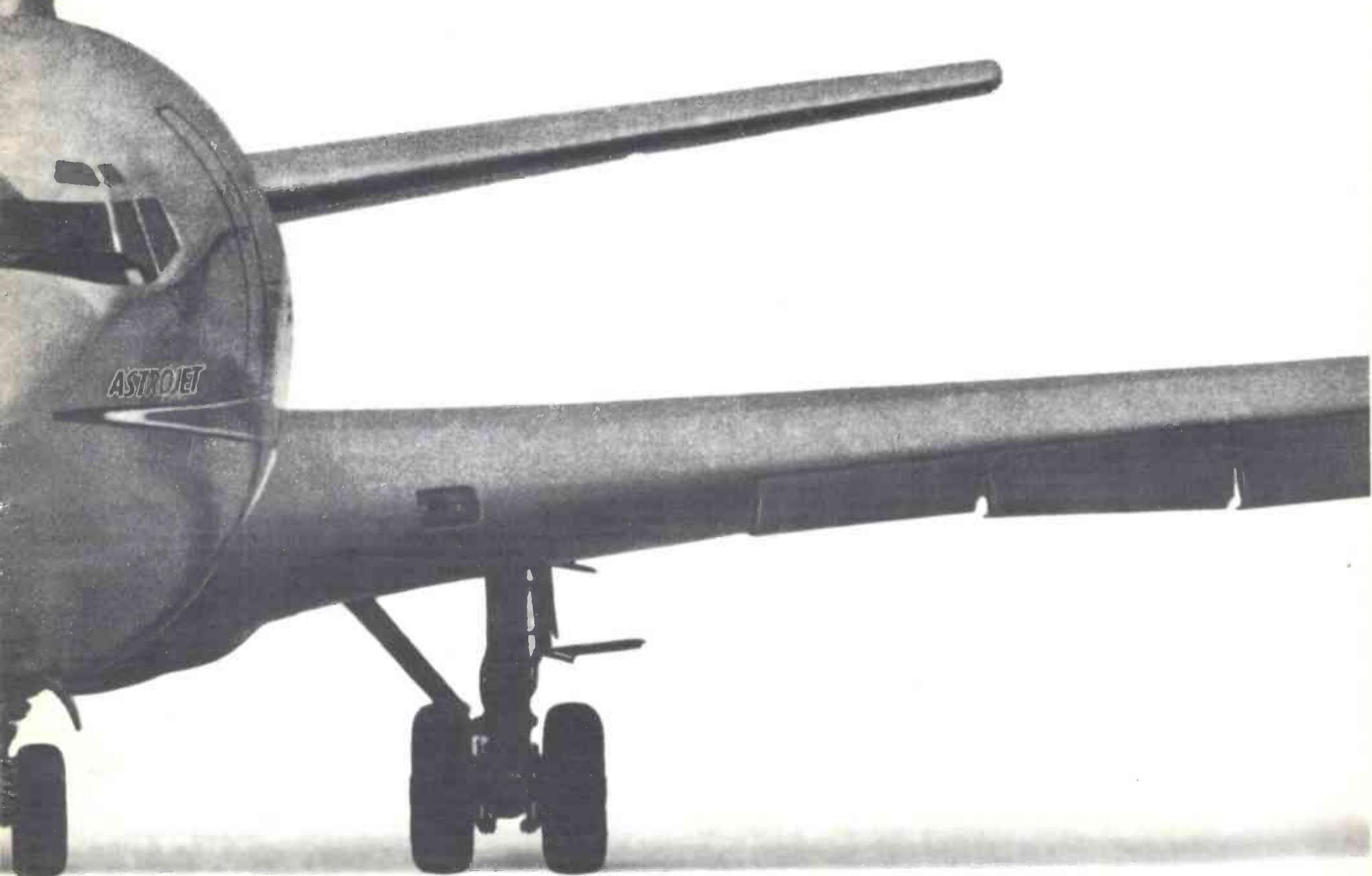
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Trade Into Era of 'Current Standard'

• Continued from page 1

records; "Hey, Jude," 52 records; "Love Is Blue," 68; "Those Were the Days," 36; "This Guy's in Love With You," 80; "Honey," 76; "Little Green Apples," 73; "By the Time I Get to Phoenix," 127; and "Wichita Lineman," 52. The tune "More," somewhat older, has garnered 153 records.

And, of course, there are countless others which fall into the current standard category and which are seizing an increasing segment of contemporary activity. Some of the old-line firms are very aware of the situation and are more ag-

gressively seeking and exploiting new material. Some examples are Chappell Music and the Peer-Southern organization, whose top executives, Jacques R. Chabrier and Ralph Peer II, have geared their companies for extensive activity in the contemporary field.

In the middle 1950s and the 1960s when rock 'n' roll and the "new music" took over, a common question was "Where will the standards come from?" They are apparently coming in great numbers from all over the nation. The question remains, will they meet the long-term test and become standards in the traditional sense, or will they be current or short term?



LORNE GREENE, right, discusses the promotional efforts for his new Columbia single, "The Perfect Woman," with Ron Alexenburg, Columbia's national promotion director.

Operator Warning

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with a nickel or dime—you can't give a child a nickel or dime anymore." Later, another delegate said jukebox manufacturers should offer multiple pricing capability, but Rieck said when jukeboxes are made more complex the cost is increased.

Palmer told the audience that jukebox manufacturers do not produce a new model in a cycle to be compared with that of car manufacturers. "At the past three MOA shows before this one our company did show its new model. But new models are not produced on schedule—don't believe that they are."

Barton told the audience the problems of obtaining film for his firm's audio visual unit, the PhonoVue, and how the company is trying to stay within the bounds of good taste. "We went beyond the bounds," he confessed to a question from the floor, "we were showing too much skin. The trend is the other way. While we can't control the film that is already out in the field, we can control what we are producing now, and there won't be anything on our films you don't see on television."

Palmer explained that his firm's "Music Menu" promotion in the mid-1940's "was somewhat ill-fated because it was too time consuming. Also, operators were replacing War time phonographs and too busy to try this kind of promotion." But he said he thought the idea had real merit.

Adair told the audience that the advent of tape in jukeboxes would depend on the industry agreeing on a basic configuration. "My personnel opinion is that many years will pass before we will see at tape cartridge jukebox. But this doesn't mean we aren't on top of all the developments—if tape becomes practical for phonographs we will have the equipment to protect the jukebox industry."

Alouette Signs With Two Pubs

NEW YORK — Alouette Productions has signed exclusive administration and exploitation deals with Mort Ross' Canadian-based Modo Music (BMI) and Revolution Music (ASCAP), which currently have "When I Die" by Motherlode on the charts on Buddah, and Bo Gentry's Love Songs (BMI), who's on with the Wind's "Make Believe" on Life.

The new deals bring to 26 the number of firms affiliated with Alouette, the 2½-year-old publishing complex of Kelli Ross and Art Wayne.

SONGWRITERS HALL OF FAME SERIES

Some Pearls of Wisdom From Ruby on the Generation Gap

By HARRY RUBY

Several years ago when I got word that I was not elected to the Baseball Hall of Fame in Cooperstown, New York, it left me with a psychic trauma that on more than one occasion had me thinking seriously about using a straight razor for a purpose other than shaving (as anyone who has seen me play baseball will readily understand).

It looked like this emotional shock was going to make a lasting impression on my mind—and it would have but for something that came from left field—as they say in baseball. I got word that I was elected to membership in the Songwriters' Hall of Fame. This came as a surprise and a delight—just when I was at my lowest ebb—teetering on the brink of oblivion. It lifted me to the heights of euphoria.

However, there is no such thing as an unmixed blessing. On the membership card that was sent to me, there was a line that read as follows: "Good until June 30, 1970." At first glance, this threw me. But being one who is quick to catch on—I got the message. . . . It was a subtle way of telling me that I would have to get busy and write a few more songs right away—to avoid getting to be an ex-member of the Songwriters' Hall of Fame.

You don't have to twist my arm to get me to admit that I haven't got as many big songs as do Irving Berlin, Johnny Mercer, Harry Warren, Oscar Hammerstein, Richard Rodgers, Harold Adamson, Dorothy Fields, Ned Washington and Jule Styne, et al. Those worthies have nothing to worry about. But I do! The prospect of being dropped as a member of that Hall of Fame is something I could not face. Obviously, I had to get busy right away and write some more songs—or else. Nobody writes a song faster than I do—if I do say it myself, which I do because I can't get anybody else to say it for me. In less time than it takes to write the Lord's Prayer on the head of a pin, I came up with two songs, "A,B,C,D,E,F, F,G — I Love You From A to Z." and "To Whom it May Concern, I Love You."

I sent the songs right off to a music publisher — who sent them right back to me with a letter attached that read as follows: "Dear Harry: I wouldn't touch these songs with a 10-foot pole." I sent the man a

telegram telling him I wouldn't touch him with a 10-foot pole. . . . Just to get even, I sent the telegram collect.

Was Crushed

I was crushed. For days I paced the floor and kept asking myself: "Where did I go wrong? It wasn't long before I found out where I had gone wrong. The new songs I wrote were not the kind the younger generation was going for today. The man who said: "Fools fight change; wise men adjust to it." —was so right. It was just another way of saying: "If you can't lick 'em, join 'em." I decided to join 'em—and to stop fighting everything that is new, as I did when jazz and swing came on the scene.

A man wiser even than my relatives think I am, by the name of George Washington, said: "You cannot restrain the voice or the multitude"—which is just another way of saying: "Give the public what it wants." "Like it or not," I said to myself, as I dashed over to the piano, "the public wants rock 'n' roll and that's what I'm gonna give uem."

I first thought writing rock 'n' roll songs was going to be a breeze. It was anything but. In the weeks that followed, I don't know how many songs I wrote, but none of them sounded right. It was doing something to my self-esteem which I never had too much of. More than once I found myself wishing I had listened to my father — who wanted me to be a doctor.

I'm not one who gives up easily. But there comes a time when you just have to hang 'em up—as they say in baseball, when the time comes to call it a day. I dashed over to the typewriter and wrote a letter to the Songwriters' Hall of Fame—tendering my resignation. Just as I was signing my name to the letter, an idea for a song hit me. I knew this was it. I tore up the letter, dashed over to the piano—and in less time than it took to write the letter, I came up with the following rock 'n' roll song: . . .

Hinky, dinky, do,
Hinky, dinky, dee,
Hinky, dinky, you,
If I had my life to live over again,

I'd leave town immediately. I sang the song to Groucho Marx over the phone. After a slight pause, Groucho said: "Ruby, if I were you, I'd leave town right now."

Studio 10 Opens on W. Coast

SAN FRANCISCO — A new record production company and budget-priced recording studio for beginning bands—Studio 10—has opened, with product expected out the end of this month.

Three local groups — Day Blindness, Leon's Creation and Karl Richey—are signed to the Studio 10 label. Tom Preuss, who operates the new firm, calls his operation a "developmental studio."

With demo tapes, he said, "we work out the flaws and get what the musicians want (on Teac and Sony 2-track ma-

full 8-track then we got to (Frank) Werber's Columbus Recorders." Studio 10 charges \$25 an hour to record on its equipment.

Studio 10 is planning initial pressings of 2,000 LP's for each of its three groups and 5,000 singles, which will be mailed to radio stations and media with "token sales" here and in "a couple other markets."

After expenses, Studio 10 will get 50 percent of the net profit from recordings and the artists will get the other half, Preuss said.

BEST SELLING Jazz LP's

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	MEMPHIS UNDERGROUND Herbie Mann, Atlantic SD 1522 (S)	10
2	2	HOT BUTTERED SOUL Isaac Hayes, Enterprise ENS 1001 (S)	10
3	3	CRYSTAL ILLUSIONS Sergio Mendes & Brasil '66, A&M SP 4197 (S)	5
4	13	BUDDY AND SOUL Buddy Rich Big Band, World Pacific BST 2015B (S)	3
5	5	MOOG: THE ELECTRIC ECLECTICS OF Dick Hyman, Command 938 (S)	9
6	5	A DAY IN THE LIFE Wes Montgomery, A&M SP 3001 (S)	104
7	10	HIGH VOLTAGE Eddie Harris, Atlantic SD 1529 (S)	6
8	9	AQUARIUS Charlie Byrd, Columbia CS 9841 (S)	11
9	11	SOULFUL STRUT Young-Holt Unlimited, Brunswick BL 754144 (S)	35
10	14	MAKE IT EASY ON YOURSELF Burt Bacharach, A&M SP 4188 (S)	7
11	6	THE FOOL ON THE HILL Sergio Mendes & Brasil '66, A&M SP 4160 (S)	41
12	12	MOTHER NATURE'S SON Ramsey Lewis, Cadet LPS 821 (S)	29
13	10	KARMA Pharoah Sanders, Impulse A 9181 (S)	11
14	4	MILES DAVIS' GREATEST HITS Columbia CS 9808 (S)	16
15	18	BLOWIN' GOLD John Klemmer, Cadet Concept LPS 321 (S)	4
16	17	TELL IT LIKE IT IS George Benson, A&M SP 3020 (S)	2
17	—	ANOTHER VOYAGE Ramsey Lewis Trio, Cadet LSP 827 (S)	1
18	—	HOT DOG Lou Donaldson, Blue Note BST 84318 (S)	1
19	19	GABOR SZABO 1969 Skye SY 00009 (S)	2
20	—	LIVE AND WELL B. B. King, Bluesway BLS 6031 (S)	11

Billboard SPECIAL SURVEY For Week Ending 9/20/69

Action Records

Albums

★ NATIONAL BREAKOUTS

GLEN CAMPBELL "LIVE"
Capitol STOB 268 (S)

JUDY COLLINS . . .
Recollections, Elektro EKS 74055 (S)

★ NEW ACTION LP's

THELMA HOUSTON . . .
Sunshower, Dunhill DS 50054 (S)

VARIOUS ARTISTS . . .
Underground Gold, Liberty LST 7625 (S)

BOB DARIN . . .
Commitment, Direction DS 1937 (S)

Singles

★ NATIONAL BREAKOUTS

LOVE OF THE COMMON PEOPLE . . .
The Winstons, Metromedia 142 (Tree, BMI)

★ REGIONAL BREAKOUTS

MIND, BODY, & SOUL . . .
Flaming Embers, Buddah 6902 (Gold Forever, BMI) (Detroit)

GIRLS ARE MADE FOR LOVIN' . . .
Elliott Small, bag 570 (Caroline/Odom, BMI) (New Orleans)

BABY I'M FOR REAL . . .
The Originals, Soul 35066 (Jobete, BMI) (Detroit)

Plumb to Europe

LOS ANGELES — Capitol has sent independent producer Neely Plumb to Europe to seek out motion picture soundtracks. Plumb is visiting London, Paris, Milan, Rome, Cologne and Hamburg, meeting with film companies. Plumb will also record five songs in London for an album to be titled "The Funky Fiddles."



Ferrante And Teicher • 10th Anniversary • Golden Piano Hits

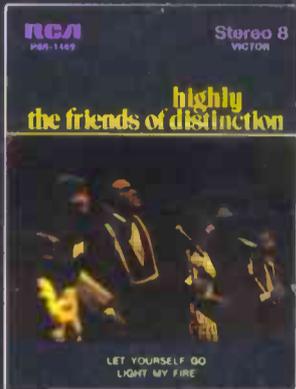
*Exodus • Lara's Theme • Tonight • Theme from The Apartment • What Now My Love • The Windmills of Your Mind • Spanish Eyes • A Man and A Woman • Yesterday • The Impossible Dream • Alfie
More • Oliver • Clair De Lune • Mozart Piano Concerto • Moon River • The Girl from Ipanema • Green Sleeves • Aquarius • Those Were the Days • Misty • Tara's Theme*



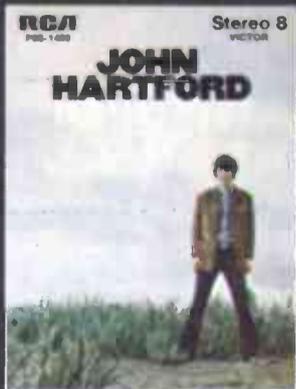
Special Commemorative Two Record Set • UXS70



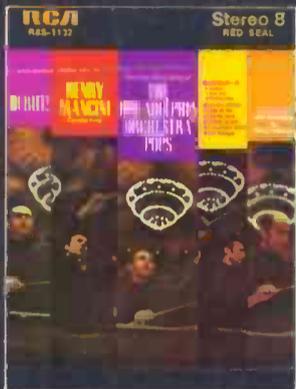
The Stereo 8 Story (September)



P8S-1489



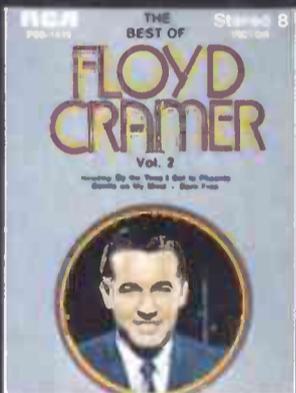
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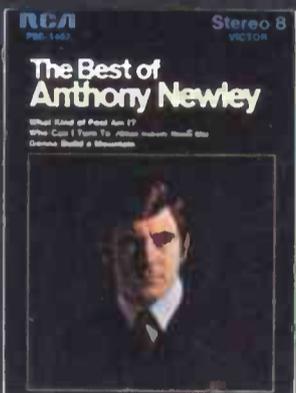
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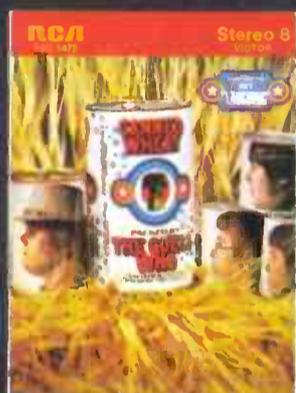
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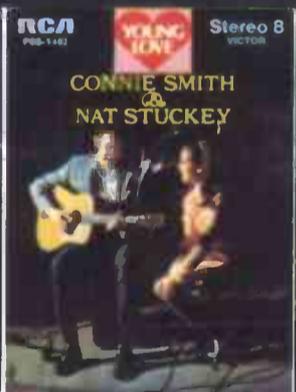
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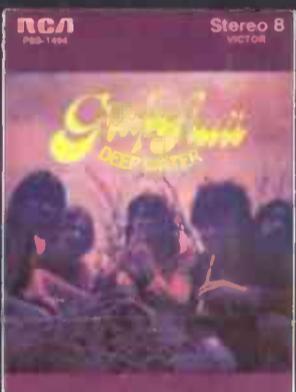
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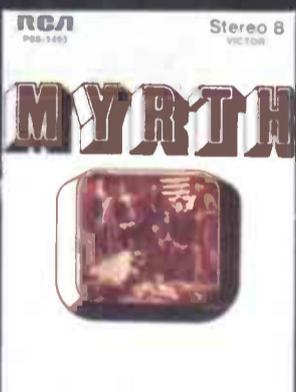
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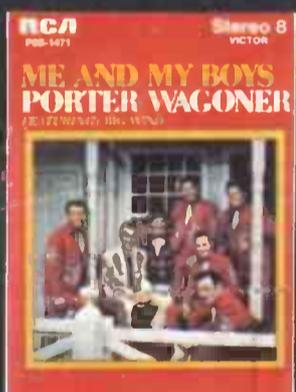
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P8S-1494



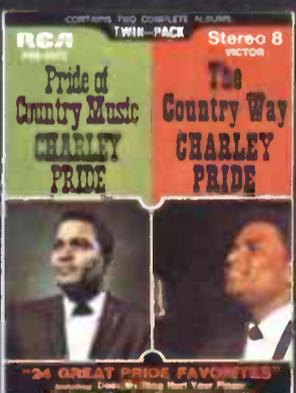
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P8S-1471



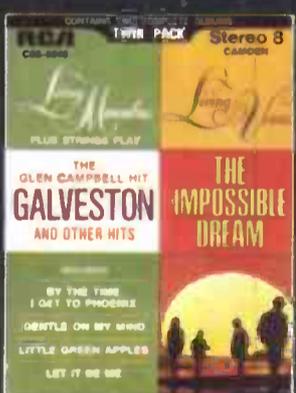
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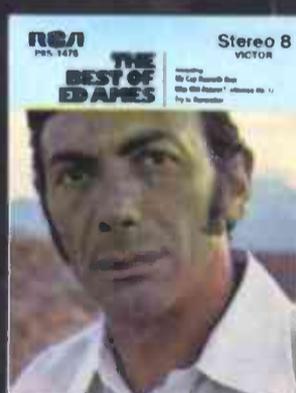
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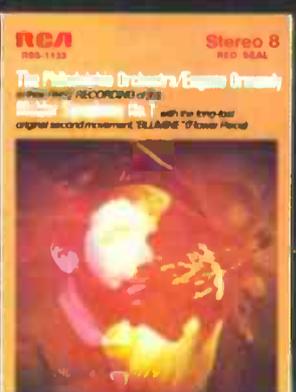
P8S-1451



C8S-5048



P8S-1476



R8S-1133



C8S-1070



P8S-1496

RCA
Stereo 8
Cartridge Tapes