SEPTEMBER 14, 1968 • SEVENTY-FOURTH YEAR • \$1.00 SEPTEMBER 14, 1968 • SEVENTY-FOURTH YEAR • \$1.00

The International Music-Record Newsweekly

By PAUL ACKERMAN

NEW YORK-Product for the world premiere of the Americom Corp.'s Pocketdisc in the Seattle test area Monday (16) is already set and comprises some of the hottest singles in today's market. Twenty selections of the four-inch records will be placed on sale. These will include, at this point, 14 of the top 20 in Seattle. Many of these records are already high in the national chart. Here is a list of the selections, including the position of each record on the Hot 100 for the week ended Sept. 7.

"People Got to Be Free," Rascals, Atlantic, No. 1; "Born to Be Wild," Steppenwolf, Dun-Be Wild," Steppenwolf, Dunhill, No. 2; "House That Jack Built," Aretha Franklin, No. 6; "1, 2, 3, Red Light," 1910 Fruitgum Company, Buddah, No. 7; "Sunshine of Your Love," Cream, Atco, No. 11; "Hush," Deep Purple, Tetragrammaton, No. 13; "The Fool on the Hill," Sergio Mendes & Brasil '66, A&M, No. 17; "Do It Again," Beach Boys, Capitol, No. 22; Beach Boys, Capitol, No. 22; "I've Gotta Get a Message to You," Bee Gees, Atco, No. 30; (Continued on page 4)

signing by Team is the Shadows.

Chisa Lined Up

Chisa Records, formed by Hugh Masakela and Stewart Le-vine, will also be distributed by

Buddah, Buddah general manager Neil Bogart says that the

deal with Chisa is "one of the

most unorthodox and cordial (Continued on page 74)

of Knight group.

Pocketdisc to Bow With Liberty Buys Roberts in Hottest Singles Product Tri-Level Distrib Attack

LOS ANGELES — Liberty Records has purchased Roberts Distributors, a major St. Louis distributor - rack-one-stop. The move is the first by Liberty in acquiring a major tri-level dis-

Puchito, Exile's Label, Revived

By ED OCHS

MIAMI - Puchito Records, the largest Latin label in Cuba prior to the Castro takeover, has been reactivated in Hialeah by the label's president-in-exile Jesus Goris. Goris perpetuated the Puchito line of labels by "stealing from myself" on severa clandestine trips from Havana to Miami with tapes.

(Continued on page 74)

tributing operation since the record manufacturer became part of Transamerica Corp.

The acquisition of the Bob Hausfater company provides the parent Transamerica Corp. with its first rack-one-stop. Roberts will be operated as a subsidiary of Liberty, which has a company-owned branch in St. Louis. Transamerica's previous involvements in the record business have been on the manufacturer level, owning United Artists Records and its family of labels and the Liberty group, which

came under its control last April in a \$24 million transaction.

Hausfater remains as president of Roberts. Hal Linick, Liberty's treasurer, says the pur-chase centered on Roberts' (Continued on page 4)

SILVER CIRCUIT SPOTLIGHTED See Center Section

Buddah 7th in Singles Sales

By IAN DOVE

NEW YORK-Already strong with its own product, Buddah Records — celebrating its first anniversary, has risen to seventh place in terms of singles sales—is now branching into distribution.

Buddah - distributed Curtom label is only four weeks old and has broken into the Hot 100 with two singles — "Don't Change Your Love," by the Five Stairsteps and Cubie, and "Fool for You," by the Impressions. Curtom is owned by Impressions' lead singer Curtis Mayfield and group manager Eddie Thomas.

Buddah will also distribute

set up the National Promotion

Group, which will enable manu-

facturers, producers, publishers

and artists to hire a promotion

team through one central loca-

Qualified independent pro-

(Continued on page 68)

the Team label, formed by Jerry Kasenetz and Jeffrey Katz of Super K Productions. First Wax Franchises For Promo Men By FRED KIRBY NEW YORK-A new concept in independent record promotion is being formulated by Morty Wax: a national fran-chise operation. Wax, president of Morty Wax Promotions, has

Long" (Atlantic 2555). Early indications are that it will be one of the biggest hits of Billy's career. "With Pen in Hand," Billy Vera's new album on Atlantic (8197), is racking up solid cales throughout the country. (Advertisement)

Puchito, a custom disk pressing operation as well as a Latin-American label with three subsidiary labels, has been financed with an initial investment of

TV Becoming Countryland

LOS ANGELES - Opportunities on national TV variety shows for country performers are greater than ever before, and there is a feeling developing that TV is on the brink of green-lighting a regular network country music program.

Country music on the West Coast has made a number of significant inroads. Notably these developments include the breaking down of the talent booking barriers on such prestige TV shows as Dean Martin's, Joey Bishop's and the recent Glen Campbell summer replacement for the Smothers Brothers.

On the talent front, some large booking agencies are packaging country musicians, with the emphasis generally on the modern interpreters.

Television talent co-ordinators and producers are being made aware of the appeal of country music in both cosm politan and suburban areas. The intention is to take this foothold which has been established and broaden it to where more of the variety TV series are will-

(Continued on page 4)

NARM Convention Attended by 400 By LEE ZHITO

CHICAGO — The National Association of Record Merchandisers' (NARM) first tape and tape cartridge convention attracted 400 participants, giving the association its largest attendance at a midyear meeting.

A prime attraction of the meeting was the resumption of the midyear person-to-person conferences which bring to-gether buyer and seller in a series of scheduled sessions. The (Continued on page 74)

(Advertisement)



Billy Vera has a new hit single, "I've Been Lov ng You Too Dynamic young singer-composer Richie Havens is carving out Dynamic young singer-composer Kichie havens is calving our a second career with his outspoken opinions on TV's top talk shows. Meanwhile, advance orders for Richie's forthcoming two-LP set, "Richard P. Havens, 1983," are reported near the Golden Album mark, a month before release. The Verve/Forecast package will include his current Hot 100 single, "Just Above My Hobby Horse's Head" (KF-5092).

(Advertisement)

very. interestir

out funny!

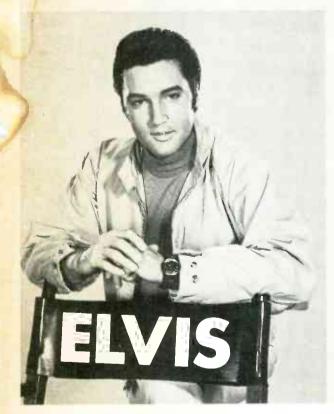
and profitable Television's most popular comedy show becomes a best-selling comedy album.

ROWAN & MARTIN'S LAUGH-IN FXS 15118

EUW/ISP New Single

RCA

A LITTLE LESS CONVERSATION



ALMOST IN LOVE

from the
METRO-GOLDWYN-MAYER
Picture

LIVE

A LITTLE,

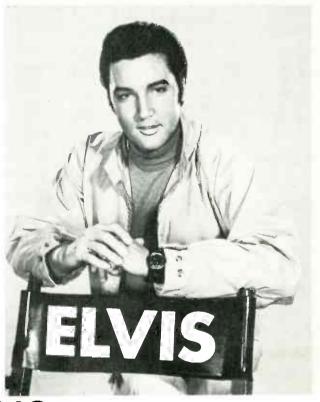
LOVE A

Produced by DOUGLAS LAURENCE Directed by NORMAN TAUROG

COMING TO A THEATER NEAR YOU SOON!

RСЛ

ALMOST IN LOVE



A LITTLE LESS CONVERSATION

from the
METRO-GOLDWYN-MAYER
Picture

LIVE A LITTLE, LOVE

A LITTLE

Produced by DOUGLAS LAURENCE Directed by NORMAN TAUROG

COMING TO A THEATER NEAR YOU SOON!

#9610



Executive Turntable

Arnold Maxin, head of the Big 3 publishing companies of



Robbins, Feist & Miller, has been appointed acting president of MGM Records. He had been chief of the record company between 1958 and 1965. Maxin, a director of ASCAP, will head both the publishing and recording activities at MGM. He has already assumed his new duties. ... Irma Newton joins Tetragrammaton Records to handle preproduction of product. For the past 10 years she has been with Liberty in a

. . Barry A. Lemay elected marketing services vice-president of the Capitol Direct Marketing Corp. He was previously the marketing services administrator. . . . John L. O'Leary has resigned as assistant controller of Capitol Records. He has been with the company's finance department since 1966

Leonard S. Levy has resigned as vice-president for sales and

distribution of Epic Records for another position in the record industry. Levy joined Epic in 1961 and became vice-president of the label in 1964. He previously was manager of a retail record outlet and record wholesaler in Rochester, N. Y., and was once associated with Coral Records and Top Rank Records. . . . Billy Smith has resigned as director of advertising for the Rascals' Slacsar, Ltd., and as assistant to Eddie Brigati, vice-



president, a member of the Atlantic unit. Smith, who has been with the Rascals for four years, begins new duties in the entertainment field Monday (9) in New York and Hollywood.

Hal Ross has been appointed to the new post of manager for



single records for Decca, Coral and Brunswick. His primary responsibilities will include scheduling new release product, co-ordinating promotion activities, and positioning product of all single releases on the three labels. In his new berth, he will operate from New York, reporting directly to Frank Mancini, Decca promotion chief. Ross joined the Compo Co. of Montreal

as local promotion man in 1961, later gaining expanded duties that included the co-ordination of all sales promotion activities for that company. He joined London Records of Canada in 1963 as national field representative. Ross was named Eastern branch manager for Phonodisc, Ltd., in 1965, and the next year also became national sales manager for the Canadian distributor.

Alan Leffler has been named Eastern regional sales manager

for the Sunset Division of Liberty Records, a new position. Leffler, who will headquarter at the United Artists Records offices in New York, joined Liberty Records Distributing Corp. of New York in 1966 to handle metropolitan area marketing of tape CARtridge product. He then was assigned to the upstate New York territory for sales and promotion until his most recent assignment as area sales rep in Manhattan for



all Liberty product. In addition to Sunset, Leffler will represent the True Action Adventure series and Talespinners for Children

Richard Klinger has been appointed director of West Coast



KLINGER

business affairs for CBS Records. Based in Hollywood, Klinger will be responsible for advising Columbia a&r, Epic a&r, April-Blackwood companies and other CBS departments on matters dealing with business relationships of talent and music properties. Klinger, who joined CBS in 1966, most recently was associate director of business affairs for the CBS-TV network. Before joining CBS, he was associated with

Metromedia, Inc.

Paul Jaulus has joined Richard Gersh, public relations firm,

as vice-president after six years as director of publicity for Decca-Coral-Brunswick. Before joining Decca, Jaulus directed publicity for the Bernie Lang management office and General Artists Corp. booking agency. . . . Sidney Kornheiser has resigned as general manager of of more than 20 years with the Edwin H. Morris the Morris music firms, ending a relationship Music Co. He began his affiliation with Morris



JAULUS

in 1947 when he joined as partner of the Burke & Van Heusen Music subsidiary. Five years later he was named general manager of all of the Morris firms. He signed such writers as Mel Torme, Bob Wells and Hoagy Carmichael, and was instrumental in launching the theater music careers of Cy Coleman, Carolyn Leigh, Charles Strouse and Lee Adams, Jerry Herman, Walter Marks and Martin Charnin. He recently signed English movie music composer John Barry for Morris. Kornheiser plans to continue in the music publishing field.

Distrib 'Imports' Rock Bands

LOS ANGELES-Local record distributor Jack Lewerke has devised a plan to become an importer of albums by European rock bands, using this area as a test market. If the LP's show sales acceptance, he will sell them to distributors in other cities and try to place the masters with any of the American manufacturers his company. Merit Distributors, represents.

Lewerke is in London presenting his idea to British record labels and independent producers. The success in this market for British rock bands stimulated the veteran recordman to consider establishing ties with overseas contacts.

The product Lewerke is seeking need not be by major name acts who have not had any American exposure. Lewerke feels there may be albums by unknown European acts which, if exposed through any of the "underground" sources in this market, could break through.

Lewerke's staff of four local promotion men will be utilized in seeking area airplay. The recations they bring back from the field will determine whether the product is made available to

Metromedia Forms Label to Be Headed Up by Len Levy

NEW YORK - Metromedia, the business operation that includes several of the nation's leading radio and TV stations,

Col. Expands **Odyssey Line**

NEW YORK - Columbia Records is expanding its lowprice Odyssey line to include classic jazz, folk and pop with this month's releases. Jazz sets include performances by the Dave Brubeck Quartet, Duke Ellington, Art Blakey and the Original Jazz Messengers, Coleman Hawkins and Clark Terry, Gerry Mulligan Quartet, and Andre Previn and J. S

Folk pressings are by Carolyn Hester and Pete Seeger. A pop disk has Frank Sinatra conducting Alec Wilder with the Alec Wilder Octet including Mitch Miller on oboe and English horn, and Julius Baker on flute. is launching a record company, Metromedia Records. Leonard S. Levy, who'd headed up Epic Records, has been named president of the label, according to John W. Kluge, chairman of the board and president of Metromedia, Inc.

Establishment of the label comes on the heels of the purchase by Metromedia of the music publishing interests of Thomas Valando. Valando was subsequently named president of the new publishing wing of Metromedia Music. Kluge stated that "with Tom Valando and Harvey L. Glascock, chairman of Metromedia Music. Metromedia's music operations are now staffed by three of the most respected leaders in their fields." Glascock was, until recently, head of WNEW in New York for Metromedia. Metromedia is also engaged in outdoor advertising, direct mail operations, motion picture production and distribution, publishlive entertainment, and transit advertising.

Lewerke will hire a Londonbased representative to keep his ears open for group sounds which might be applicable for the U. S. Merchandise bought by this purchasing agent/talent scout will be airshipped here. The first quantity of any new LP would not necessarily exceed 100 copies. Followup orders would also utilize air

Lewerke is keenly interested in buying British versions of albums whose U. S. counterpart did not include all the original cuts.

The imported product will be offered to distributors in all the There is enough markup to service other distributors," Lewerke said before leaving for London. The suggested list on this imported product will be \$6.98.

The growing development of British independent producers is a major plus in finding persons with masters who may not have any U. S. outlets, Lewerke be-

WAYNE'S TUNE IN PAGEANT

NEW YORK—An agreement was signed by composer Bernie Wayne and the Miss America Pageant committee for "There She Is—Miss America" to be heard again at the Pageant, televised by NBC, Sept. 7.
Previously it was announced

that it would be replaced this year by "Look at Her- She's Our Miss America." The original song, performed by Bert Parks during the Pageant, was introduced in 1955 and the latest recording is by composer Wayne on the Happening label. Bobby Vinton has also recorded it.

Gaudio Writer for All (4) Seasons

NEW YORK—"A writer must stay ahead of his market. His personality must be ex-

tremely perceptive so that his song material may relate to contemporary life and its problems. He must, in his songs, tell it

Thus does Bob Gaudio, writer-producer for the Four Seasons, explained his creative credo. Gaudio, who either alone or with Bob Crewe, has written and produced most of the Four Seasons' hits, such as "Walk Like a Man," "Can't Take My Eyes Off of You," "Sherry" and "Save It for Me." feels that continuous change and development are necessary if the writer

is to achieve his full potential.

The Four Seasons' newest album, tentatively titled "American Crucifixion and Resurrection" and scheduled for release on the Philips label in October. is an example of that thinking. It is a concept album, relating to the verities of life, and included in these verities are the elements of sham and make believe which are all part of the

Started 7 Years Ago

The Four Seasons began as a group about seven years ago, at which time their appeal was strictly to the teen market. Several lines from "American Crucifixion and Resurrection" illustrate how far Gaudio and the act have departed from the original concept of a strictly teen

"The King is dead, long live the king.

The King is dead, long live the king. Unbound slaves stand outside the gate.

With lengths of broken chain they wait. . Empty Stomachs filled with

No one told the heads of

state The Prince of Peace is sleep-

ing late." While Gaudio writes lines such as these for the mature adult, or as he puts it, "for the

teen-ager who has grown up and matured with us," he is also anxious to maintain the Four Seasons' appeal to youth.



BOB GAUDIO

Some of the cuts in the new album are designed to do this, such as one number dealing with lighter aspects of modern life, "Mrs. Stately's Party."
Other cuts in the album are "Imitation of Life" and "Saturday's Father." Easily the most ambitious recording project undertaken by Gaudio, he wrote this with lyricist Jake Holmes.

Gaudio believes one must write and produce material in which he believes. "Faith is the first requisite . . . and comercial success then follows. and com-

More Time as Writer

Gaudio intends to devote an increasing amount of time to songwriting and publishing. He will open offices at 1501 Broadway to house his two publishing ventures, Seasons Four (BMI) and Gavadema Music (ASCAP). His intent is to develop these into full-fledged music operations and possibly integrate them into a complex involving a studio and production facilities.

Although a lot of good songs are being written today, Gaudio feels that much contemporary material will have little longterm value. "Some writers," he points out, "are really writing records rather than songs. You cannot take a song from such a record and have it stand up as a song. It is likely to be dependent for its effect upon that particular artist, upon elec-tronic sounds and other pro-duction gimmicks." On the other

(Continued on page 74).

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San Francisco Rock Making Huge Waves

SAN FRANCISCO — San Francisco rock music groups have their own sound and are busy setting trends. In the past few weeks as many as nine albums featuring the music scene in the Bay Area have been released, all of which are being recognized nationally, which makes a total of close to two dozen albums currently available on the market.

Among the artists represented valenti, and called "Dino Valenti," issued by Epic. Others include Big Brother and the Holding Company, Columbia, "Cheap Thrills;" the Grateful Dead's "Anthem of the Sun," Warner Bros; the fourth album from Country Joe and the Fish, "Together," Vanguard; the Jefferson Airplane (who are starting on a European tour, followed by an appearance on the "Ed Sullivan Show") and who have recorded their fourth album on Victor, "Crown of Creation." Additional albums just released

are from Creedence Clearwater's young band, "Creedence Clearwater," on Fantasy; the country group has issued through Epic an album, "West"; the Quicksilver Messenger Service has recorded "Revolution" on United Artists, and the ninth album is from Vanguard, "Notes From the Underground."

But this is not the end of San Francisco's hard rock-blues style. Younger groups entering the recording scene include a Berkeley group giving itself the enigmatic title of the Frumious Bandersnatch. Their first recording is an extended play album issued under their own name. The Flamin' Groovies have issued a 10-inch LP under their own label, Snazz, and the new Country Weather Band has a 12-inch LP not yet released, but being played on FM radio sta-

Albums are also expected soon from such groups as Mother Earth, on Mercury: Mad River, on Capitol; the Melting Pot, also on Mercury, and Seatrain and Petrus on

Other groups not yet attaining the recording level, but possibly not far from it include It's a Beautiful Day, Womb. Sons of Champlin and the Third

TV Becoming Countryland

• Continued from page 1

fully booking country performers. Not just the hardcore number of shows which today are giving the country musician a shot at a TV experience.

Among Forces

Vern Carstensen, a partner in a new country music talent management firm, Entertainment Associates, is among the forces striving to book Nashville people on TV. And also looking for that interested producer and TV network which will bankroll the industry's first high quality country musical variety

Carstensen believes TV is ready for a quality country show like the "Hollywood Palace," but not like the "Grand Ole Opry," he says. "Glen Campbell came close to accomplishing this the past summer, but country music was mixed up with too many other things."

Carstensen and his partner, Will Voeller, have placed one of their clients, Jody Miller, on the "Roy Rogers TV Show" special, which NBC will telecast in October. The show, variety and country in nature, is being discussed as a possible forerunner of a regular series.
Vocalist Cheryl Poole, who

records for Paula, plans moving here, Carstensen says, so that she can be available for bookings. Entertainment Associates also represents Ferlin Husky, Joanie Ball and Jody

2nd Series Planned

In addition to the Roy Rogers show, a second series is also be-

Roberts Acquired by Liberty

Continued from page 1

"proven financial performance" and its management team.

First Step

The acquisition, Linick confirms, is the first step in buying additional racking operations. Roberts represents through its distributor wing Atlantic/Atco, Amy/Mala/Bell, Chess/Checker/Cadet, Argo, Disneyland, DGG, Disneyland, Jubilee, MGM, Monument, Mainstream, Philco-Ford, Starday, Tower, Presitge, Uni and Time. It also

Joe Nathan Dies

CINCINNATI — Joseph Nathan, 58, general manager of A&I Record Distributing Co., Inc., dropped dead in his office here Thursday (5). His death was unexpected, as he had apparently been in good health. Nathan had been associated with A&I 10 years. He became general manager upon the death of Ike Klayman three years ago. Funeral services were held here Sunday (8) at the Weil Funeral Home. Surviving are a sister and three brothers.

handles cartridge, cassette and open-reel tapes from General Recorded Tape.

Liberty thus becomes the third record label owning racking firms. ABC began the assault one and one-half years ago by purchasing New Deal in New York, Consolidated in Seattle, and Billinis in Salt Lake City. Capitol next entered the buying spree with its purchase of Merco Enterprises of Long Island.

Entrenched as a major power in the rack field is Transcontinental Investing Corp. which owns Recordwagon of Boston, Pioneer Distributing of Wichita, Mershaw of Albany, Tip Top of San Francisco, Recona of San Francisco, Los Angeles and Boston, Sommerset Corp. of Massachusetts. TIC also owns Sidewalk Productions, a locally based independent record production/motion picture scoring concern.

Commonwealth United Corp., which owns T. M. Music, Century Sound, a Manhattan studio, and the Hoppelman and Rubin productionn/publishing opera-tion, has plans to also begin buying racks. Commonwealth recently announced it will purchase Seeburg, the vending/musical instruments organization.

MARSHALL SET; IN PREMIUMS

NEW YORK-Stanley Marshall Associates has been formed to create premium concepts, utilizing recorded material of independent record companies. Direct mailing also will be involved. The firm will operate from 663 Fifth Avenue.

ing proposed, with Tennessee Ernie Ford as the host. Ford, of course, is no stranger to TV, having hosted a regular program in the past on NBC and appearing regularly on network pro-

Carstensen points to the following shows and country artist guests as having helped open the door:

Joey Bishop—Ferlin Husky, Buck Owens, Johnny Cash, Charlie Pride, Glen Campbell, Boots Randolph, Mary Taylor, Sonny James and Minnie Pearl; Glen Campbell - Roy Clark, John Hartman, Johnny Cash, the Stoneman Family; Ed Sullivan—Marty Robbins and Ferlin Husky; Dean Martin — Buck Owens and a number of other names.

The fact that a major talent management company like Bernard-Williams-Price has recently opened a Nashville office and will be pitching local TV producers these performers, will also help in the educational process of telling country music's story to TV influentials.

Rockflow Club To Bow in N.Y.

NEW YORK - Harvey Kramer's Rockflow, a pop music-dance-environment club, will open this fall at 162 Mercer Street in Greenwich Village. Plans also call for touring units and franchises in other cities.

Rockflow is negotiating sponsorship with several corporations for the club, which will showcase name and discovery acts. Sponsors will include firms whose products will be integral parts of the operation, including musical equipment manufacturers, cosmetic companies and beverage manufacturers. Rockflow, which was tried out as a public party in 1966 and 1967, will occupy an entire building.

AMPEX STEREO IN NEW STATUS

Skiller (1900) (1900) (1900) (1900) (1900) (1900) (1900) (1900) (1900) (1900) (1900) (1900) (1900) (1900) (1900)

CHICAGO — Ampex Stereo Tapes has been given divisional status within the Ampex corpothat the new stereo tape division would function automously under the corporate umbrella. Don Hall, who has headed the AST department, will be named vicepresident of the division.

The change of status is believed to have been sparked by the growth of the CARtridge market. Ampex, the largest tape duplicator-marketer, has found itself unable to rapidly fill consumer demands. The new move is expected to rectify this prob-

Pocketdisc to Bow With Hottest Singles Product

• Continued from page 1

"Down at Lulu's," Ohio Express, Buddah, No. 36; "Six Man Band," The Association, Warner Bros., No. 48; "To Wait for Love," Herb Alpert, A&M, No. 56; "Midnight Confessions," Grassroots, Dunhill, No. 64; and "Fire," Crazy World of Arthur Brown, Atlantic, No. 81.

Also set are "For Love of Ivy," Mamas and Papas on Dun-hill; "Tell Someone You Love Them," Dino, Desi & Billy, on Warner; "Midnight Voyage," Mama Cass on ABC, and "Hole in My Pocket," on Buddah.
Fred Hyman, Pocketdisc chief, said the list of product will be

said the list of product will be updated each week, so as to provide the dealers with the most salable selections. Pocket-

Mothers' Zappa Sets Combine

LOS ANGELES - Frank Zappa, leader of the Mothers Invention, MGM/Verve group, has formed Bizarre, Inc., an entertainment combine.

Bizarre, established with Herb Cohen, manager, plans to build an artist roster around aventgarde/contemporary acts. The Mothers of Invention have a contract with MGM/Verve that expires Oct. 1.

The company will have seven divisions, including Bizarre Records, publishing, TV radio programming, management, motion pictures and advertising/pubic relations. Zappa's publishing company is Third Story Music.

Aimed at the album market, Bizarre product will be distributed in the U.S. by Warner Bros.-Seven Arts Records.

The management arm represents Tim Buckley, Linda Ronstadt, the Mothers of Invention and the Stone Poneys and Fred

Grant Gibbs, formerly West Coast advertising & publicity director for MGM/Verve Records, has been appointed marketing director for Bizarre. He'll direct Bizarre's advertising, sales, promotion and publicity division.

Handleman Sees a Sharp **Earnings Rise**

DETROIT — The Handleman Co.'s earnings for the second quarter ended Oct. 31, 1968, will increase between 20 and 25 per cent over the 831,089 or 27 cents per share reported a year ago, it was stated by president David Handleman at the company's annual meeting Sept. 4. Sales for the first three months ended July 31 reached \$15,439.000, up from \$13,038,000 last year and net earnings of \$762,000 or 24 cents per share, up from \$606,000 or 19 cents per share a year ago.

Handleman estimated fiscal 1969 sales of between \$71 and \$72 million with per share earnings between \$1.25 and \$1.35 as compared with \$1.10 for fiscal 1968.

Handleman announced at the annual meeting that a new phonograph record and stereo distribution center has been opened in Kansas City, as well as additional drug and health and beauty aid stores.

disc, of course, has simultaneous release pacts with a flock of key labels. This makes it possible for Pocketdisc to offer so much current hit product.

At Pocketdisc's recent trade showing in Seattle, dealers were familiarized with the following aspects of the campaign:

1. The Monday (16) debut is truly a world premiere; the disk will be introduced in France in October, and in Japan and Australia in May. Negotiations are in process for the introduction of Pocketdisc in England, Germany and Italy.

2. Hyman stressed that although Americom's player, the Swinger, is an exciting piece of equipment, there are many other lines which handle the Pocketdisc. Approximately 40 machines were shown, manufactured by such names as RCA, Columbia, Decca, Motorola, Phileo, Symphonic, GE and Panasonic. It is estimated that a total of 12,500,000 players are already on the market. Therefore the effort to put over the system shapes up as an industry effort rather than an Americom effort.

3. Lou Lavinthal of Consolidated Distributors stated that while the Sept. 16 through Jan. 31 drive has been called a "test," it is really a market in-troduction. The principal "testing" will be in the matter of merchandising aids, approaches and advertising. Hyman, too, pointed out that "the Pocketdisc system, as far as Americom is concerned, is a total commitment rather than a test . . . it is here and it is needed." He added: "We ara putting all our resources behind it."

4. Dealers were made aware of the vast participation by key labels—another facet of the view that the drive shapes up as an industry effort. As Hyman stated: "The new youth mobile market is getting very strong participation by both major rec-ord and equipment manufacturers.

Hyman outlined the merchandising aids designed to assist the dealer: These are a special rack, one and one-half square feet with 24 selections, with product having a retail value of \$249, and a vending machine which eliminates pilferage, cost of clerks and nevertheless displays every title. Hyman added:
"The Pocketdise is a product

specifically designed for the youth market; it is tailored and engineered for young people, and it will broaden the singles market tremendously."

He pointed out that the per

capita purchase of 45 records in the United States is three per year, and added: "Our goal is to bring the per capita purchase of singles to \$10 of singles to \$10 per year, or 20 Pocketdiscs. This means one billion units annually.

The Pocketdisc, of flexible vinyl, sells for 49 cents plus tax or, in the vending machine, 50 cents, including tax.

Production details are already

mapped out in preparation for the Monday (16) debut.

Belinda Pub Tie-In

LOS ANGELES — Belinda Music Co. will represent White Whale Records' music publishing rights in Australia, New Zealand, Papus and New Guinea through Ishmael (BMI) and Pequod (ASCAP).

Initial albums Belinda will release will be "Suddenly One Summer" (Pequod) by J. K. & Company, and "The Rockets" (Ishmael).

interesting...



ROWAN & MARTIN'S LAUGH-IN FXS 15118

but funny!

Television's most popular comedy show becomes a best-selling comedy album.



HIGHLIGHTS OF THE WEEK IN

Billboard

AUDIO RETAILING CAREFUL CATEGORIZATION and knowledgable personnel ar record departments.	of music, attractive displays
CLASSICAL	
COIN MACHINE WORLD OVER 8,000 coin machne wor the National Automatic Merch tion and trade show in Philade time in the East since 1957.	ld executives are expected at andising Association conven-
INTERNATIONAL PHILIPS BOOM. Philips of Fra	ance reports increase in both
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RADIO-TV PROGRAMMING DETAILS ON THE "counter" Boston, plus Programming Aid	programming of WMEX in
RHYTHM & BLUES SOUL SAUCE reports how an confidence of the new Ray Charles disk can	offer of a free collector's copy
FESTIVAL ENDS. The Rascals final concert of New York Roc	
TAPE CARtridge	tape activities with United
FEATURES Stock Market Quotations 10 Vox Jox 29 CHARTS Best-Selling Classical LP's 60 Best-Selling Folios 26 Best-Selling Bazz LP's 61 Best-Selling R&B Albums 57	Breakout Singles 68 Hot Country Albums 54 Hot Country Singles 52 Hot 100 70 New Album Releases 61 Top 40 Easy Listening 61 Top LP's 65 RECORD REVIEWS Album Reviews 39 64
Best-Selling R&B Singles56 Breakout Albums68	Single Reviews

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No. 37

Schlitz Jazz Tour Brewed Up \$Mil.

NEW YORK—The first major Schlitz Salute to Jazz tour drew 216,000 for a gross in excess of \$870,000, excluding the Newport Jazz Festival. In all, 21 performances were given in 20 cities from June 21 to Aug. 18. Counting its participation at the 15th annual Newport festival, tour's gross topped \$1 million. About 55,000 people attended.

Dino Santangelo, who handles national public relations for the tour's producers, George Wein's Festival Productions, estimated the tour probably will be in-creased by about 15 cities next

Cities to be added would include: Seattle, Minneapolis, Honolulu, Los Angeles, Miami, and Toronto, with others still to be determined.

In 1967, Schlitz sponsored six dates that experimented with the Salute to Jazz tour concept. The show ran four hours in every city, with Dionne Warwick, Cannonball Adderly, Herbie Mann, Thelonious Monk and Gary Burton on the bill. Tour was also to include Wes Montgomery, who died in early June. Jimmy Smith, Ramsey Lewis, Oscar Peterson. Hugh Masekela or Dizzy Gillespie were drawn upon to perform when available, in his place.

Sellouts Sellouts were recorded at Cin-

Firms Bought By Celebrities
ST. LOUIS—Celebrities Un-

limited, Inc., has acquired several record production firms with total assets estimated at over \$1 million. The firms will be merged into Celebrity Circle Records.

Ken Keene, named to head the new record division by Irvin Davis, Celebrities Unlimited president, explained that recording sessions have been scheduled in Memphis, Nashville, New York and Hollywood.

In addition to activity for Celebrity Circle Records, production agreements also have been signed with other labels. The firm has offices in New York, St. Louis and Hollywood.

Sunset Studio Adds

LOS ANGELES - Sunset Highland Recording Studio has added a 16-track recorder to its facilities, says Richard Feicich, traffic manager. It's the first 16-track machine on the West Coast.

Sunset now has two 8-track machines and two 4-track recorders besides the new 16track.

cinnati's Crosley Field Aug. 17, and Pittsburgh's Civic Arena, June 23. Near sellouts were set at Denver's Red Rocks Amphitheater, July 20; Houston's Sam Houston Coliseum, July 14, and Austin's Municipal

Auditorium, July 13. Chicago's Opera House was the scene of two performances Aug. 16, the only city in which more than one concert was given.

Ticket Prices

Tickets were scaled according to two different price schedules, after research indicated certain cities couldn't take a \$6 top. The two price scales: \$5.75-\$2.75; and \$6-\$3.

Basic production nucleus in-volved producer George Wein; Santangelo, who served as a road manager; a stage manager, program manager and one assistant. No back-up jazz groups were involved in the concerts.

Public relations was handled on a city-by-city basis, with individual firms in each city getting the assignment following instructional guidelines set forth by Santangelo's Cincinnati office

A meeting between Schlitz Brewing Co. and Festival Productions has been set for late this month to consider next year's participation by the brew-



APPLE RECORDS' first four singles are introduced to press and radio personnel at a conference at New York's Plaza Hotel hosted by, from left, Christie Barter, Capitol Records' manager of press and public relations, East; Roy Battocchio, Capitol's artist relations manager in New York; Ralph Schechtman, New York district sales manager, and Joe Maimone, district promotion manager. The singles include the

Excitement-Packed Acts at Fun City Fest

NEW YORK — The crowd was skimpy, but enthusiasm ran high at Teddy Powell's first Fun City Festival on Aug. 31 at Downing Stadium, Randall's Island. And the 2,000 persons attending had much to be enthused about in performances by Stevie Wonder, Sam and Dave, and Arthur Conley. The concert probably was the last outdoor pop show of the season

The show opened with Big Maybelle, and the Rojac artist was in top form, vocally and comically. Then came the blues by a master, BluesWay's B. B. King. Although working with only two back-up musicians, organist James Toney and drummer Sonny Freeman, King was superb, taking the audience "to the alley" with his exceptional guitar ability and his unsur-

passed blues singing. His excellent set included several of his top numbers, including "How Blue Can You Get" and "Paying the Cost to Be the Boss."

Then came Conley, and the Atco artist moved throughout his set, always active, always good. A dynamic performer, Conley included his hits "People Sure Act Funy," "Funky Street" and his biggest, "Sweet Soul Music," in his exciting set. Another fine number was Some other fine number was Sam Cooke's "You Send Me."

The Sam and Dave Show was next, including the Mirettes with their Revue Records' hit version "In the Midnight Hour." Their 12-piece orchestra is one of the finest of choreographed soul units around. The evening's excitement peaked when Sam and Dave came out.

The Atlantic duo's stint was fast-paced, with the audience on their feet frequently, dancing at their seats and singing along. Included were "Hold On, I'm Coming," their single "You Don't Know What You Mean to Me," and their golden hit, 'Soul Man.'

Reacting with each other and with members of the orchestra, the team was flawless. Their concluding number "Amen" had some of the audience singing along well after the act has concluded. Interspersed in the duo's version were strains of Little Light of Mine.

Wonder concluded the show and the former "Little Stevie" has developed into a magnetic stage personality. The crowd surged forward when he began his bit. And, like the real pro he is, Stevie coaxed, joked and sang the audience back so the show could continue. "Blowin' in the Wind" was a feature of FRED KIRBY his spot.



ED AMES discusses his in-store appearance at the Gimbels-Schuster Mayfair Store in Milwaukee to autograph copies of his RCA albums with, standing, from left, Ralph Ebler, RCA promotion man; John Hager, promotion man for Taylor Electric Distributor, and Pete Stocke, record manager at Taylor Electric.



SOUL 35047

GLADYS KNIGHT & THE PIPS

MOTOWN RECORD CORPORATION

The Sound of Young America

Fudge, Clearwater In Wail of a Show

HONOLULU — The Vanilla Fudge and the Creedence Clearwater Revival put on a wail of a show in their Honolulu International Center Arena debut here Saturday (31) before an attentive crowd of about 5,000.

For heavy rock purists, this was the show worth waiting for. Indeed, the Fudge, an Atco act, and the Revival of Fantasy Records rocked it to 'em with emotive fire, with meditative and mesmeric overtones.

The musical drones — loud, long and 'lectric—were often improvisatory, but always con-trolled, with light images flashed onto a huge screen by Picadilly,

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EI Cortez Motel

The Fudge are white, but possess all the color and feel of Negro soul artists. How four of them can create a sound so rich and fluid—like a rock 'n' roll symphony — is amazing. Their live performance matches anything one might here from a re-

cording studio.

Each Fudge is a psychedelic sundae, with all the trimmings. Organist Mark Stein shoots for the stars and goes beyond reality, notably on "She's Not There." Drummer Carmine Appice goes day-tripping and guitarist Vinnie Martell's artistry is certain and omnipresent.

Tim Bogert, the Fender bass man, is the most interesting performer, who combines orgiastic caresses with violent hip wiggles, reminders of the old school of rock, when gyrations were the

The Fudge are exponents of the revolutionary rock road. It is hard and heavy, creative with merit, best witnessed on "You Keep Me Hangin' On" and "Take Me for a Little While." These rock suites are intricate works avoiding the repetitious nature of rock of the past. The free-wheeling finale, where all four charge up the electronic cells and fuse all musical ele-

ments (jazz, folk, rock, blues, classics), highlights the evening.
The Revival, who opened the KKUA Radio-Dick Clark Productions show, offered an equally explosive menu of rock, mainly oldies updated and dressed in the Now groove. "Susie Q" and "Good Golly, Miss Molly" were durables from deadles or a mainly in the state of t a decade ago, exciting in rebirth.

WAYNE HARADA

V. Young Dies in NY Home at 79

OSSINING, N. Y. - Victor Young, composer, pianist and music director, died on Monday (2) at the Cedar Manor Nursing Home here. He was 79.

An ASCAP member for more than 34 years, Young composed such works as "In the Great Smokies," "Charm Assembly Line Ballet" and "Don't Talk to Me of Spring." He was Thomas Edison's personal music director at the Edison Phonograph Laboratory in West Orange, N. J., from 1919 to 1927. He composed the score for "In Old California," one of the first sound films. He also toured the U. S. and Europe as a piano soloist with the Russian Sym-

He was not related to Victor Young, the composer of such standards as "Sweet Sue," "My Foolish Heart" and "My Romance," who died in 1956.

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NORMAN RACUSIN, second from left, division vice-president NORMAN RACUSIN, second from left, division vice-president and general manager of RCA Records, meets at Danny's Hideway in New York to discuss plans for "Maggie Flynn," a musical premiering at Broadway's ANTA Theater Oct. 23. With Racusin are Jack Cassidy, left, and Shirley Jones, stars of the show, and Hugo Peretti, right, and Luigi Creatore, who wrote the show's book, music and lyrics with George David Weiss. "Maggie Flynn" opens its Detroit tryout Monday



TAMMY WYNETTE receives Epic Records' special Country Gold Award from Nick Albarano, left, Epic's national sales manager, and Mort Hoffman, the label's director of sales and promotion for more than 250,000 sales of her single, "D-I-V-O-R-C-E."

CLUB REVIEW

Lainie Kazan in Top Form

NEW YORK — MGM Records' Lainie Kazan is a very talented singer with the movement, manner and physical attributes of a sophisticated temptress. At her Plaza Hotel's Persian Room opener Wednesday
(4) she performed with such spice, flavored by discriminating, discreetly designed taste, that are seen as it is incompleted. that one can easily imagine she's capable of singing an apple pie recipe and making it sound sexy.

The fact that she can register resoundingly and repeatedly both as a singer and a charmer without being repetitious is a tribute to her perfectly fashioned skills.

One can hear the taste when she sings "Flower Child," "Win-dows of the World" and "Sunny" from her latest album, "Love Is Lainie," or the spice she gives to "Feeling Good," "Peel Me a Grape," and "Goin' Out of My Head," or the discreetness and

W-7, TV Show Tie On Talent Search

LOS ANGELES — Warners-Seven Arts has tied with a syndicated TV variety program,
"Your All-American College
Show," and will sign top talent from the program to disk contracts.

The half-hour show is taped here but the acts are located on college campuses. Prospective acts are taped on campus and are then screened by the show's production staff here. W-7 will be able to draw upon those acts which pass the final audition and are alotted in the show seen in 60 markets.

warmth she displays in "When I Look in Your Eyes," "How Can I Be Sure" and "Song Without Words." And, as an extra little bonus, she did a scrambled reading of "Cinderella," the fairytale, that helped supply the evening with a touch of humor.

Miss Kazan has a deep knowledge of her craft, a certainty and subtlety, forged by elegance and eloquence, that ring true in her performance.

ROBERT SOBEL

5 Labels Set By Bob Brown

FREMONT, Ohio — Five labels have been formed by Robert T. Brown, who has reopened his recording studios and music publishing firm here after a twoyear army hitch. The new labels for Brown's Courier-Empire Recording Enterprises, primarily a custom recording operation, are CEI, Courier, Folk Empire, Midwest Jazz, and Gospel Em-

Brown is at present recording groups from the Toledo-Cleveland and Baltimore areas. The first releases will include selections by Sodom & Gomorrah, the Hamilton Peach, the Talmydge-Overbey Singers, the Souls of Britton, the Majority of Six, Don and Mike, and Sam and Gregg.

Brown also will serve as arranger and co-producer for Al Weiss' Pittsburgh-based Elder Records. His firms are operating from 414 Croghan Street here.

Association to Begin a Tour

LOS ANGELES—The Association, Warner Bros.-Seven Arts artists, open a fall tour at K-W Auditorium in Ontario, Canada, Thursday (19)

Other dates include Sudbury Arena, Ontario, Canada, Fri-day (20); University of Western Ontario, Canada, Saturday (21); Wisconsin State University, Sept. 22; Northwestern State College, Louisiana, Sept. 26; Sports Coliseum, Jacksonville, Fla., Sept. 27; Florida State University, Tallahassee, Sept. 28; Curtis Hixon Auditorium, Tampa, Fla., Sept. 29; Appleton Arena, Canton, N. Y., Oct. 2; Morrisville College, Morrisville, N. Y., Oct.

Also John Carroll University, Cleveland, Oct. 4; Northside Gymnasium, Elkhart, Ind., Oct. 5; Memorial Coliseum, Fort Wayne, Oct. 6; Union Catholic High School, Scotch Plains, N. J., Oct. 11, and Muhlenberg College, Allentown, Pa., Oct. 12.

Adler, Phillips Film

LOS ANGELES — Musicman Lou Adler and John Phillips have entered the motion picture field as co-producers of 'Brewster McLeod's (Sexy) Flying Machine." The third principal is Phil Feldman, whose company will film the story.



DAVY JONES accepts Gold Record for the Monkees' album "The Birds, the Bees and the Monkees" on Colgems from Ernie Altschuler, right, RCA Record Division vice-president and executive producer, pop a&r, and Lester Sill, vice-president and general manager of Colgems Records. Although the 11th gold record for the group was certified three months ago, the Monkees' busy schedule prevented their receiving the plaque until now.

THE BIG HITS ARE ON ATLANTIC/ATCO

Otis Redding

"I'VE GOT DREAMS TO REMEMBER"

Atco #6612
Produced by STEVE CROPPER

..., from Otis Redding's Hit LP
"THE IMMORTAL OTIS REDDING"
Atca 33-252

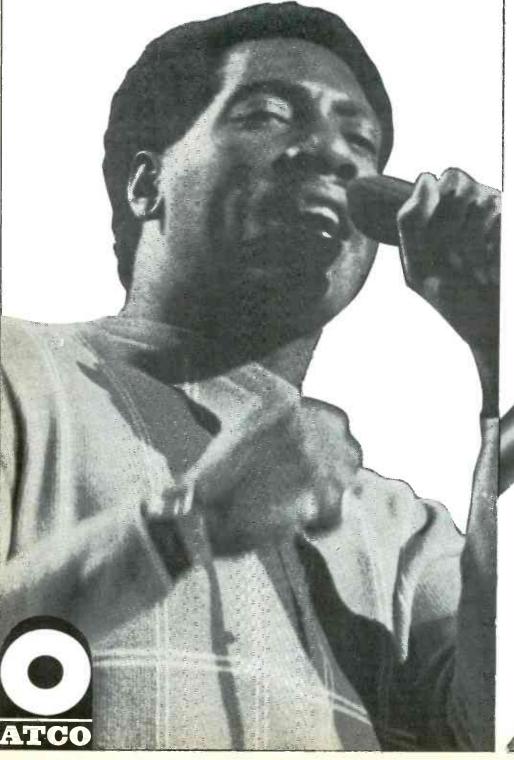
Wilson Pickett

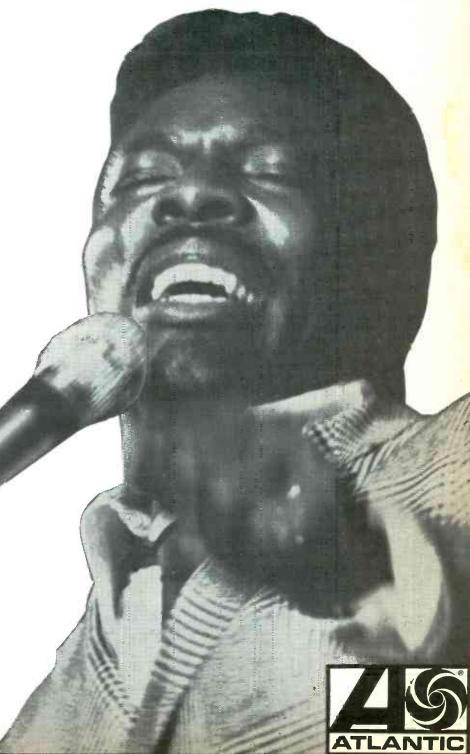
"I FOUND A TRUE LOVE"

Atlantic #2558
Arranged & Produced by TOM DOWD

... from Wilson Pickett's Hit LP
"THE MIDNIGHT MOVER"

Atlantic 8183





GRT to Go Public— \$17 a Share Offering

By BRUCE WEBER

LOS ANGELES — General Recorded Tape (GRT), tape duplicator, announced Thursday (5) it plans to go public.

A public stock offering of 112,471 shares of GRT common stock at \$17 per share has been offered. Some 40,000 shares were offered to the public on Aug. 23, and the balance of 72,471 shares will be available to stockholders on the basis of subscribing for one additional share at \$17 for each five shares held.

GRT will be traded over-thecounter, with the stock transaction being handled by Birr, Wilson & Co., Inc., of San Francisco.

Sales for nine-months ended March 31, 1968, were \$4,271,-000. After tax profits for the same period were \$381,800, or \$1.12 per share on shares issued as of March 31, 1968.

Net proceeds of the company are estimated to be \$1,750,000, according to a GRT spokesman.

Following the public offering, GRT expects to spend \$200,000 to develop and construct audio duplication equipment, with an additional \$640,000 used to reduce short-term loans. The balance of the net proceeds will be

added to working capital. Alan Bayley, president of GRT, has announced a stockholders meeting for 10 a.m. Sept. 14 at the Cabana Hotel in Palo Alto, Calif.

GRT, formed in 1955, makes and sells recordings on stereo cartridges for automobiles and home players, as well as recordings for cassette, reel-to-reel and 4 and 8-track players which are sold internationally under the GRT label.

In 1967, GRT sold about 15,-000 shares of its common stock to investors under a private placement arranged by Birr,

Wilson & Co., underwriters.

No management shifts or policy changes are planned fol-lowing GRT's entry in the public marketplace, states Bayley. He will be president and chairman of the board.

Before founding GRT, Bayley was a management-marketing consultant, serving in several capacities with Fairchild. John Spellman, vice-president and eastern manager, was formerly with Ampex Stereo Tapes. The third founder, Bernard Quinn, is also an Ampex alumnus.

Douglas on Wooing Mission

NEW YORK — Alan Douglas, president of Douglas Corp., left on Wednesday (4) for Rabat, Casablanca and Istanbul to complete negotiations with government information offices for obtaining free access for Douglas' production staff to the official libraries of native music, from which authentic anthologies of music of the Mideast and North Africa will be developed.

Similar to Douglas' Indian Music project, the anthologies will be issued through Laurie Records, Douglas' distributor.

as multi-volume sets with separately bound texts dealing with the historical, social, technical and influence aspects of the ma-

The trip will include a stopover in Madrid, where Douglas will oversee the production of public information films for Spanish TV and will supervise the recording of music tracks for TV projects. Douglas will be in London next week to complete negotiations for British licensing of the Douglas record

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Market Quotations

As of Closing Thursday, September 5, 1968

Week's Vol. Week's Week's Week's Net

NAME	High	Low i	ek's Vol. n 100's	Week's High	Low Low	Close	Change
Admiral	251/a	161/2	197	183/4	181/2	181/2	Unchg.
American Broadcasting	723/4	433/4	253	671/8	653/4	661/2	+ 3/4
Ampex	371/a	261/2	730	331/2	321/8	327/8	+ 1/2
Automatic Radio	257/8	153/4	122	173/8	161/2	17	- 1/8
Automatic Retailer Assoc.	106	723/4	195	997/8	98	99 1/8	$+2\frac{3}{8}$
Avnet	431/2	203/8	3206	361/2	293/4	361/4	+61/4
Canteen Corp.	33	201/2	161	25 5/8	245/8	25 5/8	+ 1/2
Capitol Ind.	371/2	24	94	26 1/2	261/4	273/8	+ 3/4
CBS	603/4	433/4	391	487/8	473/4	48 1/8	+ 1/4
Chic. Musical Inst.	38	241/4	81	333/8	291/8	291/8	-1½
Columbia Pic.	447/8	231/2	683	415/8	38	411/2	+ 31/4
Commonwealth—United	201/2	63/4	5947	193/4	167/8	193/4	+11/2
Consolidated Elec.	451/4	333/8	200	35	343/8	341/2	Unchg.
Disney, Walt	771/4	417/8	204	771/4	711/2	76	+33/4
EMI	71/4	41/2	452	51/2	5	53/8	+ 1/4
General Electric	100	801/4	1286	845/8	823/4	843/8	- 1/4
Gulf & Western	661/8	38 7/8	1157	423/4	40	421/8	+ 13/4
Handleman	31	21	1339	281/4	23	27½	+4
Harvey Radio	331/2	153/4	32	273/8	26	26	$-1\frac{3}{4}$
Kinney Services	893/4	533/4	95	803/4	741/4	773/8	+ 33/8
Macke Co.	293/a	165/8	39	25 1/8	255/8	25 %	Unchg.
MCA	531/4	43	128	491/2	467/8	491/4	$+2\frac{3}{4}$
Metromedia	45	341/4	544	433/8	395/8	433/8	$+3\frac{3}{8}$
MGM	503/8	353/4	1085	43	373/4	403/4	+2
3M	1193/4	81	434	1073/4	1041/2	1071/2	+13/4
Motorola	1533/4	97	301	1213/4	1171/2	1213/4	+ 13/8
RCA	55	441/4	988	473/8	461/8	46 1/8	- 1/8
Seeburg	331/2	191/8	1921	331/2	301/8	325/8	$+2\frac{5}{8}$
Servmat	591/2	35	328	517/8	50	50	-13/4
Trans Amer,	703/8	43 1/8	454	703/8	675/8	701/a	+ 21/4
Transcontinental Invest.	233/8	133/4	1582	211/2	19	211/2	+23/8
Triangle	46	35	104	39	$37\frac{3}{4}$	381/2	+1
20th Century-Fox	403/8	241/2	804	353/4	321/2	353/8	+ 21/8
Vendo	323/4	231/4	68	28½	271/4	273/4	+ 3/4
Warner Bros7 Arts	443/4	261/2	357	421/8	401/4	42	+ 1/2
Wurlitzer	251/8	185/8	39	20 ⁵ /8	193/4	193/4	- 1/2
Zenith	651/2	50 ⁵ /8	276	553/8	53½	543/4	+ 11/8
As of (Closing 1	hursday	, Septer	nber 5,	1968		

OVER THE COUNTER*	Week's High	Week's Low	Week's Close	
Data Packaging Corp.	351/2	301/2	351/2	
GAC	15	14	15	
ITCC	71/2	61/4	7	
Jubilee Ind.	35	32	33	
Lear Jet	261/2	241/4	251/2	
Merco Ent.	101/2	101/4	101/2	
Mills Music	321/2	32	321/2	
NMC	14	131/4	131/4	
Omega Equity Corp.	143/4	123/8	14	
Pickwick Int.	261/4	251/2	251/2	
Telepro Ind.	23/4	21/4	23/8	
Tenna Corp.	221/2	221/4	221/2	
General Pererded Tape	36	34	35	

*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

Prestige Legacy Launched

BERGENFIELD, N. J.—The first three albums in the Prestige Legacy Series will be issued by Prestige Records on Oct. 1. Although emphasis is on late swing and early be-bop, the Legacy Series will contain jazz of all eras.

Much of the material will be from Prestige's vault, supplemented by the lease and purchase of jazz masters from small defunct companies and through

Stallman Seminars For Writer-Artist

NEW YORK - Lou Stallman, president of Think Stallman Productions, Ltd., is conducting writer-artist seminars once a month. The firm recently hosted Roger Olkin, British composer-artist. Stallman Productions also has a sevenday-a-week open-door policy for new writer-artists.

Stallman Productions produces the Love Sandwich and writers Danny Infantino, Richie Ivans, Eddie Risener, Bob Shapiro, Larry Miller and Maria Kite. import of material from Europe.

The first albums include a pressing by the Walter (Foots) Thomas All-Stars, including Hawkins, Ben Webster, Charlie Shavers and Jonah Jones, originally on the Joe Davis label.

Also being issued are pressings
by Sonny Stitt and King Pleasure. Pleasure is backed by John Lewis, Lucky Thompson and the Quincy Jones Orchestra.

Also slated for the fall are George Wallington—trios with Charlie Mingus, Oscar Petti-ford and Max Roach; Dickie Wells with Dingo Reinhardt; Don Byas with Bill Coleman, Tyree Glenn and Billy Taylor; and the first product of the quintet of the Hot Club of France and Stephan Grappelly and Reinhardt.

'Super Session' Cut To Go 'Airbourne'

NEW YORK - "Season of the Witch," a cut from the LP "Super Session" on Columbia Records has been edited for airplay and will be reserviced to Hot 100 format stations. The LP

RCA Posts 25c Dividend

NEW YORK-RCA's directors have declared a quarterly dividend of 25 cents a share on common stock payable Nov. 1 to shareholders of record as of Monday (16).

At their meeting on Wednesday (4), the dividends of 871/2 cents a share on the \$3.50 cumulative first preferred stock and \$1 a share on the \$4 cumulative convertible series first preferred stock, both for the period from Oct. 1 to Dec. 31, 1968 and both payable next Jan. 2 to holders of record on Dec. 13.

A&M Studios Nearly Ready

LOS ANGELES - A&M's three recording studios and one mastering room should be completed around February. Construction on the label's property has been going on for some

When completed, A&M will have one room with 48,-000 cubic feet, a second room with 20,000 cubic feet and a third room with 15,000 cubic

Custom designer Howard Holzer is building the consoles and related equipment.

Plan Schaefer Fest Changes

NEW YORK - Several changes are being planned by producer Ron Delsener for next year's Schaefer Musical Festival after this year's 63 concerts drew 288,400 persons to the 5,000-seat Wollman Rink in Central Park. A total of 45 of the concerts were sellouts.

The only poor houses were five concerts by artists from India. Delsener explained, "The timing was off. We over-esti-mated the popularity of the fad for Indian dance and music. When I booked these people, many months in advance, it was the rage—but by the time they actually got on that stage, the fad was as cold as yesterday's curried rice.'

Among the changes planned by Delsener are midweek per-formance at 7 and and 9:30 p.m. instead of 8 and 10:30 p.m. He also plans to book hot artists for two or three consecutive nights, instead of bringing such a performer back on widely spaced nights as was done this season with Herbie Mann.

Cream Begins A 14-City Tour

OAKLAND, Calif. - The Cream, Atco artists, will begin a 14-city U. S. tour at the Oakland Coliseum on Oct. 4.

Other October dates are the University of New Mexico (5), New Haven (11), Detroit's Olym pia Arena (12), Chicago's Amphitheatre (13), Los Angeles' Forum (18-19), San Diego's Sports Arena (20), Houston's Coliseum (24), Dallas' Memorial Auditorium (25), Miami's Convention Center (26); and Boston (31). The group also plays New York's Madison Square Garden on Nov. 2 and Baltimore's Civic Center on Nov. 3.

cut featuring artist-producer Al Kooper, Steve Stills, and Mike Bloomfield, gained heavy request action from play on KYA in San Francisco.





hits it big!

CARLA THOMAS

& the first hit vocal version

WHERE DO I GOTT

from the Broadway hit rock musical

HAIR

b/w "l've Fallen in Love"

Arranged by HORACE OTT

Produced by AL BELL

Talent

'Rascalmania' Grips 10,000 at Bowl Date

NEW YORK - Rarely have so many waited so long and been so patient as the 10,000 teen-agers and young adults who attended the New York Rock and Roll Festival concert at the Singer Bowl here on Aug. 30.

In the performance, in which the intermissions between the four acts seemed to last longer than the sets themselves, both the Rascals and a local group, the Vagrants, proved to be well

worth waiting for. The Rascals, who headlined the show, performed some 10 numbers - most of which are contained on their top-of-thecharts Atlantic album, "Time Peace/Greatest Hits." As the crowd left their seats, swelling the floor about the stage, the Rascals sung their hits such as "It's a Beautiful Morning,"
"Groovin'," "I've Been Lonely
Too Long," "How Can I Be
Sure" and their current chart
topper, "People Got to Be

Each time the revolving stage in the circular theater would rotate, the section of the audience which directly faced the group would go into an uproar. And when drummer Dino Danelli would occasionally fling his drumstick high in the air over the audience, hundreds of teenagers would converge on the area, fighting each other for possession of the stick.

In much the same manner as the Rascals became national stars, the Vagrants, a highly tal-

LOS ANGELES — Gabor

Szabo's guitar expertise is pull-

ing jazz buffs to Shelly's Manne

Hole and there are so no signs

that the Hungarian musician was

recently seriously ill and off the

to his music seems to have

swayed away from concentrat-

ing on his "controlled feedback"

gimmick. Instead, Szabo per-forms unfettered on his six-

The effect is to provide clearly defined melody lines

and flowing improvisational attempts, working with and against fellow guitarist Jim Stewart.

Unsurpassed in Quality at any Price

string amplified instrument.

If anything, Szabo's approach

Szabo's Guitar Sings for

lazz Buffs in Coast Date

ented rock group, also are making waves. Like the Rascals, the Vagrants have built up a wide following in the greater New York area.

The group has not as yet made it on records, but it should happen any day now. The unit smacks of professionalism throughout. They have excellent stage presence and know-how to balance their instruments with

The Vagrants' rendition of the often-performed Rolling Stones' recording, "Satisfac-Stones' recording, "Satisfaction," was fresh and exciting. They have an uncanny knack of fusing psychedelics with soul and putting it perfectly across. Lead singer Peter Sabatino displays a Tom Jones-type of voice and his style soars with each number. His version of "If I Were a Carpenter" also scored strongly, as did the opening number, "Feeling Free." The Vagrants have a bright future.

The Eire Apparent preceded the Vagrants on stage. However, their numbers proved ineffective. The audience, awaiting the Vagrants and the Rascals, would not warm up to the Irish rock group. Included in their set were their current single on Buddah, "Yes, I Need Some-one," which was produced by Jimi Hendrix, "Price of Love" and "Gloria," the Van Morrisonpenned song.

The Nazz, an SGL Records group, opened the evening with their brand of psychedelics.

HANK FOX

The Skye Records artist's

compassionate style

group now includes new drum-

mer Dick Berg, whose con-

lends a light swinging flavor to

the quintet. Congaman Hal Gor-

don provides a propulsion which adds a strong rhythmic feeling to the over-all group sound.

Szabo works with single note

His music includes his origial, "Baccahal," "The Look of

Love," "Sunshine Superman," and a medley of "Morning of the Carnival" and "Corcovado."

Szabo's playing is tempered by two influences: Latino and

Far Eastern. Following Szabo is

the Muddy Waters Blues Band

ELIOT TIEGEL

(Sept. 24-Oct. 6).

attacks and with clusters of notes bursting forth as he concurrently strokes several strings.

Signings

The Sea Train signed with A&M Records. The group will produce its own recordings. . . . Johnny Dollar joined Chart Records.

Paul Warner to Cobblestone Records, a subsidiary of Buddah, where his debut disk is "She Must Have Heard" and "That World I Knew.". Fess Parker to RCA, where Felton Jarvis will produce where Felton Jarvis will produce him. . . . Peter Kastner, star of the new TV series "Ugliest Girl in Town," signed with Colgems, where his first single is "I Just Can't Get Over You" and "Time Out." . . Ordell Brown & the Organizers re-signed with Cadet.

Everything's Up And Rosy for Colwell-Winfield

NEW YORK-The Colwell-Winfield Blues Band, a sextet from Boston, had a fine opening set at Steve Paul's Scene on Tuesday (3), demonstrating considerable promise and ability in today's blues idiom.

Whether uptempo as in "Free Will Fantasy" and the Electric Flag's "Killing Floor" or slower as in "Cold Wind Blues," the title selection of their ways. title selection of their upcoming Verve/Forecast album, Charles (Moose) Sorrento, pianist and vocalist, performed well.

The numbers gave ample opportunity for lead guitarist Bill Colwell, and saxmen Jack Shroerer and Collin Tilton, who each played both tenor and alto, and they came through. The steady work of Chuck Purro on drums and Mike Winfield on bass guitar also contributed in fine style.

The Raven, in a first-class first set, again impressed with basically a blues program, although the quintet also showed it could handle pop material well.

FRED KIRBY Set High-Stepping Pace HONOLULU — The New

New Kick in Honolulu

Kick, new on the Columbia Records roster, are stepping up mu-

They're on a two-week date at the Canton Puka at the International Market Place in Waikiki and their sprightly act is a melodic blend of all musical routes—from rock to folk to country to soul.

There are seven in all, and that seems like a potent combination. Refugees from three national groups—the New Christy Minstrels, the Back Porch Majority and the Goodtime Singers the Kicks should make with a sound that's slick, a look that's undeniably contemporary.

The guys-five in all-come out in trim slacks and turtlenecks. The gals wear mini-jumpers and turtlenecks. Together, they cavort and create on stage, and it's easy on the eyes and ears.

What follows is a wide range of melodies, which, at best, are showcases for several fine

Gail DaCorsi, an ex-Minstrel, is the blonde leader, whose sensuous, sexy voice comes off best on "Just a Little Love."

Russ Thornberry's original compositions will make it for the Kicks. One in particular, "Gone Again," has a poignant feel highly combustible in today's soft-rock market.

John Wilkinson is an expert vocalist-banjoist-guitarist. With singer-guitarist Jim Presba, he goes country with "Bowling

Richard Jensen's vocal and guitar work on "You Know How It Feels" also stands out. and bassist Jim Flores' gravel-voiced "Sing Hallelujah" gets to the nitty gritty of a revivalist mood. Miss Datorsi and Valerie Rosa are pretty and proper on "What the World Needs Now Is Love," served as part of a

tuneful tapestry of contemporary melodies — including "Sounds of Silence" and "Bonnie and Clyde." Stage presence and musicianship are no problem for the New Kick. They've got it, at

a high-stepping pace. A hit record and fans galore will help.
WAYNE HARADA

Simon & Garfunkel in Hawaiian Bow: Tops

HONOLULU - Simon and Garfunkel rolled out an inviting, beautifully designed musical tapestry Aug. 24 at the Honolulu International Center Arena, where an enthusiastic sell-out crowd of 8,000-plus heard the Columbia Records pair in their

And what an impressive show. Indeed, Simon and Garfunkel are in a class of their own, Simplicity and sensitivity's their thing.

In a sophisticated sense, they're rock artists-but they're more madrigals than modsters. They have fire; they're earthy, and their sound sticks-but without the hard-rock, hard-sell, deafening roar of the amplified.

electronic school. John Simon, naturally, provides the love accompaniment: one of three guitars, which he one of three guitars, which he keeps switching all night. With Art Garfunkel, they blend voices, creating a special weave of guitar and vocal patterns and —here's the story—a most refreshing lingo about the mundane things in life.

All told, they did 23 tunes in an hour and quarter, the last three being unprogrammed encores

Amidst deafening cheers, Simon and Garfunkel whisked onto stage, burst into "Mrs. Robinson," and just about every hit paraded in review.

An audience favorite was "At the Zoo," which "tells it like it is," using that rare Simon lingo that's simple, yet special.

The familiar successes -"Homeward Bound," "Sounds of Silence," "I Am a Rock," "Dangling Conversation," and "Scarborough Fair" were re-markably fluid and crystalline, much like the tones heard on record. And certainly, both the young and old reacted to the inherent beauty and undeniable quality of these melodies.

Simon and Garfunkel's lifelove-loneliness themes were expressed with great perceptive feel in such tunes as "Old Friends," 'Overs" and "Feelin' Groovy. WAYNE HARADA

Island debut. Style, Contemporary Image Put Vogues in Vogue Again

Vogues, a thriving and driving rock group of the early 1960's, are in vogue again. After one hit, "Which One Will It Be?" a split sometime later, a period of adjustment and a new desire, and a change to a contemporary image, the singing quartet is on the Easy Listening singles chart with the No. 4 disk, "Turn Around, Look at Me," and "My Special Angel" is coming on strong. Their Reprise Records LP, "Turn Around, Look at Me," is moving up the LP chart.

There's four good reasons for their comeback: Chuck Blasko. Bill Burkette, Don Miller and Hugh Geyer. And all the young men are equipped with fine voices, a bright, informal sense of humor (as popularized by the Smothers Brothers), charm and a style which is natural and easy.

In their New York debut at the San Su San supper club here on Aug. 30, the group served up the four ingredients in abundance, sparked by Marty Mundy's splendid guitar, musical leadership and sparkling arrangements, and by drummer Greg Shannon.
Most of the Vogues' repertoire

were ballads and included "Magic Town," "Dear Hearts," "My Funny Valentine," "The Impossible Dream" and 'Turn Around, Look at Me." All were

personality. The star shines bright again for the Vogues. This time it il-

accompanied by precision and

luminates too brilliantly for it to be snuffed out.

ROBERT SOBEL

Campus

The Cowsills, MGM artists, play the University of Maryland on Sept. 25; University of Illinois, Sept. 28; and Purdue University, Oct. 25-26.

Uni Records' Neil Diamond perstandard Carroll College, Waukesha, Wis., on Thursday (12); Wayland Baptist College, Plainview, Tex., Friday (13); and Concordia College, Moorhead, Minn., Saturday (14).

Atlantic's Flip Wilson and Liberty's Pair Extraordinaire play the University of Texas on Nov. 8. Also appearing at the university are Columbia's Big Brother & the Holding Company on Nov. 20; Uni's Hugh Masekela, Dec. 4; RCA's Van Cliburn, Feb. 12; United Artists' Carlos Montoya, Feb. 26; Vanguard's Buffy Sainte-Marie, March 26; and Columbia's Isaac Stern, Eugene Istomin and Leonard Rose, April 16.

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Our First Four:



Jackie Lomax

Hear them now.

Jackie is 24 and comes from Wallasey which lies on the river Mersey.

He worked as a lorry driver and a wages clerk among other things. In 1962 he formed a rock n' roll group called the Undertakers. In 1966 Jackie went with them to America.

Now he's with Apple and has made his first single with us. It's called Sour Milk Sea. Written and produced by George Harrison. Jackie himself wrote the "B" side – The Eagle Laughs at You. Both have a tough hard beat. Rock n'roll 1968.

Jackie Lomax: Sour Milk Sea (b/w The Eagle Laughs At You) An Apple Single. Number 1802



The Black Dyke Mills Brass Band

When Paul McCartney wrote "Thingumybob" for a television series of the same name, he said he wanted to get a true brass band sound.

So what did he do. He used the best band in the land – The Black Dyke Mills Brass Band.

They won the title in October last year. Conducted by Geoffrey Brand they've held this title 7 times since 1945.

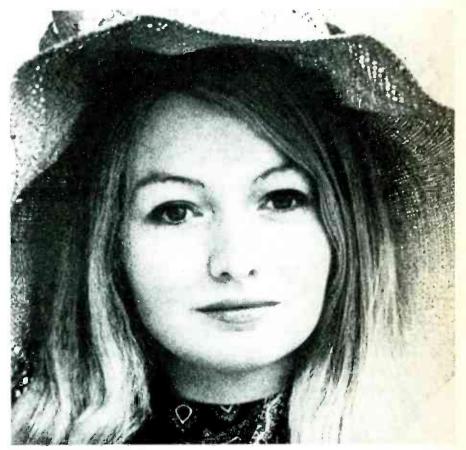
Back to "Thingumybob". On the "B" side there's "Yellow Submarine" like you've never heard it played before.

The sound is beautiful and brassy.

Just what Paul wanted.

You'll want it too, once you've heard it.

The Black Dyke Mills Brass Band: Thingumybob (b/w Yellow Submarine) An Apple Single. Number 1800



Mary Hopkin

Mary is 18 and comes from Wales. Pontardawe in fact. She's been singing since she was four.

Mary took singing lessons on Saturday and her mother hoped that this would lead to studies at the Cardiff College of Music.

It led via Opportunity Knocks and appearances on Welsh television, to Twiggy hearing her. Twiggy told Paul McCartney and Paul McCartney asked her to come up to London. Her voice was as beautiful as Twiggy had said.

Apple records signed her up.

Now you can hear and buy her first single – "Those were the days" produced by Paul McCartney. It's pure and beautiful.

Like Mary.

Mary Hopkin: Those Were The Days (b/w Turn, Turn, Turn) An Apple Single. Number 1801



John, Paul, George and Ringo.

Their latest . . . A seven minute long single called "Hey Jude!" On the flip side "Revolution".

Enough said.

The Beatles: Hey Jude (b/w Revolution) An Apple Single. Number 2276

Apple Records.

International News Reports

Paris Philips Paints Rosy Sales, **Output Picture for Distributors**

PARIS - Philips France had a 21 per cent increase in turnover between January and July 1968 compared with the same Jobs compared with the same period last year, reported Jacques Caillart, commercial director, at the Philips annual congress in Paris, Aug. 29.

Before a packed hall of delegates and Philips representatives from 14 countries, Caillart gave a breakdown of the operations.

a breakdown of the operations of the French branch of the world's No. 3 (behind EMI and RCA) record company.

Reviewing the first eight months of 1968, Caillart said that sales of singles had risen 420 per cent, because of the recent heavy concentration on singles product in France. EP sales were up 84 per cent, classical product by 130 per cent, cassettes by 200 per cent and equipment 143 per cent.

LP sales, said Caillart, had remained estatic

remained static.
Caillart told delegates from Germany, Britain, Belgium, Canada, Spain, Finland, Greece, Holland, Italy, Japan, Morocco, Switzerland, Turkey, the United States and France, that he ex-pected the company's turnover

to double in the next nine years.

Representing the parent company in Baarn, Holland, was international commercial branch director Joppe Buininck,

Optimism Expressed Georges Meyerstein-Maigret, managing director of Philips France, spoke of the confidence and optimism of the industry in France despite the almost twomonth long general standstill

Sparta, Pama In Catalog Tie

LONDON—Sparta Music Ltd., in association with Sleeping Bunny Music Ltd., has entered into a catalog agreement covering Pama Records and the music activities of Harry Palmer, both as a songwriter and producer.

The catalog contains 57 re-corded songs on the Pama label and will embrace the future output of the Pama and Newbeat

The agreement was signed following the success of the Mohawks' recording of "The Champ." The catalog, now designated as the Sleeping Bunny catalog, is with the exception of "The Champ" (which has been acquired for most territories) available to interested publishers

Helsinki Radio Service Moves

HELSINKI - Oy Yleisradio Ab, the state radio and TV service, has moved its administration to new headquarters on a seaside site at Kesakatu 2, Helsinki 25.

The new building will unite under one roof about 50 different departments previously scattered throughout the capital, involving a total staff of 550.

The sound broadcasting studios remain at Fabianinkatu, with transmitters located at Laajasalo.

during the May-June crisis.
Sales, he said, had been better than ever during July and August, although he admitted that bad weather in the Paris region partly accounted for this unexpected boom. The industry had picked up beyond expectations, he added.

Cassette Drive

Announcing a heavy fall sales camapign for cassettes, Meyer-stein-Maigret said that Philips, inventor of the system, had a strong position in the French market after introducing cassettes some three years ago.

This took into account the fact that France, among civilized countries, had one of the lowest tape recorder ownership levels in the world.

About 36 per cent of homes had a tape recorder, and, of the 6,025,000 in use, some 748,000 were cassette players.

Meyerstein-Maigret presided over the presentation of three gold disk awards from the United States, Australia and Argentina to French orchestra leader/arranger Paul Mauriat for his international hit, "Love (Continued on page 16)

TOASTING THE NEW PROMOTION affiliate of Deutsche Grammophon, Antenna Promotions, are, left to right, Antenna chief Lawrence Yaskiel, Polydor chief producer Oskar Drechsler and Antenna press manager

Polish Songfest Held **Under Crisis Clouds**

By ROMAN WASCHKO

SOPOT, Poland—The Eighth International Song Festival here, Aug. 22-25, was overshadowed by the tense political situation produced by the Czech crisis.

Several participants canceled their appearances in protest and the Czech team, though present, did not participate. The West German team withdrew before the Festival started, British singer Patsy MacLean appeared on the first day only and Danish Singer Gitte Heening sang only on the first two days.

For other reasons, Massiel, Julie Driscoll and the Brian Auger Trinity and Keith West

Auger Trinity and Keith West and Tomorrow, canceled their appearances, as did Udo Juergens, who was invited as a member of the jury.

Nakasone Scores

For the first time, Spain and Japan participated in the Festival and it was a Japanese singer, the highly professional Miki Nakasone, who won the public award as the best singer of the entire festival. entire festival.

Second was Margareta Pas-laru of Rumania and third Joe Bujega of Malta. These awards were made on the first day of the festival, the "Song Knows No Frontiers" day, in which foreign singers presented songs

from their repertoire.

The second day, Polish Day, featured foreign artists singing Polish songs in their own languages. First prize was awarded by the jury to Annarita Spinaci (Italy) for her interpretation of "Jesienny pan" ("An Autumn Gentleman") written by Roman Orlow and Wojciech Mlynarski, with an Italian lyric by Franca Evangelisti.

Second was Anita Traversi (Switzerland) with "Odro Rzeko" (Odra River), by Edward Pallasz and Edward Fiszer, with an Italian lyric by Sanzio Chiesa.

Third prize went to Margareta Paslaru (Rumania) for "Viva Maria," by Richard Sielicki and Andrzej Kudelski, with a Rumanian lyric by Miss Paslaru.

On the third day, International Day, artists presented songs in their own languages and the jury voted according to the merit of the song, not of the interpretation. First prizewinner was the Polish song "Po ten kwiat czerwony" (For This Red Flower) by Jerzy Wasowski and Bronislaw Brok, sung by Urszula Sipinska. Second was the Canadian entry, "Plus je t'entends" (The More I Hear You) by Alain Barriere, sung by Ginette Ravel.

Placed third was "Rien n'a Change (Nothing Has Changed) from Luxembourg, written by Romuald and Patric Larue and sung by Romuald. The jury gave honorable mention to Japan's Miki Nakasone in this

The final day was devoted to recording artists presented by record companies and featured Aurelian Andreescu (Electrecord, Rumania); Rosita Fornes (Continued on page 16)

Eighth International Song Festival at Sopot, Poland.

MIKI NAKASONE, from Japan, who was voted Best Singer at the

Philips Uses Videotape Unit

AMSTERDAM — Philips Phonographic Industries at Baarn has installed a videotape system for its artists promotion department. Tapes are made in a video studio, exclusively for internal use, as a means of helping to coach new talent and also to spotlight new sleeves, leaflets and other sales promotion material.

The video tapes are used to keep Philips affiliates abroad in touch with new developments at Baarn. Philips has introduced the system in the belief that it is the best possible means of communication with its overseas

Pye Profits at All-Time High— Bares Made Bid for Chappell

LONDON — Pye's recording and music activities made a record profit of £879,000 (\$2,110,-000) 000) in the year ended March 31,

The company's profits are revealed for the first time in the annual statement from its parent company, ATV.

In the report, ATV confirms for the first time that it was

among the bidders for the Chappell music publishing empire and indicates the possibility of a further bid in the music publish-

The breakdown of the figures published in the annual report shows that Pye's record and music operations produced a turn-over of £3,822,000 (\$9,173,-000) in the year—10.7 per cent

of the total ATV group turn-over. The £879,000 profit rep-resented 14.2 per cent of overall group profits—a higher share than any other division of the group outside television.

The report says that Pye Records profits again reached a new record level and discloses that the division's overseas business.

that the division's overseas business increased by 14 per cent. The report also confirms the acquisition for cash of a half share in the Dublin pressing company, Carlton Productions.

Extension Seen The annual statement stresses that ATV's board "has long been interested in extending its music publishing activities" and adds that "active steps are being taken to enlarge the scope of our music publishing interests." At present these include Welbeck Music, New World Music and Jubilee Music in the USA, the latter two companies each being 50 per cent owned by

Of the bid for Chappell's, the report says: "Every effort was made to secure the Chappell's businesses in both London and New York."

It continues: "It was with much regret that we learned that the companies had been sold to a higher bidder. Shareholders whould know, however, that the price offered by ATV had been arrived at after months of preliminary investigation and your board at no time was pre-(Continued on page 74)

Polydor Gets British Rights to Kama Sutra

LONDON - Polydor has acquired the British release rights to Kama Sutra and its associated labels. First releases will be put out later this month.

The Buddah label will also appear under its own logo and later Polydor will launch the Curtom label. First release under the deal will be "Quick Joey Small," by the Kasenetz-Katz Singing Orchestra Circus. Singles by the 1910 Fruitgum Company and Ohio Express will be among other early releases to-gether with the Impressions' 'Fool for You."

Initial albums will include new West Coast group Caliope, the Impressions and solo artist

Previously, Kama Sutra and Buddah were released here by Pye under a deal which expired last month. Biggest hit during Pye's licensing deal was "Simon Says."

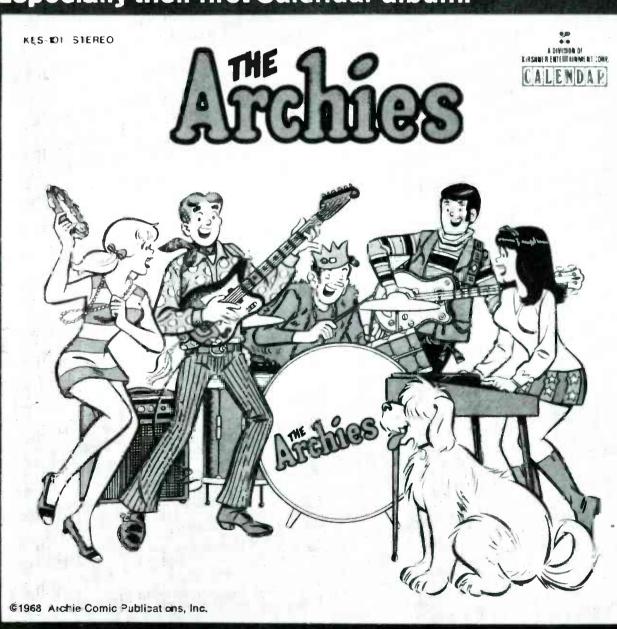
W&P PURCHASES WESTERLUND

HELSINKI - The Oy R. E. Westerlund Ab Company, record manufacturers and proprietors of a big music house, has been bought by Westerlund and Pukkila Öy, the musical instrument company.

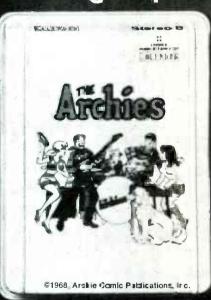
Operations of both companies will continue as before, with Robert Westerlund remaining as managing director of R. Westerlund and Jorma Pukkila as managing director of Westerlund and Pukkila.

Merythings Archie

Especially their first Calendar album.



And their Stereo 8 cartridge tape.



KES-101 P8KO-1001

The Archies make their TV debut Saturday morning, September 14th, on CBS with a weekly animated comedy show. And the action's here with their first album release that features both songs on their single "Bang-Shang-A-Lang" and "Truck Driver" (63-1006) as well as "Archie's Theme (Everything's Archie)" — the song millions of viewers will hear them do on every program. The Archies are being backed with full trade and consumer advertising. There's a big merchandising campaign coming up too, and it's a sure thing that starting Saturday . . . Everything's Archie!

A DIVISION OF KIRSHNER ENTERTAINMENT CORP.

From The Music Capitals of the World

NEW YORK

Vanilla Fudge, Atco artists, per-form at Madison Square Garden's Felt Forum Saturday (21). Other September dates for the group include Portland, Ore. (9); Oakland (13); Hollywood Bowl (14), and Sacramento, Calif. (15). In October, the group plays White Plains, N. Y. (4); Detroit (11); Philadel-phia (19), and Boston (26). The phia (19), and Boston (26). The Fudge appears in Chicago on Nov. 17. . . . Liberty's Gilbert Becaud opens a three-week stand for his one-man show at the Cort Theater Oct. 6. . . Chappell Music has acquired publishing rights to the James Bredt-Edward Eager version of Mar Bostony's "The Happy of Max Beerbohm's "The Happy Hypocrite—A Fairy Tale for Tired Men," which opened at the Bouwerie Lane Theater on Thursday (5.
The fall season at Fillmore East

begins on Friday (13) and Saturday (14) with Columbia's Chambers
Brothers, Mainstream's Amboy
Dukes, and Columbia's Blood,
Sweat and Tears. The bill on Friday (20) and Saturday (21) includes day (20) and Saturday (21) includes United Artists' Traffic and the Stapie Singers, Stax/Volt artists. October dates include Capitol's Beach Boys (11), Epic's Hollies (12), and an Oct. 18 and 19 bill of Epic's Jeff Beck Group, Elektra's Tim Buckley, and Stax's Albert King. ... Bill Graham, operator of Fillmore East and Fillmore West, will address 35 members of the Foreign Service, includbers of the Foreign Service, including cultural and informational officers of the United States Information Agency, on Friday (13) at Fillmore East on American youth

a three-week engagement at the Top of the Gate on Tuesday (3)

Japanese Co. Makes Deal With Hammond

TOKYO-Sakata Shokai Ltd. is starting a joint enterprise with Hammond Corp. of Chicago, for manufacturing and marketing of Hammond organs in

This is the first tie-up between a Japanese and foreign manufacturer of musical instruments. Foreign investments in musical instruments manufacturing was completely liberalized July 1 last year. The two firms hope to launch the new enterprise within

The new company will be capitalized at 50 million yen (\$140,000 approx.) with its shares divided totally between the two parent firms. Actual

Polydor Tie On Supraphon

AMSTERDAM — Polydor will now handle sales and distribution of the Czech Supraphon label in Holland. A deal was concluded between N. V. Polydor - Nederland managing director Evert Garretsen and Peter Bronkhorst, president, N. V. Cinerec-Supraphon-Holland last week.

Cinerec continues as exclusive importer of Supraphon product and will also handle sales and distribution of Supraphon audio equipment and musical instruments. The deal covers the three Benelux countries.

PET CLARK IS FINED IN SUIT

MILAN — Petula Clark has been fined \$1,770 for breach of contract by the civil court of Lecce, Italy. The case had been pending for four years and the sentence was passed after 20 hearings.

Miss Clark was alleged to have walked out of a nightclub in Gallipoli in 1964 when couples began to dance during her act. The action against her was brought by the club owner, Francesco Ravenna.

Miss Clark was ordered to y \$1,120 damages and pay \$1,120 \$654.60 costs.

manufacturing of the organs will be done by Ace Electronic Industry Co., a subsidiary of Sakata Shokai Ltd.

To be called Hammond Ace Co., the new firm will turn out 30 high-class organs monthly, priced at 500,000 yen (\$1,400 approx.) or more by assembling parts to be supplied by Hammond Co. The corporation will start activities in Japan for the purpose of opening a new mar-ket for high-grade organs. Japanese manufacturers of musical instruments, however, maintain they will not be affected seriously by the activities of Hammond Corp. in Japan.

They said the competitiveness of their own organs and piano products, both in terms of manufacturing techniques and price, has been demonstrated in that their products are exported to the United States in large quan-

Raninen Has New Label

HELSINKI — Singer Aarno Raninen, whose Finnsound Productions has produced all the recent Finnish recordings of RCA Victor licensee Discophon, has started his own record company, which will release product on two labels-Finnsound and RA-Records.

Raninen, who has scored as a singer in Finland with local versions of "The World We Knew" and "Bonnie and Clyde," has run his production company since the fall of 1967. The company also operates as a variety agency and as a music publish-

Raninen will be seeking new talent for his labels and artists already signed include Erkki Liikanen, Jorma Kakela, Kristian, Lea Valonen, and the Smokings — a group which is backing Philips artist Freddie, who has had a No. 1 hit with his Finnish version of "Quando M'Innamoro.

Finnsound offices are at Pitajanmaki in the northwest of Helsinki. Public relations will be handled by Ideatuotanto ky. and distribution will be effected by Finnlevy.

with Errol Parker. . . . Columbia's Jerry Vale and Joanie Sommers taped a TV special in Las Vegas last week for broadcast this sea-son on the Storer Broadcasting corp. . . Eartha Kitt opened a three-week stint at Nero's Nook Lounge in Las Vegas' Caesars Palace on Friday (6). . . Irving Chezar, U. S. representative for Pye Records, left on Wednesday (4) for the annual Pye sales conference in London. He will then meet with the executives and staff meet with the executives and staff of Vogue Records and Deutsche Vogue Records and their affiliates on the continent.

Ravi Shankar appears at Philharmonic Hall and Carnegie Hall on Tuesday (10) through Sunday (15). GG Productions has acquired the film "Battle of the Mods," starring European rock singer Ricky Shayne, for U. S. and Canadian distribution. An hour-long special starring Columbia's Barbra Streisand will be broadcast on CBS-TV on Sunday (15). New clients for the Southern Library of Recorded Music include Westinghouse, Speidel, Pepsi-Cola, McGregor, Scope, Norelco, Stouf-fers, and Autolite. New art-ists will be featured in Ray Crabtree's Third Annual Music Festival at Town Hall on Sunday (8) and Sunday (15). . . . RCA's Eddy Arnold plays the Corn Palace in Mitchell, S. D., from Sept. 22-28. Vanguard's Country Joe & the Fish play Detroit's Masonic Hall on Oct. 18 and Cleveland's Music Hall Nov. 22 Atco's New

Hall, Nov. 22. . . . Atco's New York Rock & Roll Ensemble began a one-week stand at the Bitter End on Wednesday (4)... Paula's John Fred & His Playboy Band closed the Summer season at At-lantic City's Steel Pier. . . Al Hirt, RCA artist, will perform at all home games of the New Orleans Saints football team this season. Roulette's Young Savages flew to Chicago on Saturday (7) to play for the coming out party of the daughter of John Milliken of the Milliken textile family

Jubilee artist Rusty Warren makes her Broadway debut at the Latin Quarter on Wednesday (11), for two weeks. . . . The 18-city tour of RCA's **Eddy Arnold** runs from Oct. 11 to Dec. 1. The show from Oct. 11 to Dec. 1. The show will play Pittsburgh, Raleigh and Charlotte, N. C.; Canton, Toledo and Cleveland, Ohio; Fort Wayne and Evansville, Ind.: Bloomington, Minn.; West Palm Beach and Miami Beach, Fla.; Atlanta; Birmingham and Montgomery, Ala.; Jackson, Miss.; Fort Worth; Detroit, and St. Louis. . . . The Cowsills, MGM artists, will appear with Arnold at all of the dates except Pittsburgh, Raleigh and Charlotte.

Mort Sahl and Verve's Arthur Prysock opened a three-week stand at the Village Gate on Aug. 27.

at the Village Gate on Aug. 27.
... The Young Americans, ABC artists, received a commendation for improving American-Japanese relations from U. Alexis Johnson, U. S. Ambassador to Japan. Reprise's Tiny Tim was held over at the Circus Maximus of Las Vegas' Caesars Palace through Aug. 24. Sarah Vaughan followed on Sunday (25). She opens a onemonth stand at the Rainbow Grill on Thursday (5). . . . Skye's Cal Tjader performed two free con-Tjader performed two free concerts with his quintet on Tuesday (27) with the Jazzmobile in New York City Housing Authority installations. . . . Atco's Iron Butterfly signed with the Ashley Famous Agency. The group appeared at the Swing Auditorium in San Bernseding Calif on Eriday (30)

nardino, Calif., on Friday (30). Ars Nova, Elektra artists, played Ars Nova, Elektra artists, played Philadelphia's Electric Factory on Friday (6) and Saturday (7). They play the Bitter End, Sept. 11-23; Storrs. Conn.. Sept. 29; Boston Tea Party, Oct. 4-5; Renaissance Club in Westville, N. J., Oct. 11-13; and Toronto's Rock Pile, Oct. 12-19 Reprise's Trini Lopez 18-19. . . Reprise's Trini Lopez performs at Harrah's in Reno through Sept. 18. . . . Rex Allen did three shows at Disneyland on Sunday (8) Sunday (8). . . . John Barry arrived in New York on Aug. 28 for special commercial assignments for Herman Edel Associates, producers and creators of original TV music and radio commercials.

Capitol's Hedge & Donna will play the Bitter End, Sept. 11-24. Linda Ronstadt & the Stone Poneys, also Capitol artists, will

Polish Songfest Held **Under Crisis Clouds**

• Continued from page 14

(Areito, Cuba); Stephan Reggiani (CBS-France); Maria Mit-(Balkanton, Bulgaria); Christine Lebail (Disc'AZ, France); Kyri Ambrus (Qualiton, Hungary); Djorde Murianovic (Produkcija Ploca, Yugo-slavia); Halina Kunicka (Polskie Nagrania, Poland); Ingo Graf Amiga, East Germany; Peret and his Gitanos (Vergara, Spain); Aida Wiediszczewa (Melodija, USSR); Jerzy Polom-ski (Polskie Nagrania, Poland); Solidea (Equipe, Italy); and Mauro Lusini (RCA-Italiana,

The special Record Day jury awarded first prize in this event to Peret and his Gitanos of Spain for their performance of the song "Una Lacrima."

Although the organizers tried hard this year to give the festival much more of a commercial pop flavor, the lyrical, light music type of song still predom-

An important feature of the festival, however, was the large number of business deals made

among foreign delegates.

Guest artists at the festival included Salome (Belter) from Spain, who was awarded the special journalists' prize, No To Co (Poland), Jean-Claude Pascal (France), Red Guitars (Poland), Crispian St. Peters (Britain) and Nancy Holloway, an American singer living

The festival was transmitted on the Intervision TV network and taped for retransmission in a score of countries, including Kuwait and Nigeria.

Paris Philips Paints Rosy Sales Output

• Continued from page 14

Is Blue" which to date, said Meyerstein-Maigret, had sold nearly five million copies throughout the world.

Pre-August figures for sales of the record put the total at 4,170,000 — embracing 2,311,000 singles, 150,000 EP's and 1,709,000 LP's.

L.A. Numbers

In a short speech of thanks, Mauriat announced a new, as yet untitled, album for fall release, which would feature Latin American numbers. Mauriat said he would be visiting South America later this year as a jury member for the Rio Song Festival and would be making a tour of the United States in April and May, 1969.

New product unveiled at the

congress includes an album by the Greek group Aphrodite's Child, "Rain and Tears," a

Christmas carol and song album by the Swingle Singers ("Noels Sans Passeport"), "Nana Mous-kouri Remembers," "Reve et Amour" by Johnny Hallyday, and, from the international catalog, albums by the Troggs, the Equals, Traffic and Bobby Goldsboro.

New classical product in-cludes presentation boxes of Mendelssohn's four symphonies, including a world premiere of "Symphony No. 2," by the New Philharmonia Orchestra of London under Wolfgang Fawalisch (four disks, \$20); Mahler's first four symphonies by the Amsterdam Concertgebouw under Bernard Haitink (six disks, \$30); Albioni's Opus 9 concertos by I Musici of Rome (three disks, \$15); and Mozart's 23 piano concertos by Ingrid Haebler (12 disks, \$50). These subscription offers will be open from Sunday (15) to Jan. 31, 1969.

follow, Sept. 27 to Oct. 7. . . . Mike Shepherd, vice-president of Monument Records, married Diana Littlefield of Nashville in Nashville on Aug. 24. After a three-week honeymoon in Europe, the couple will live in Hendersonville. Tenn. Epic's Hines, Hines & Dad will guest on next May's one-hour special "Presenting the Lennon Sisters." ... Capitol's Peggy Lee plays the Copacabana on Sept. 26 to Oct. 9.

The Smubbs, Spring artists, performed at Lincoln Center on Aug. 27 after New York Mayor John Lindsay presides at a ceremony for 3,000 Urban Corps workers from throughout the U. S. The group was then transported to Battery Park, where Aesop's Fable of Cadet/Concept performed. Jubilee's Sounds of Modification entertained at a Staten Island Ferry ride that followed. The groups' ride that followed. The groups services were provided by Lou Lofredo, their manager. . . The Serendipity Singers played the Cobleskill (N. Y.) Fair on Aug. 24. . . . Independent producer Paul Tannen flew to Chicago on Monday (26) to audition new talent. . . . Walter Scott has signed with the Clayton-Dayis Organizawith the Clayton-Davis Organization for personal management. The original 11-minute album cut of "Time Has Come Today" by the Chambers Brothers on a Columbia album was programmed by KXOA in Sacramento, KROY in Sacramento and KYA in San Francisco before Les Turpin of San Francisco's KFRC edited a 4:45

minute version of the song. which Columbia has released as a single.

Ensemble signed with GAC, form-

erly CMA.

Martha Schlamme, Gil Robbins and Patti Karr head the cast of "Month of Sundays," a new musical opening on Monday (16) at the Theater de Lys with book by Romeo Muller Jr., music by Maury Laws, and lyrics by Jules Bass, co-Arthur producer with

Capitol's Wind in the Willows played Cambridge Commons on Aug. 25, completing a week of appearances in and around Boston.

pearances in and around Boston.

The Serendipity Singers performed at Cedar Point in Sandusky, Ohio on Aug. 31.

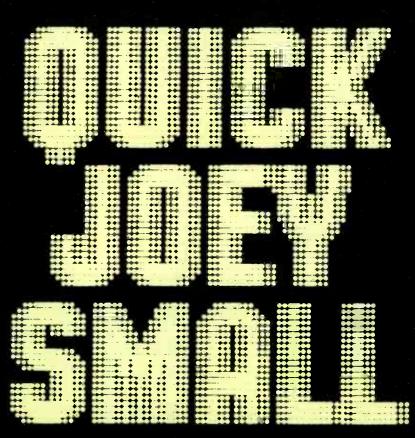
Julius La Rosa, who recently signed with Greengrass Enterprises. Inc., premiers his new nightclub act at the Riviera in Las Vegas on Nov. 13, the opening of a four-week engagement.

Lionel Hampton has been named special entertainment co-ordinator for the Republican National Committee. MIKE GROSS

(Continued on page 18)







"ON BUDDAH RECORDS OF COURSE" BDA-64



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RUZ JOHY RUZ

From The Music Capitals of the World

• Continued from page 16

LONDON

Columbia-CBS group president Goddard Lieberson will be in London Friday (13) for the CBS U. K. sales convention—the third major record company convention in London in nine days. Pye's international convention and sales conference was held Sept. 5 & 6 at London's Europa Hotel and Philips holds the first of three dealer presentations of its fall product at London's Royal Lan-

C. Pascal Joins Editions Essex

PARIS—Claude Pascal, who has been international manager with the Philips music publishing affiliate in France, Tutti, for four years, has left the company to become professional manager with Editions Essex in Paris.

Pascal replaces Jean Bertola who is leaving the company. Claude Pascal will work on production with Essex and will also place heavy emphasis on international exploitation of French copyrights. One of Pascal's biggest international successes during his stay with Tutti was the Pierre Cour-Andre Popp hit, "Love Is Blue," the Paul Mauriat instrumental version which topped a million sales in the U. S. and a No. 1 for several weeks.

caster Hotel Monday (9). RCA Record's British chief Bernard Ness and his sales distribution manager Walter Sparksman have been visiting RCA Italiana RCA will set up its own U.K. distribution from May 31 next year. . . Tommy Loftus has been appointed Philips promotion chief. He was formerly promotion manager for the group's Fontana label and his new appointment follows the departure of Philips promotion man Tony Mansell. Loftus, 36, has been at Philips for five years and was previously with EM1.

A new label for American rhythm and blues product, Action, has been launched by John Abbey, editor of a British soul magazine, and Jim Flynn. Operating from north London, the label's first releases are "Give Me One More Chance," by Wilmer and the Dukes, and "Competition Ain't Nothing," by Little Carl Carlton, A sister label, Stable, will be launched for regular pop product later this year. The two lines will be distributed by Philips and Island which specializes in catering for outlets serving colored record buyers. . . Madeline Hawkyard has been appointed company secretary of Pye Records. She will continue in her previous post as contracts manager. Miss Hawkyard has been with the company since its formation in 1953.

The funeral of Frank Rogers took place two weeks ago. Rogers, a former director of Chappell, died Aug. 12 of thrombosis. No successor to Rogers, who was 61, has been named to the Chappell

Canned Heat, Jefferson Airplane and the Doors have all been making promotion appearances in Britain Sept. 1 week. Sandie Shaw (Pye) has covered one of the first releases on the new Apple label "Those Were the Days" by Welsh singer Mary Hopkin. A new record company Davjon is being launched by John Britten, a former Music For Pleasure budget label sales manager, and David Morris, a former sales manager for the Saga budget company The company will launch a label "Hits For Six" featuring six cover versions of current hits which will be released monthly, will also launch album packs, and is investigating mail order and premium offers. It will be running a special promotion record tie-in with the launching of the Anglo-French supersonic airliner Concorde. . . . UA-Liberty chief Al Bennett arrived in London Sept. 1 for talks with the combine's European chief Noel Rogers and British record chief Martin Davis. Also in for discussions on future co-ordination for the company in Europe were Siegfried Loch from Liberty in Germany and Eddie Adamis from Paris.

GRAEME ANDREWS

CHICAGO

Cadet-Concept Records is releasing three albums for September, featuring Salloom Sinclair and the Mother Bear, Muddy Waters and the Rotary Connection. Plans are in the works to bring the Status Quo to America for a personal appearance tour. The group, which records in England, will have its first album released on the Cadet-Concept label in September. Indie producer Paul Tannen flew here last week to audition new talent.

Carmen McRae is appearing at Mister Kelly's with the comedy team of Clair and McMahon. . . . The Eddie Higgins Trio has taken

over the London House spotlight for two weeks. Frank D'Rone, recording artist on the Cadet label, is currently at Fazios in Milwaukee. The Knickerbocker Hotel's Imperial Walk has set Will Mercier & Co., a new trio formed by singer Will Mercier, to bow for a three-week engagement beginning Tuesday (3).

John Knodle hosted a Capitol Records Distributing Corp. reception Aug. 26 at the Playboy Club to celebrate the first release from Capitol's new affiliate, Apple Records, Inc. . . Rock singer Reed Kailing is set for A&M recording sessions in Los Angeles. . Folk-singing duo Jim and Jean opened Aug. 21 at the Quiet Knight in Old Town. . . Odell Brown and the Organizers will be the headliners at the Plugged Nickel, beginning Wednesday (4).

Vocalist Pam De Orian, comedian Billy Falbo and the Joe Iaco Trio will be appearing in the Penthouse of the Playboy Club until Sept. 15. The Playroom is spotlighting vocalist Eloise Laws and comedian Joe Conti. The Family has a new record contract, a new record session and a shot on the "Johnny Carson Show" lined up for November. The Twenty-First Century's debut album will be released this fall on the Born label.

Jazz pianist Oscar Peterson performed with his trio on WBBM-TV's "Dial M for Music" Saturday (31). . . . Tom Paxton sang some of his newest songs on WTTW-TV's "Tonight in Person" Sunday (1). . . . WOPA-FM is moving ahead in underground music with a new show called "Psyche." . . . The crew of the submarine Silversides is holding a benefit softball game Thursday (5) against Chicago disk jockeys and Playboy Bunnies at Thillen's Stadium. All proceeds will go to the Scorpion Memorial Scholarship Fund.

Rediffusion In Record Derby

LONDON — Rediffusion, manufacturer and supplier of background music systems and cartridge duplicators, is launching its own disk label next week with an initial release of three singles and two albums. The company, at present operating from Orpington, Keno, is currently contemplating entry into rack jobbing and budget records.

The label, RIM, has already issued some singles as a pilot scheme through the independent wholesalers distribution network. The company now plans to set a distribution deal with Philips.

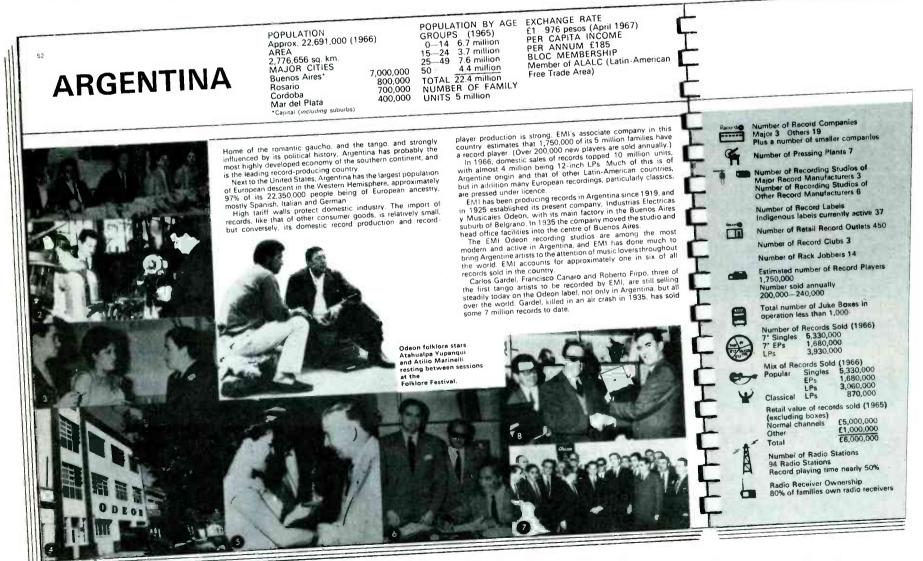
Spearheading the album release on RIM is an LP, "Silhouette of Success," featuring some of the hit tunes of the Ken Howard-Alan Blaikley team who have penned songs recorded by the Dave Dee group. Other product included in the first releases is by Oriel Clair and Judi Ryland.

MILAN

Clan's Adriano Celentano will make his first North American appearances this month. After two weeks in Canada, he flies to New York for an appearance on the "Ed Sullivan Show."... Barclay's Mireille Mathieu made appearances in San Remo Aug. 27-28 at the Casino and the Ariston Theatre.... Barclay's Dalida is the first foreign singer scheduled to appear in the 1968 edition of "Canzonissima," the 15-week pop song festival sponsored by the Italian radio and TV company.

MARILYN TURNER

Over 22 million souls – mostly of Spanish, Italian and German ancestry – all music loving peoples – all hungry for the right records....



EMI

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Or a week.



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Now, a total experience in sound. Let it grab you.

REAL

Weiss: U.K. Licensees Do Their Promotional Thing for U.S. Cos. By GRAEME ANDREWS

LONDON-American record companies need have no fears about promotion of their product by U. K. licensees. This is the view of Monument's inter-national chief, Bob Weiss, currently on a swing through Еигоре.

Said Weiss: "American companies can hold their heads up this side of the Atlantic because the British do not just concentrate on their own artists-they give an equal chance to everybody. I'm impressed with the tremendous activity in the British record industry.

"Despite the blues of the national economy, the music business is still moving along at a fast clip with a good growth pattern and, despite the purchase tax, everybody seems intent on forging ahead."

Weiss, who was making a tour of licensees and publishers in Europe, added: "It is a great pity that the tape business has been retarded by taxes. I do not believe cartridges are competitive but can only complement the record business. The time has got to come when tapes and records are released simultaneously."

While in London, Weiss talked with the Harold Davison office, publisher Jimmy Phillips, whose KPM company handles Combine music, representing all seven of Monument's American publishing companies, and with Decca executives.

One purpose of the talks was to arrange visits to Britain and other European countries of Monument artists Ray Stevens and Joe Simon. Stevens, whose "Even Stevens" album is being released here by Decca with two additional tracks to the American version, is penciled in to visit Britain Sept. 14. Plans are also in hand to have Simon appear in the touring Newportin-Europe jazz package which arrives here Oct. 21. Meanwhile Decca will release Simon's "Message From Maria" and the album "No Sad Songs."

Before arriving in London, Weiss completed a deal for Spain and Portugal with Discos Sonoplay, which will issue Monument under its own logo from Oct. 15. He also set a music publishing deal in Madrid which will be concluded shortly.

After Spain Weiss visited Nice for discussions with Charles Aznavour, for whose early recordings with Pathe - Marconi Monument has release rights in America, South Africa, Japan, Australia and certain other territories. Weiss had talks about

the release of Aznavour's records in Spanish in Spanish-speaking countries. Monument has already released two Aznavour albums in Spanish and some in Talian, acquired from

While in France, Weiss also set a deal with publisher Henri Marchal of Sunny Music giving him rights in France and Belgium to the Ray Stevens' hit, "Mr. Businessman."

Before leaving London, Weiss

met Decca chief Sir Edward Lewis to talk about the future promotion of Monument product in the U. K. and means of achieving greater British recognition of Monument artists like Boots Randolph, Joe Simon, Ray Stevens and others, particularly in the rhythm and blues field.

Weiss left London Aug. 24 for visits to Copenhagen, Stockholm, Hamburg, Frankfurt, Nur-emberg, Berlin, Zurich, Milan, Rome and Paris.



AT THE OPENING of the new Phonogram building, left to right, Phonogram president Jack Haslinghuis and his wife; Frits Philips, president of Philips, and the mayor of Amsterdam, Ivo Samkalden

Phonogram Building Is Opened in Amsterdam

AMSTERDAM—The mayor of Amsterdam, Ivo Samkalden, officially opened the new N.V. Phonogram building at Drenteastraat 11, Amsterdam Buitenveldert, Aug. 27.

The new building, occupation of which will be shared by the Philips record division and Philips-Duphar, the vitamin company, is equipped with the latest IBM storing systems and has storage space for 1,500,000

Speaking at the opening ceremony, Phonogram president Jack Haslinghuis, reviewed the 38-year history of the company which grew out of the old N.V. Dutch Decca distribution company, established in 1930.

In 1953 the name of the company was changed to N.V. Phonogram when it was taken over by Philips Phonographic Industries, Baarn, and today the company employs 200 persons and has a one-third share of the Dutch record market.

Haslinghuis recalled that in 1946 only 4 per cent of Dutch

homes had a record player. To-day the figure was 50 per cent and the record market was booming. He predicted a 15-20 per cent increase in record turnover this year. He also propheover this year. He also prophesied a bright future for the musicassette, particularly now that the cheap, portable cassetophone had been introduced.

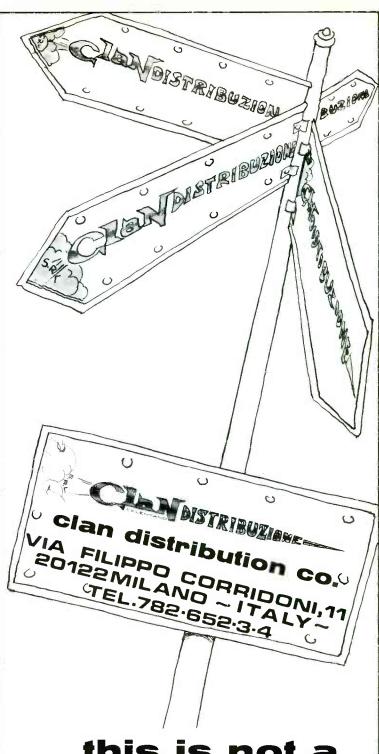
Frits Phillips, president of of Philips, said the new headquarters meant that Amsterdam would continue to be

sterdam would continue to be the show business and music capital of the Netherlands. "When my father started the Philips company for the manufacture of lamps, he could not have imagined that Philips would become so predominant in the field of music and records," he added.

The move to new premises means that, for the first time since 1958, all departments of N.V. Phonogram will be housed in the same building, except for the recording studios which continue to be located at Hilversum



THE NEW HEADQUARTERS of N. V. Phonogram at Drentestraat 11, Amsterdam, Buitenveldert, Holland.



this is not a record company.

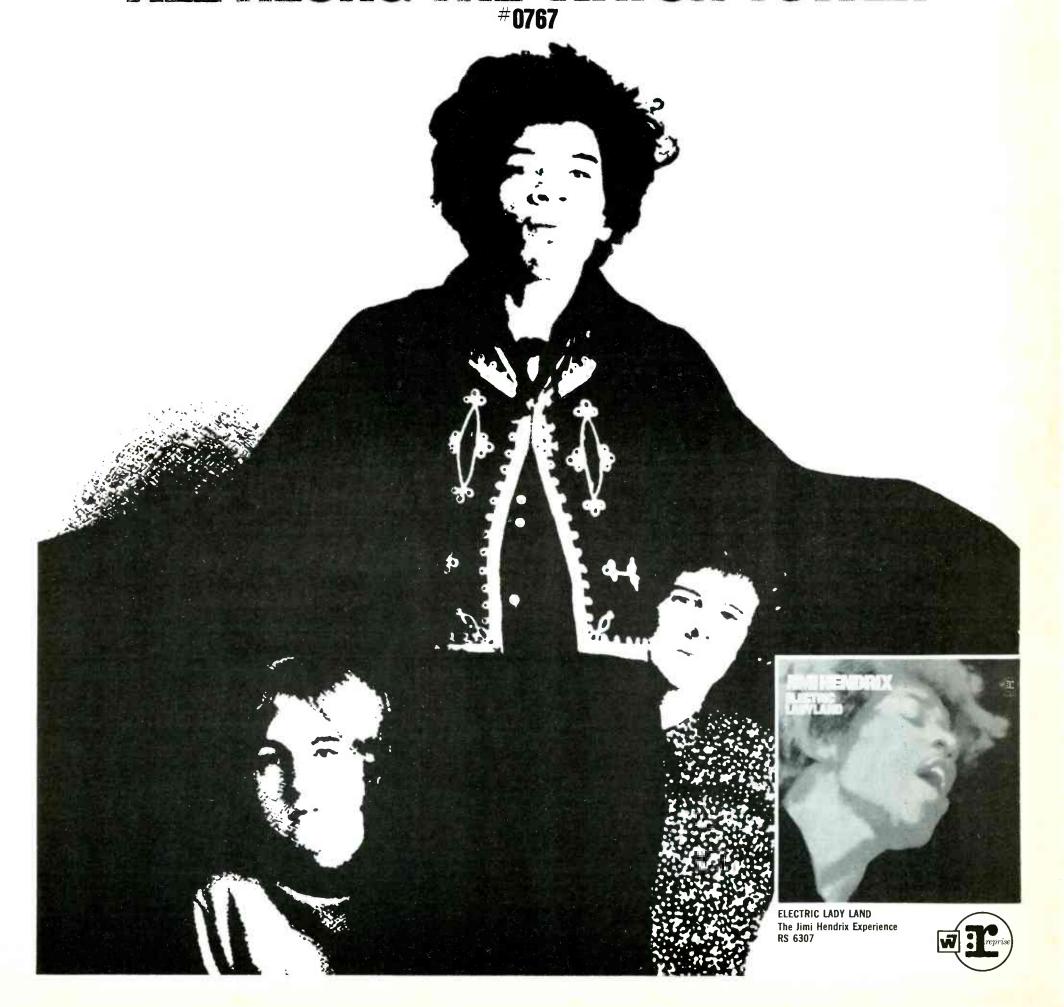
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Audio Retailing

Careful Categorization Vital Element for Arbeth Records

YORK, Pa. — Careful categorization of music types, attractive and inviting displays and knowledgeable sales personnel. These are important ingredients for building successful record departments, according to Irv Perlman, Roper Records, which has just opened a new leased department here at the suburban Bon Ton Department

Occupying 950 square feet, the department is fully carpeted and open from 10 a.m to 10 p.m., six days a week. There are two sales personnel during the days and three in the evening, according to manager Bill

Perlman's other departments here are in the Bon Ton downtown store and at Mailman's located in another large suburban shopping center. The department here, called Arbeth Records, is being conceived as a model outlet.

When fully completed, threefoot-wide banners will direct customers to the various music categories in over two dozen step-up browser racks displaying LP's. Virtually all the stock is stereo, priced at \$3.89. "I ran a Capitol monaural sale recently, pricing albums at two for \$3," Hopple said.

Four cases are being used to display 15,000 8-track CARtridges, which are arranged in music category, i.e., soul, pop, combos, big bands, good listening music, male and female vocalists, male and female c&w, comedy, jazz and other groupings. Hopple said 75 per cent of his tape business was in 8track with cartridges priced at \$5.95

The balance of the tape stock consists of cassettes, displayed in three-deck Ampex racks. Cassettes are priced at \$5.49.

Arbeth's stocks over 200 titles in singles which are priced at 75 cents. Stock is maintained behind the counter in bins holding 20 records. The stock is arranged alphabetically by song title, rather than by trade chart

position number.

A jukebox is used to dem-

Del Rey Catalogs

CHICAGO — Two full-color catalogs, one featuring Teisco Del Rey electric guitars and the other showing Del Rey drum sets, are now available to dealers upon request to the company. Both use artistic photography with a psychedelic influence, as well as clear-cut illustrations and highly detailed descriptions of the instruments.

onstrate the singles and for plugging new releases.

Hopple orders all singles from one source, but buys albums from individual distributors. The tape stock is also serviced by the supplier.

The individuality of leased departments, and the necessity for experienced personnel such as Hopple, is evident in some of Arbeth's early merchandising experiences.

"In our downtown store we probably moved only two or three copies of 'Oliver' sound-tracks in a year," Hopple said. "Here at Bon Ton's suburban store we sold six copies in the first two weeks."

The most surprising music category for Hopple was gospel. "We had nothing in the way of James Cleveland, Michigan State Choir and this type of merchandise at first. Now, I've got a whole bin of gospel, and it's moving well."

Hopple said he found that foreign language records, both of the instruction type and by ethnic entertainers, were another type of merchandise that moved well here in the suburban out-

Another important category is children's records, where Hopple has filled out a complete inventory in every classification and expects a good Christmas business for this segment of the stock.



H. H. SCOTT, INC., has introduced a new compact AM/FM stereo system, complete with air suspension speakers. Called the Scottie, the new system has a suggested list of \$199.95.



ping Center. In laying out the 92-foot-deep store, which features one continuous mass record display on each wall plus a massive center case dividing it in two, plenty of thought was given to the necessity of featuring equip-

ENGLEWOOD. Colo.—De-

velopment of a "foolproof" sys-

tem for display of phonographs,

auto stereo systems and small

tape recorders has considerably

boosted sales at Musicland, a

lively record dealership here in

the new Cinderella City Shop-

Dealer Uses Carpet

As a Sales Cushion

ment, as well. Taken into consideration were the usual problems of pilferage, damage through careless handling, selfservice and the need for displaying such equipment alongside the records.

The result, following much experimentation by manager Jack Cawood, was the decision to build a projecting shelf, at knee height, just above the Extending almost two feet, the equipment shelf is carpeted for its full length, which is the length of the long narrow

For eye-appeal and safety, it was decided to buy thick, heavy pile remnants from a nearby carpet dealer and install them harlequin-style over the entire length. Each scrap extends up the wall for two feet, as well as on the flat surface, where it provides near-perfect protection against damage caused by carelessly dropping any of the merchandise.

'The unusual background and the fact that the equipment is displayed directly below the tape and record albums with which they are to be used, have had a powerful effect on sales," Cawood said. "Nobody, of course, can miss the inventory of what we have to offer in these times, since they must reach directly across the merchandise, in order to obtain anything else off the shelf.

"Since the items are out on open display, it is extremely convenient to pick any item up for a closer examination—a step which we do not mind, inasmuch as the thick padding means that even a delicate recorder can be dropped from a considerable height without damage."



ATTRACTIVE INTERIORS are key to the leased record departments owned by Irv Perlman, Roper Records, Inc., Elkins, Pa. Shown at left above are framed pictures used to decorate a leased department known as Arbeth Records, Bon Ton Department Store, North Mall, York, Pa. At right, are seen 78-inch racks (in rear of photo) which give the department a wall-to-wall album appearance. The step-down rack in the front of the photograph is used for sale merchandise. The department is 950 square feet in size and fully carpeted.

Posters & Beads Create Mood for Record Sales

REDWOOD CITY, Calif.-Posters, special lighting effects. paints and colored beads are all part of the scene here at Forrest Brakeman's Redwood House

In explaining the presence of 500 posters which decorate the upper walls of the store, Brakeman said: "The pleasure of music is often enhanced by accompanying visual stimuli. The customers like to look at the posters while playing the records. They buy them together."

To achieve his desired effect, Brakeman has developed his own black light techniques, manufacturing the equipment from component parts which he has purchased. "It's like taking a psychedelic trip without the

Redwood House also stocks luminous paints, paper and brushes, since the listener is often inspired to do his own painting in the atmosphere of black lights and background music. Love beads are also in abundance for anyone would like to string some.

"We keep on top because we know what's coming off," said Brakeman. "This means watching how the young people dress and when they come into the store, watching the charts, knowing what musicians are playing and where and how the response

Wristwatch Radio

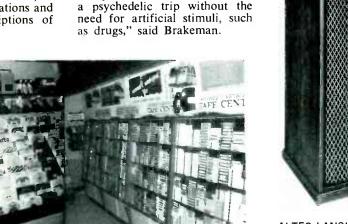
TOKYO—Matsushita Electric Industrial Co. has developed and tested what it calls the world's smallest and first successful wristwatch radio. The miniature radio has a speaker 7mm thick and incorporates two hybrid integrated circuits and other miniature components. It measures 48 by 46 by 18mm and operates on two nickelcadmium rechargeable batteries for eight hours on one charge.

Guitar Festival

Atlanta - A Guitar festival, featuring Larry Taylor of Gibson Guitar Co., was held here recently at the Northside YMCA. Sponsor of the event was the Ideal Music Co.

EIA Address

WASHINGTON - The burgeoning growth foreseen for lasers and related devices will be discussed by a national business consultant at the upcoming Electronic Industries Association (EIA) fall conference in San Francisco. John Palmer, vice-president of Newark-based Robertson and Associates, will address a meeting of the EIA's Laser Subdivision Oct. 8 at San Francisco's Fairmont Hotel.



BEHIND THE COUNTER, but fully visable, stock of singles is seen in left photo above, taken at Arbeth Records, one of three leased departments owned by Irv Perlman, Roper Records, Inc., Elkins, Pa. Augmenting this display of singles is a jukebox, used to demonstrate the Hot 100 in the store. At right above, part of the tape CARtridge stock. The Arbeth outlet stocks 1,500 cartridges and 500 cassettes, which are displayed on Ampex racks.



ALTEC LANSING'S MAGNIFICENT speaker sytem, a familiar piece of equipment in recording studios and motion picture theaters, is now being manufactured with all components mounted, tested and tuned to guarantee the consumer fine performance.



RECORDS AND PHONOGRAPHS are displayed at knee level at Musicland in Englewood, Colo. Located above them are tape and record



The O'Kaysions

ABC-11094

If you're a chart watcher
you can't miss

Six Matcher

Musical Instruments

Musicland Cashes in On Suburban Location

By KEN BERGLUND

ST. PAUL—Keeping in tune with suburban interests is important if you want to keep your volume up in a shopping center outlet. This is indicated by Jerry Snyder of the Musicland store in Har Mar Center, an exclusive, enclosed store complex that draws from a wide suburban area around St. Paul. The location even has a bearing on what guitars are sold.

off the record... here's your needle buy on record.

We don't just supply quality phonograph needles—we supply everything you need for greater sales and profits. Our MAKE IT EASY merchandising program makes Fidelitone the profit line. Join the many leading department and music stores already practicing what we preach. Fidelitone offers you:

- Quality products
- Top notch service
- Sales training
- Easy-to-use replacement guide-the most complete in the industry
- FULL LINE of replacement phonograph needles
- Foolproof inventory management program
- Plus sales aids and P.O.P. materials

Contact your local authorized Fidelitone distributor for complete details on his "Magic Touch" merchandising program.

Fast! Easy-to-use! Most complete replacement needle guide in the industry!



Fidelitone

THE TOUCH OF MAGIC Dept. 0000 6415 N. Ravenswood Ave., Chicago, III. 60626 Phono needles, blank tape cassettes and accessories

"Many stores specialize in electrics with amplifiers," said Snyder. "But here in suburban St. Paul we find this is flat top, non-amp guitar country.

The manager explained that this is because of the portable feature of the conventional guitar. The store is located in an area with many college-bound people who want something that is easily played at sorority or fraternity gatherings. As a result the flat-top non-amp is the num-ber one seller at Musicland in Har Mar, followed by drum sets and guitars with amplifiers.

Instrumental records follow closely on the heels of a guitar sale at Musicland. Many times the customer will say, ' 'I don't read music—will I have trouble learning the guitar?" In this case, store salesmen will point out the instructional records that are available. Often the sale is increased with records from a guitar artist, such as Chet Atkins, who also has a set of instructural records to offer.

As for the instrument, the store has had good success with the three-quarter size guitar.

"We like the three-quarter size instrument because it is so adaptable to young beginners," Snyder pointed out. "It is a good instrument for the 8-14-year-old and it also goes over well with parents. Often they don't know if the youngster will progress very far with the guitar and they are quite delighted to find a lowprice unit that offers quality as well. Our special on the guitar is included with a kit selling for \$18.88. This is the guitar, carrying bag, instrumential book, picks and neck cord. We stress the nylon string guitars for this market because it is easier on the hands.

Specials

Strong advertising by the Musicland group of stores is a source of strength to the Har Mar outlet, as well as other Musicland outlets. The stores feature full-page newspaper ads, offering such specials as a King-ston Deluxe Guitar package. This special included a piggyback amplifier, full-range reverb, tremolo with speed and strength controls and two extra heavy duty 8-inch speakers. The pack-



MUSICLAND SIGN brightens the mall at Har Mar shopping center in suburban St. Paul. The music outlet shares in shopping center promotions which are often built around jazz groups or local

age price for this unit and accessories was \$128.88 and was featured during the recent 12th an-niversary of the Musicland

The ads also feature transistor radios, Glenn Campbell records and popular long-playing records, as well as such novelties as "rock machine" beach towels tagged at 19 cents each. This was a traffic-building device and the offer was limited to one per customer.

Snyder pointed out that such large space advertising benefits all stores in the group and the charge is nominal since it is prorated over many stores. In addition to the Twin City market, the ads appear in St. Cloud, Duluth, Fargo, Omaha and Fort Dodge. Coupons stimulate mailorder sales of the items listed.

There are no rentals at the shopping center outlet, but when the question comes up, store

(Continued on page 68)

BEST SELLING

OVER-ALL BEST SELLERS IN FOLIOS

(Alphabetically)

EDDY ARNOLD TOWN & COUNTRY SHOWCASE (Hill & Range)

BACHARACH-DAVID SONGBOOK (Cimino)

BEATLES COMPLETE (Hansen)

BEST OF THE ASSOCIATION VOL. 2 (Beechwood)

CAMELOT VOCAL SELECTIONS (Chappell)

GLEN CAMPBELL DELUXE SOUVENIR ALBUM (Hansen)

CREAM WHEELS OF FIRE (Hansen)

DONOVAN FROM SUNSHINE SUPERMAN TO MELLOW YELLOW (Peer Int'l)

DOORS STRANGE DAYS (Music Sales)

BOB DYLAN DELUXE SONGBOOK (Warner Bros. Seven Arts)

GREAT GREAT HITS (Big 3)

GROOVY HITS & GREAT STANDARDS (VOCAL, EASY GUITAR & ALL ORGAN BOOKS) (Big 3)

JOHN WESLEY HARDING BOB DYLAN (Big 3) JIMI HENDRIX EXPERIENCE ALBUM (Cimino) JIMI HENDRIX EXPERIENCE AXIS BOLD AS LOVE

MEET THE TURTLES (Big 3) PHIL OCHS THE WAR IS OVER (Big 3)

PETER, PAUL & MARY A COLLECTION (Warner Bros.-Seven Arts)

RASCALS GROOVIN' ALBUM (Big 3) PAUL SIMON-BEST OF SIMON & GARFUNKEL

(Plymouth) SIMON & GARFUNKEL BOOKENDS (Plymouth)

SONGS BY PAUL SIMON (Plymouth) SOUND OF MUSIC VOCAL SELECTIONS (Chappell)

WE ARE THE DOORS (Music Sales) WITH MY LOVE (Big 3)

Instruments Share Space In Multi-Faceted Store

REDWOOD CITY, Calif.-The particular attraction of Goetz Bros. Music here in downtown Redwood City is its overall appeal to youth at several levels of interest: musical instruments, sporting goods, and typewriters.

"The customer for the instruments is almost always a sports lover or adherent, and one department pulls for the others," explained owner Frank Goetz. "We handle typewriters because

out trade is primarily with younger persons going to school. They need typewriters to keep up with their work."

The musical instrument department occupies about half of the store. Goetz handles almost the complete range of instruments (except grand pianos) with a particular emphasis on guitars. The large display covers the floor and walls near the center of the store.

Sales to students are developed largely through the schools. Goetz makes mailings at the beginning of the school year, suggesting a rent-to-buy plan with the rental charges for the first 90 days applied to the cost of the instrument. Consequently, the children often begin with a small investment which becomes a credit.

As for the combination of instruments and sporting goods, these two lines tend to offset seasonal declines in sales. When instrument sales taper off in the summer, sporting goods reach their peak.

Hohner Sweepstakes

HICKSVILLE, N. Y .-- More than 3,000 dealers across the nation have already enrolled in the Win-Your-Own-Band Sweepstakes, sponsored by Hohner, Inc., as a Christmas-season promotion. With Sept. 13 as the deadline for additional participants, the response has set an all-time high for Hohner special dealer campaigns.

Christmas Song

NEW YORK — The Big 3 (Robbins-Feist & Miller) music publication department has launched an all-out distribution and promotion campaign to establish an annual print sales pattern for its newest Christmas song, "Santa's Usin' Zebras Now. The campaign was initiated with the expectation that this new holiday copyright may eventually yield print sales to match that of the Big 3's biggest Christmas winner, "Santa Claus Is Comin' to Town."

Museum Exhibit

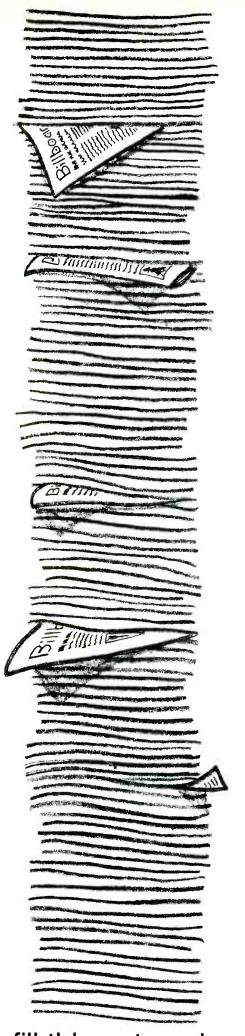
NEW YORK-The Museum of Music, a unique and comprehensive collection of 150 historical, self-playing musical instruments, will be on exhibit here at Lincoln Center until Wednesday (11). The Museum is being presented in association with the Lincoln Center for the Performing Arts.



JERRY SNYDER, manager of the Musicland outlet in the Har Mar shoping center near St. Paul, checks out a guitar model, popular with his suburban customers. Easy portability is a factor in instrument sales.



EUROPEAN CLINICIAN PIERRE FAVRE is shown here demonstrating Paiste cymbals at a recent drummers meeting in Hollywood's Red Velvet Club. The meeting was co-sponsored by the Professional Drum Shop of Hollywood and the Paiste Cymbal Co. of Switzerland



last week 29,411* copies of Billboard were sold to people who were filled in on what's happening in the music-record industry world wide

fill this out, and we'll fill you in, too!

Billboard	2160 Patterson Street, Cincinnati, Ohio 45214
FILL ME IN, TOO.	
☐ 26 weeks for \$10	
☐ 52 weeks for \$20 ☐ Check	d □ Money Order □ Bill me later
Name	Firm
Address	
City	StateZip
Nature of Business	7001

Billboard has **gained** an average of 2,954 paid circulation compared to this same period last year.

Here's why:

We fill them in, first thing, every Monday on

- The latest scoops in the music industry
- Colorful record charts on the Top 40, Top LP's, Best Selling Classicals, Hot Country Singles, Best Selling R&B, Best Selling Jazz LP's, Breakout Albums and Singles . . .
- Talent-who's who, what, and why
- International scene—film festivals, stars, news from music capitals of the world
- Tape Cartridges, Audio Retailing, Radio-TV Programming, Musical Instruments, Coin Machines
- Record reviews on both singles and albums
- AND MORE

We'll keep you on top of the music-record industry, too. Just fill out the above coupon—and join your 29,411 associates who **know**, because they have Billboard by their side, each Monday (and throughout the week). You have nothing to lose, and a lot of music-industry information to gain!

*Publisher's estimate of average paid circulation for the first five months of 1968.

Radio-TV programming

WMEX Plans Counter-Format

BOSTON — WMEX here, which will boost power within the next 60 days to 50,000 watts, plans to feature "counter" Hot 100 programming and will become more aggressive at gaining an audience.

"The way to go with WMEX is the personality approach," said new general manager Homer Odom. "There's already a more-music station in the market and I don't see any point in trying to do wht it's doing better. So, counter-programming has to be the area."

Counter - programming involves the use of strong personalities and giving them fairly free rein to be personalities. One of the strong personalities that the station has is Warren Duffy, the program director who came to the station about four or five months ago. It's Duffy who's guiding the counter programming music concept.

The difference between moremusic programming and counter programming, although much the same musically, is about the same as the "difference between McLendon and Plough stations in the old days," said Odom. "McLendon was always strong on personalities."

Sound Alike

The trouble with the moremusic concept is that all of the deejays tend to sound alike. The emphasis, Odom said, "is on the execution of the format. There's no latitude in which to build up a rapport with the audience." But Duffy has such a rapport that he drew 16,000 people to a rock 'n' roll concert in a light rain, Odom said.

Odom also feels that a personality-type station will be able to sell product better for advertisers because the listeners are more involved with the stationary of the station

"If I were going into a market cold . . . a city that had no top 40 . . . the McLendon-type of station would be much more succesful in competition against other types of format. The moremusic concept works best where you already have a top 40 station that's fat and loaded with commercials."

But Odom, with Duffy guiding the programming side of the station, is out to battle the more music station.

"We're playing the seven and

eight-minute records," he said, "... the kind the more-music station won't touch or, at least, cut down." In a recent ad in New England Scene, WMEX boasted of playing the Mothers of Invention, the Vanilla Fudge, Donovan, Jefferson Airplane, the Spooky Tooth, the Cream, Big Brother, and the Electric Flag, among others. "We're not leaning on these types of records," Odom said, "but they are an integral part of our programming."

Duffy does the 4-7 p.m. show, Bud Ballew has just been acquired from WKBW in Buffalo to do the 7-11 stint. The news staff has been beefed up with Winn Moore of KTHT, Houston

Odom comes to WMEX from Gordon McLendon's operations; he'd been with McLendon 10 years. But he's no stranger to programming, having started his radio career as an announcer in Lubbock, Tex., at KFYO in 1946. He put KABL in San Francisco on the air. This is actually his return to Boston; he was manager of WEZE about 10 years ago

programming aids

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

HOT 100



Altoona, Pa.
—WFBG

John Anthony Program Director

BP: "Hush." Deep Purple, Tetragrammaton. BLFP: "The Mule," James Boys, Phil.-LA. of Soul. BH and BLFH: "Harper Valley PTA," Jeannie C. Riley, Plantation



Denver, Colo. —KQXI

Tom Adams
Program Director &

BP: "Ice in the Sun," Status Quo, Cadet Concept. BLFP: "Wake Us, Shake Us," Wrong Black Bag, Mainatream. BH: "Indian Reservation," Don Fardon, GNP, BLFH: "Fire," Arthur Brown, Atlantic.



El Paso, Tex. —KELP

Charlie Russell
Program Director

BP: "Hey Jude"/"Revolution," Beatles, Apple. BLFP: "Sunset and Vine," Norro Wilson, Smash. BH: "Give Me One More Chance." Wilmer and the Dukes, Aphrodisic. BLFH: "Harper Valley PTA." Jeannie C. Riley, Plantation.

Grand Rapids, Mich.-WLAV

The Frizbee

Music Director

BP: "I Met Her in Chruch," Box Tops, Bell, BLFP: "Do You Wanna Dance." Love Society, Scepter, BH: "Harper Valley PTA," Jeannie C. Riley, Plantation, BLFH: "Fire," Arthur Brown, Atlantic.

Hanover, N. H.—WDCR

Paul Gambaccini

Music Director

BP: "Over You," Gary Puckett and Union Gap. Columbia. BLFP: "Oh! Lord, Why Lord," Los Pop Tops, Calla. BH: "Harper Valley PTA," Jeannie C. Riley, Plantation. BLFH: "Midnight Confessions," Grass Roots, Dunhill.

Jacksonville, Fla.-WAPE

lke Lee

Station Manager

BP: "Those Were the Days," Mary Hopkin, Capitol. BLFP: "I Could Spell = \$&," Sam the Sham, MGM. BH: "Hey, Jude," Beatles, Capitol. BLFH: "You Got the Love," Prof. Morrisons Lollipop, White Whale.



Kingston, N. Y.—WBAZ Gary Davis

Music Director

BP: In-a-Gadda-Da-Vida," Iron Butterfly. Atco. BLFP: "Naturally Stoned,"

MGM Will Back School Net Show

EAST LANSING, Mich.—MGM Records will sponsor a deejay nighttime "Love Show" on Michigan State University carrier-current radio network. The show will feature easy listening records. Dennis Blyth, program director of WMSN, feels that the school network will have "the opportunity of demonstrating the power of campus radio in promoting good music to a buying audience." The show was arranged by MGM press chief Sol Handwerger.

NBC Radio Bows Drive-Time Show

NEW YORK — NBC radio network has bowed a five-minute daily afternoon drive-time show featuring up-tempo music and interviews with record artists. Host of the five-day show is Rosko, deejay on progressive rock WNEW-FM here. The show—"Now"—will devote at least two programs each week to music and record artists, said Robert Wogan, vice-president, programs, NBC radio network. The show will be aired between 4:30-7 p.m. beginning Sept. 9

WIXY and Pitney Pack Park



In his first U. S. appearance in two years, Gene Pitney performs as the featured star of Cleveland station WIXY's Appreciation Day.



This is just a small part of the crowd of 120,000 as it waits for the show at Geauga Lake Park near Cleveland.



Jay and the Techniques keep things moving with "Keep the Ball Rolling." They were one of seven major recording acts at the Appreciation Day show.



Four members of the Peppermint Trolley Company, who helped to keep the audience of 120,000 entertained, talk with WIXY's Larry Morrow.



The show's producer, WIXY music

director Eric Stevens, is introduced by Larry (The Duker) Mor-

row (in Superman sweatshirt), a WIXY DJ.

Ted Nugent, left, of the Amboy Dukes, talks with the station's influential DJ, Dick (Wilde Childe) Kemp.

Line up a rock show starring Gene Pitney, the Box Tops, Jay and the Techniques, the New Colony Six, the 1910 Fruitgum Co., the Peppermint Trolley and the Amboy Dukes; promote that show only through your Cleveland radio station, pack an audience of 120,000 (police estimate) into Geauga Lake Park outside Cleveland, and throw in half-price rides at the park, plus free parking, admission and bus service. Do all this and you've done nothing more that station WIXY did Aug. 2 in its second annual Appreciation Day. The day, which was co-ordinated by WIXY program director George Brewer, began at the park at 10 a.m., with rides and a remote broadcast. The three-hour show itself was produced by the station's music director, Eric Stevens. It opened about 7:30 p.m. with go-go dancers, followed by the star groups. Pitney finished it up by getting a standing ovation for singing his current release, "Heartbreaker." This was Pitney's first live U. S. appearance in two years and he now plans an American tour. WIXY officials were delighted with Appreciation Day and plan to make it an annual event. They were especially pleased that there were no incidents or problems with the crowd, the largest ever assembled in the Cleveland area. The crowd was so massive, in fact, that is caused one of the biggest traffic jams on record in Geauga County when it left the show. Police estimated that the traffic flow in the area did not return to normal until 3 a.m. the next day.

Avant Garde, Columbia. BH: "In-a-Gadda-Da-Vinda," Iron Butterfly, Atco. BLFH: "Street Fighting Man," Rolling Stones, London.

Lewiston, Me.-WLAM

Bob Ouellette

Music Director & DJ

BP: "Hey, Jude," Beatles, Apple. BLFP: "Tolivar," Roger Miller, Smash. BH: "Who Is Going to Love Me," Dionne Warwick, Scepter. BLFH: "People," Tymes, Columbia.



Lynchburg, Va.—WLLL

Jerry Rogers Music Director

BP: "My Special Angel," Vogues, Reprise. BLFP: "I Met Her in Church," Box Tops, Mala. BH: "Revolution"/ "Hey, Jude." Beatles. Apple. BLFH: "Baby Come Back," Equals, RCA.



Milwaukee, Wis.—WOKY **Bob Barry**

Bob Barry
Music Director

BP: "Quick Joey Small," Super K Circus, Buddah, BLFP: "Good Morning Dear," Frank Field, Hickory, BH: "On the Road Again," Canned Heat, Liberty, BLFH: "Do You Wanna Dance," Love Society, Scepter.

KCJC-FM in A 'Hip' Kick

KANSAS CITY—Besides regular news, progressive rock-formated KCJC-FM here will bow next week "hip" news programs and "hip" public service spots. Program director Gary (Morgan) Chipman said the hip news would concern activities of record artists; he's now seeking press releases from all record companies and public relations firms. His public service spots will also concern music groups.

"Another feature that we broadcast is taped interviews with groups and I hope to establish some type of trading system with other progressive rock stations to swap interviews back and forth," Chipman said.

TV Cinema Buys

BEVERLY HILLS, Calif.— The TV Cinema Sales Corp., headed by Jerry Weisfeldt, has acquired world distribution rights to "The Buck Owens TV Ranch Show" starring Buck Owens and His Buckaroos. Seventy-eight half-hour color shows will go into distribution immediately.



Muncie, Ind. —WERK

Tom Cochrun Program Director &

BP: "Revolution," Beatles, Capitol, and "Street Fighting Man," Rolling Stones, London. BLFP: "Suzy Q," Creedence Clearwater Revival, Fantasy. BH: "Harper Valley PTA," Jeannie C. Riley, Plantation. BLFH: "Montage (How Sweet It Is)," Love Generation. Imperial.

Niagara Falls, N. Y.—WJJL

Tom Kegel

Music Director

BP: "Street Fighting Man," Rolling Stones, London BLFP: "L. A. Break Down," Larry Marks, A&M, BH: "Hush," Deep Purple, Tetragrammaton.



San Antonio, Tex.—KTSA

Kahn Hammon
Program Director

BP: "Six-Man Band," the Association, WB. BLFP: "Listen Here," Eddie Harris, Atlantic. BH: "Harper Valley PTA." Jeannie C. Riley, Plantation. BLFH: "Sweetest Feeling," Jackie Wilson, Brunswick. BH: "Midnight Confessions," Grassroots, Dunhill.

Sarasota, Fla.—WYND

John Dark

Program/Music Director

BP: "Doing Things Together With You," Madeline Bell, Philips. BLFP: "Suzie Q Part I)," Creedence Clearwater Revival, Fantasy. BH: "Do the Best You Can," Hollies, Epic. BLFH: "Fire," Crazy World of Arthur Brown, Atlantic.

Wichita, Kan.—KEYN

J. Robert Dark

Music Director

BP: "Jude," Beatles, Apple. BLFP: "East of the Dawn," Newlook. TRX. BH: "Six-Man Band," Association, WB. BLFH: "I Keep It Hid," Vogues, Reprise.



Wilmington, Del.—WAMS

Bob Hollands

Music Director

BP: "Chained," Marvin Gaye, Tamla. BLFP: "46 Drums,"/"Guitar," Carl Carlton, Backbeat. BH: "Hey, Jude"/ "Revolution," Beatles, Apple. BLFH: "I Can Hear the Grass Grow," the Blue Magoos, Mercury.

PROGRESSIVE ROCK

Albuquerque, N. M.— KUNM-FM

L. A. Woodworth

Program Director

BP: "Hush." Deep Purple, Tetragammato.n BLFP: "Pressed Rat and Wart-(Continued on page 32)



ART ROBERTS, air personality with WLS, Chicago, was one of the first to recognize the talents of the American Revolution, Flick-Disc Records group. Roberts looks over the group's LP above. Flick-Disc is distributed by MGM.

Vox Jox

Al Gates has left WRKO in Boston to become operations director of WRKO-FM; he left the air with a hefty 19 share (April-June Pulse) in the 9-noon slot.

J. J. Jeffery in the afternoon has a 29, and Chuck Knapp, using comedy as a crutch, has a 24 in the evening, topping even the Red Sox on another station.

Charlie Brown, of the old Brown and Harrigan show, is supposed to be going to WNBC, New York, in an afternoon drive time slot; he'd been at WKYC, Cleveland.

Program director Bill Tanner, WKOR, 201 Lampkin, Starkville, Miss., needs Hot 100 records. Comments that George Furness at Atlantic is about the only guy helping him out.

"The John Gary Show," syndicated TV program, is now in 36 markets, reports 20th Century-Fox TV vice-president Alan Silverbach. . . . Metro Radio Sales has

By CLAUDE HALL Radio-TV Editor

launched a study of the effects of sound on people to determine what listeners hear and react to.

Lee Jensen, former program director of KFRE-TV, Fresno, has been named station manager of KFRE-FM; Ethan Bernstein, general manager of the Triangle AM station there, KFRE, also will serve as general manager of KFRE-FM.

Wayne Allen, music director and mid-day personality for WAIR in Winston-Salem, N. C., has just accepted a morning air slot with WMQM, the 5,000-watt country music station in Memphis. . . . Dave Perkins, assistant manager of KNCB, P.O. Box 1072. Vivian, La. 71082, needs country records old and new. "I get no regular service from anybody except one guy, to whom I'd like to say thank you—Doug Davis of Town &

Country Promotions in Nash, Tex. He has racked and scraped records from everywhere for me. I guess this is the reason he has no trouble getting his plug records played, because he is always ready to help the other fellow. Not only me, but a lot of other guys in this part of the country. He is a credit to country music."

Johnny Borders, who'd constantly improved the ratings picture of KQV in Pittsburgh, even after the sensational job done by John Rook, has resigned as program director of the Hot 100 station to become national program director of Texas State, which includes KFJZ in Fort Worth. The chain is now seeking other sta-

25.4, compared to the 12 of KDKA and the 24.6 of WTAE.

(Continued on page 34)

tions. To show what Borders had done at KQV, the noon-6 p.m.

July-August Hooper rating was a



The **BOB GREEN PRODUCTIONS** staff is creative major market radio pro's . . . ready to service your station with ALL your production needs within **AS SHORT A TIME AS TWO DAYS!**

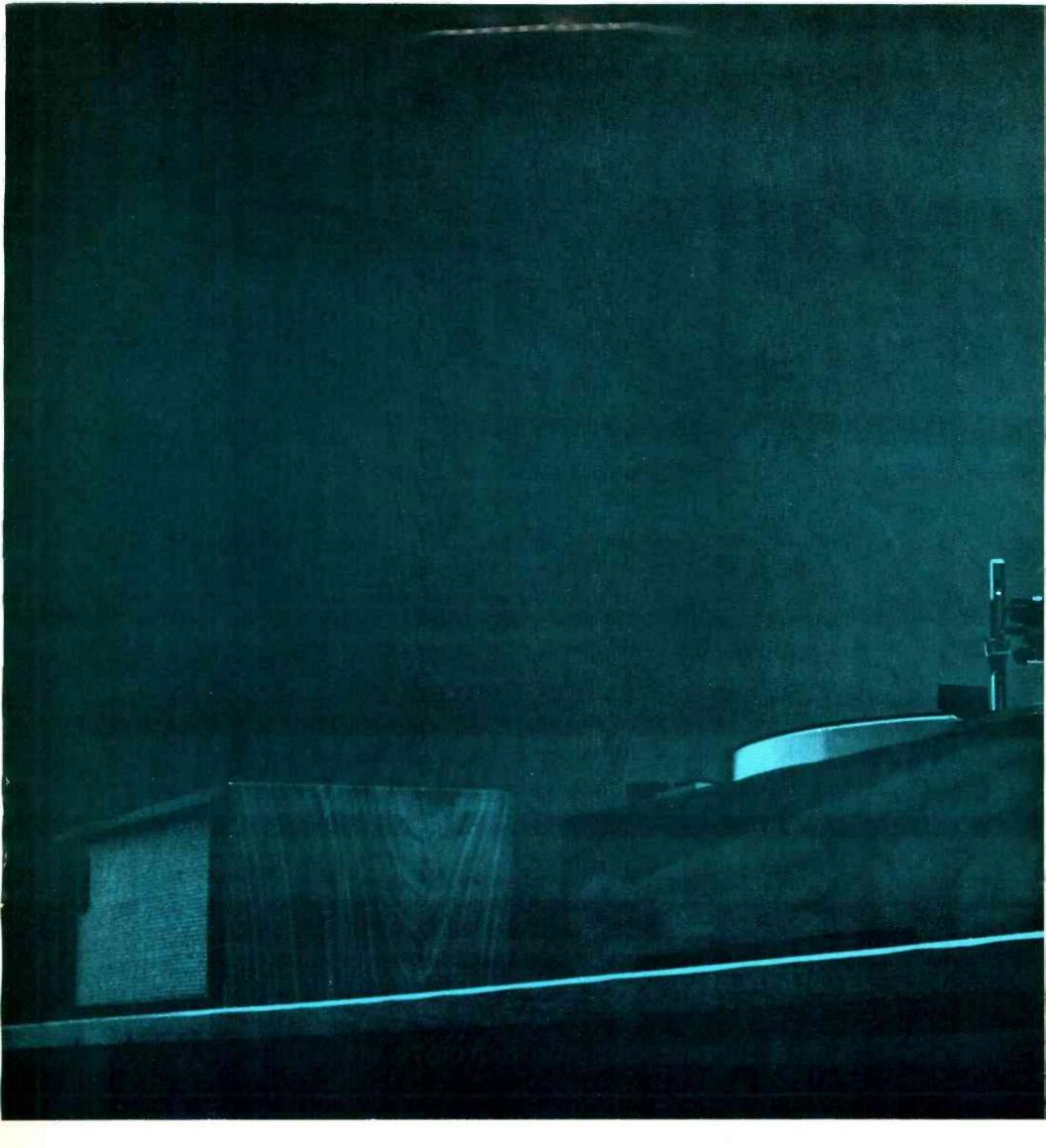
- UNIQUE talent, voices, ideas, and dependable service with exclusivity in your market.
- UNIQUE because we offer our staff on a single spot, package, or weekly service basis, depending on YOUR needs.
- UNIQUE reasonable rates with one time payments. There are NO residual charges.

SEND FOR OUR FREE SAMPLE TAPE AND BROCHURE NOW! It includes material already proven successful on WKNR Detroit; WBBF Rochester; WQAM Miami; CHLO St. Thomas, Ontario; and KLIV San Jose.

General Promos • Spot Separators • DJ Show Intros

News Production • Contests • Spec Spots • Sales Presentations

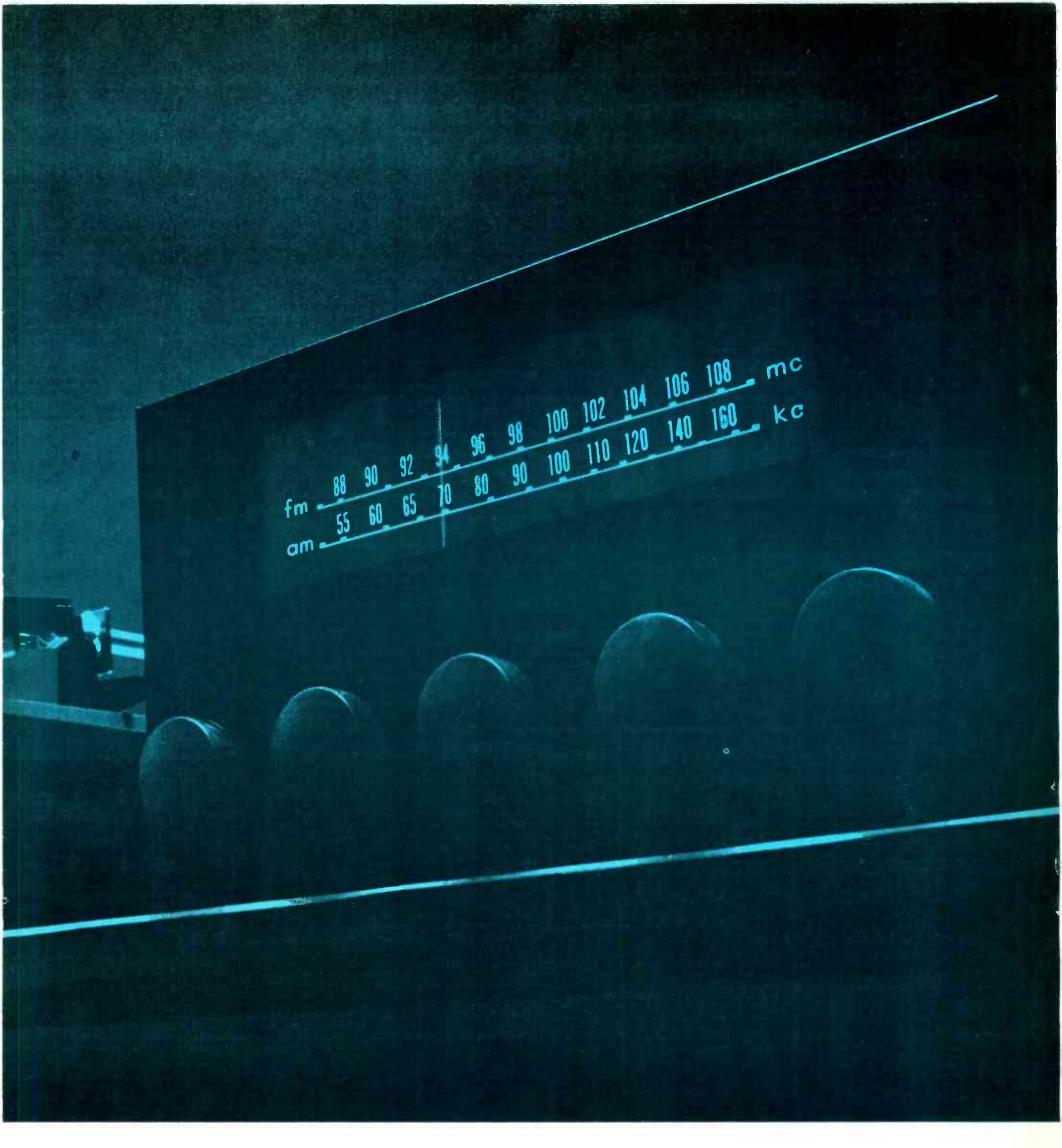
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You've really been turned on since 1940.

If yours was one of the 764 pre-1940 radio stations, your programing fare was limited essentially to music from New York or Hollywood. Virtually all of the rest of American music wasn't available to you or your audiences. Great bodies of music which enjoyed regional popularity were never neard by all of America.

Beginning in 1940, a significant change came about. BMI was formed. It gave creators of music a chance to be heard and



users of music the benefits of a varied and increasingly major repertoire. From the beginning, BMI's interest included the soundstage and the theater but extended far beyond to all of the other musical expressions of our culture. During the years of BMI's existence, and because of BMI's concern, the many sounds of American music have been heard, accepted and acclaimed. Among them have been country, jazz, rock, western, gospel, rhythm and

blues, contemporary concert, electronic and experimental music. All of these are now a part of the American musical scene.

Today, after 28 years of encouragement of all kinds of music, BMI is home for some 18,000 writers and 8,000 publishers. Nowhere more than on radio is the variety of their music evident. Today, instead of 764 stations there are 6,391. And their primary programing fare is music. More than half of that music is licensed by BMI.

BMI believes that such a vast number of stations are able to satisfy audiences only because of the tremendous variety of music now available.

BMI intends to continue as the leading contributor of radio-broadcast music as well as music used in all other media. Whatever direction music takes, BMI writers will be in the forefront of change. And you will continue to be turned on BROADCAST MUSIC INC.

All the worlds of music for all of today's audience.

programming aids

• Continued from page 29

hog." Cream, Atlantic. BH: "In-Gadda-Da-Vida, Iron Butterfly. Atlantic. BLFH: "Special Care," Buffalo Springfield, Atco. Others receiving good response: "Cheap Thrills" (especially Summertime) by Big Brother and the Holding Co., Columbia.

Washington, D. C.—WOL-FM

Steve Stafford

Program Director

BP: "Cheap Thrills," Big Brother and the Holding Co. BLFP: "Small Faces," Ogdins Nut Gone Flake. BH: "New York 1963-America 1968," from the Animals, "Everyone of Us," album. BLFH: "Blue Cheer," Outside-inside.



Worcester, Mass.-WORC Jeff Starr DJ

BP: 'Fire.' Crazy World of Arthur Brown, Atlantic. BLFP: "Piece of My Heart." Big Brothers and Holding Co. BH: "Funky, Fever," Clarnence Carter Atlantic. BLFH: "Honey Bee," Savoy Brown, Parrot.

EASY LISTENING

Atlanta, Ga.-WSB

Chris Fortson

Music Librarian

BP: "On a Beautiful Day," Sunshine Co., Imperial. BLFP: "Yesterday Was Mine," Bryan, ABC. BH: "A Dissatisfied Man," Vikki Carr. Liberty. BLFH: "Good Times We Had," Lana Cantrell, RCA Victor.

Denver, Colo.-KGMC

Wayne Vann

Program/Music Director

BP: "My Way of Life," Frank Sinatra, Reprise. BLFP: "I'm in Love With My Wife," David Rodgers, Columbia. BH: "There's Always Something," Dionne Warwick, Scepter. BLFH: "Harper Val-ley PTA," Bobbi Martin, UA.



Mason, Mich. -WUNN Tom Michaels Program Director

BP: "Moments Spent," Wind in the Willows, Capitol. BLFP: "Love Is Here to Stay," Chris Montez, A&M. BH: "Fool on the Hill," Sergio Mendes & Brasil '66, A&M. BLFH: "I've Got My Eyes on You," Jason Cord, Chapter 1.



Miami, Fla.— WIOD Yolanda Parapar

Music Director

BP: "My Special Angel," Vogues, Reprise. BLFP: "Catch the Wind," Lana Cantrell, RCA. BH: "Then You Can Tell Me Goodbye," Eddy Arnold, RCA. Best Album of Week: Secret Life of Harpers Bizarre, Warner Bros. Best cut from "Woman, Woman," new Robert Goulet LP on Columbia, is "Unicorn."



Norwich, Conn.-WICH **Bob Craig** Program Director

BP: "I Say a Little Prayer," Baja Marimba Band, A&M. BLFP: "Catch the Wind," Lana Cantrell, RCA. BLFH: "Biplane Evermore," Royal Guardsmen. Laurie. Great LP Cut: "Papa won't You Let Me Go to Town With You," Sugar Shoppe, Capitol.

San Diego, Calif.—KOGO

Dick Roberts

Program Director

BP: "A Dissatisfied Man," Vikki Carr, Liberty. BLFP: "Can't Get You Out of My Mind," Margaret Whiting, London. BH: "My Way of Life," Frank Sinatra, Reprise, BLFH: "Help Yourself," Tom Lones. "Partot



San Francisco. Calif.—KNBR

Michael Button Music Director

BP: "Barefoot in Baltimore." Strawberry Alarm Clock. UNI. BLFP: Eddie Harris, Atlantic. BH: "My Special Angel," the Vogues, Reprise. BLFH: "Harper Valley PTA," Jeannie C. Riley, Plantation. Great New Album: "Dream a Little Dream of Me," Howard Roberts, Kapp Records.

Tulsa, Okla.-KRMG

Chuck Adams

Program Director

BP: "Runaround," Steve Lawrence, Calendar, BLFP: "Children, Children," Sammy Davis Jr., Reprise. BH: "My Way of Life," "(Eycles," Trank Sinatra, Reprise. BLFH: "Buffalo Nickle," Rusty Draper, Monument.



Waynesboro, Va.-WAYB

Carolyn Bleam Music Director

BP: "My Special Angel," the Vogues, Reprise, BLFP: "I Close My Eyes and Count to Ten," Dusty Springfield, Philips, BH: "A Dissatisfied Man," Vikki Carr, Liberty.

RHYTHM AND **BLUES**



Columbus, Ga. --WOKS

Ernestine Mathis

Music Director & DJ

BP: Eny Meeny," Showtoppers, Heritage. BLFP: "I Want To Thank You," Raeletts, Tangerine. BH: "Please Return Your Love," Temptations, Motown. BLFH: "God Bless Our Love," Ballads, Venture. Without a doubt the smashes are: "Say It Loud," James Brown, King. "Chained," Marvin Gaye, Tamla. "Do What You Gotta Do," Nina Simone, RCA. "Ain't Got to Love," Masqueraders, Bell. Sales reports and requests very strong here for Jeannie.



Denver, Colo. -KDKO

Greg J. Crawford DJ

BP: "Say It Loud I'm Black and I'm Proud," James Brown, King. BLFP: "Don't Let Him Take Your Love," Jimmy Buffin. BH: "Say It Loud I'm Black and I'm Proud," James Brown, King. BLFH: "Hip City Part Two," Jr. Walker and the Allstars.

Greenville, S. C.-WHYZ

Big Gem Mack

Program Director & DJ

BP: "Laugh at the World," Tams, ABC.
BLFP: "Only on the Weekends," Lily
Fields. BH: "Girl Watcher," O'Kaysions. BLFH: "Dear John," Jackie
Moore

Houston, Tex.-KCOH

Don Sundeen

Program Director

BP: "I Like Everything About You," Jimmy Hughes, Volt. BLFP: "Down

Here on the Ground," Lou Rawls, Columbia, BH: "Black & Proud," James Brown, King. BLFH: "Green Apples," O. C. Smith, Columbia.



Memphis, Tenn.-WDIA **Bill Thomas**

Program Director

BP: "Hey Western Union Man," Jerry Buther, Mercury. BLFP: "Funky Mississippi," Rufus Thomas, Stax. BH: "Please Return Your Love to Me" Temptations, Gordy. BLFH: "Girls Can't Do What the Guys Do," Betty Wright.

Miami Beach, Fla.—WMBM

Donny Gee

Station Manager

BP: "Long Walk to D. C.," Staple Singers, Stax. BLFP: "Oh," Jay Lewis, Venture. BH: "I Ain't Got to Love Nobody Else," Masquradas-Bell. BLFH: "I Can't Get Over You," Brenda & Tabulations, Biow.



Charlotte, N. C.-WWOK

Cloyd Bookout Music Director &

BP: "I Ain't Buying," Johnny Darrell, United Artists. BLFP: "Drinking Cham-pagne," Cal Smith, Kapp. BH: "All Over But the Crying," Hank William Jr., MGM. BLFH: "Punish Me Tomor-row," Carl and Pearl Butler, Columbia.

COUNTRY



Chester, Pa. -WEEZ

Lowell Howard Program Director & DJ

"Warm, Tender Love," Archie Campbell/Lorene Mann, RCA, BLFP: "Jack and Jill," Jim Ed Brown, RCA, BH: "Sounds of Goodbye," George Morgan, Starday, BLFH: "Harper Valley PTA," Jeannie C. Riley, Plantation.



Cincinnati, Ohio-WZIP

Allen M. Peck Music Director

BP: "Milwaukee Here I Come." George Jones and Brenda Carter, Musicor. BLFP: "Alabama Wild Man," Jerry Reed, RCA. BH: "Harper Valley PTA." Jeannie C. Riley, Plantation. BLFH: "Ain't Got the Time," Tom T. Hall, Mercury. We are "bustin' our buttons" in the Queen City, 18 station signals in Cincinnati and the new pulse ranks WZIP third. Nashville Sound—We Love You!



Denver, Colo. -KLAK Con Schader

Music Director & DJ

BP: "I Ain't Buying," Johnny Darrell, UA. BLFP: "I Like Trains," Bob Luman. Epic. BH: "Jody and the Kid," Roy Drusky, Mercury. BLFH: "Here's to You And Me," Tex Williams, Boone.



Flint, Mich. -WKMF

Jim Harper Program Director Music Director

BP: "When You Are Gone," Jim Reeves. RCA Victor. BLFP: "Leaving Again," Johnny Carver, Imperial. BH: "Harper Valley PTA," Jeannie C. Riley Plantation. BLFH: "Harper Valley PTA," Jeannie C. Riley, Plantation.

Greensboro, N. C.-WGBG

Tom Miller

Program Director

BP: "I Like Trains," Bob Luman, Epic. BLFP: "No Excuse for Leaving," Wes

Buchanan, Columbia, **BH and BLFH:** "Harper Valley PTA," Jeannie C. Riley, Plantation.



Knoxville, Tenn.-WIVK

Claude Tomlinson **Program Director**

BP: "Come in the Back Door," Johnny and Jonie Mosby, Capitol. BLFP: "How Blue Can You Get." John Miller, MGM. BH: "Harper Valley PTA," Jeannie C. Riley, Plantation. BLFH: "I've Had It," Alma Ray, Musicor. Second only to "PTA" is Bobby Barnett's "Love Me, Love Me," Columbia.



Lynchburg, Va.-WBRG

Bob White Music Director &

BP: "Jack and Jill," Jim Ed Brown, RCA. BLFP: "Destroyed By Man," Mel Tillis, Kapp. BH: "It's All Over But the Cryin'," Hank Williams Jr., MGM. BLFH: "You Still Look As Good As Ever," Bill Towers. Bell.

Miami, Fla.-WOAH

Dave Edwards

Program Director

BP: "I Ain't Buying," Johnny Darrel, UA. BLFP: "Sounds of Goodbye," George Morgan. BH: "Harper Valley PTA," Jeannie C. Riley, Plantation BLFH: "Undo the Right," Johnny Bush.



Miami, Fla.-WGMA

Dutch Walker Program Director

BP: "I'm Going Back Home Where I Belong," Buck Owen's Buckaroos, Capitol. BLFP: "Ballad of John Dillinger," Billy Grammer, Mercury. BH: "Harper Valley PTA," Jeannie C. Riley, Plantation. BLFH: Same as BH.



Milwaukee, Wis.-WYLO **Bob Bradley**

Program Director

BP: "Leaves Are the Tears of Autumn," Bonnie Guitar, Dot. BLFP: "Where He Stops Nobody Knows," June Stearns, Columbia. BH: Country Music Fever," Hugh X. Lewis, Kapp. BLFH: "I Ain't Buying," Johnny Darrell, United Artists.

Norfolk, Va.—WCMS

Joe Hoppell

Program Director

BP: "The Wife You Save May Be Your Own," Dianne Legih, Chart. BLFP: "T for Texas," Rocky Jones, Wasp. BH: "Pound by Pound," Charlie Wiggs, Musictown. BLFH: "Harper Valley PTA," Jeannie C. Riley, Plantation.



Philadelphia, Pa.-WRCP

Don Paul Program Director/ Music Director

BP: "She Still Comes Around," Jerry Lee Lewis, Smash. BH: "Harper Valley PTA." Jeannie C. Riley, Plantation. BLFH: "Sounds of Goodbye." Tommy Cash, United Artists.

Phoenix, Ariz.-KRDS

Johnny Nelson

Program Director

BP: "Johnny One-Time," Willie Nelson, RCA. BLFP: "Son, You've Got to Make It Alone," Dorsey-Burnette, Music, Factor. BH: "Blue Train." Roy Acuff Jr., Hickory. BLFH: "The Category Stomp." John Hartford, RCA.

MORE PICKS

HOT 100 PICKS: Bob Hogan, WHUT, Anderson, Ind.: "Lonely Atmosphere," Lemon Pipe dah and "Rainflowers," Lemon Pipers, Bud-Mothers Son, MGM. . . . Bob

Snowdon, WJWS, South Hill, Va.: "My Special Angel," Vogues, Reprise and "Down on the Ground," Lou Rawls, Capitol. . . . Jay Walker, WGRD, Grand Rapids, Mich.: "I Met Her in Church," Boxtops, Bell; "Personally," Bobby Paris, Tetragrammaton; "Revolution"/ "Hay Jude." Peatles. Apple: "You Bell; "Personally," Bobby Paris, Tetragrammaton; "Revolution"/
"Hey Jude," Beatles, Apple; "You Got the Love," Professor Morrison's Lollipop, White Whale.
Russ Cotton, WATP, Marion, S. C.: "Angela Marie," Coachmen, Roulette; BH: "Harper Valley PTA," Jeannie C. Riley, Plantation, and BLFH: "Beach Towels," Roberts and Ravens, Mil-Mar.
Pat Collins, WBIC, Williamsburg, Va., "Special Angel," Vogues, Reprise, and "Catch the Wind," Lana Cantrell, RCA.
COUNTRY PICKS: Dave Elliott, WIII, Cincinnati: "I'm Going Back Home Where I Belong," Don Rich/Buckaroos, Capitol, and "I

Back Home Where I Belong," Don Rich/Buckaroos, Capitol, and "I Like Trains," Bob Luman, Epic.

Lyle Reed, WJXX, Fort Lauderdale, Fla.: "Leaves Are the Tears of Autumn," Bonnie Guitar, Dot, and "Sweet Child of Sunshine," Jerry Wallace. Dale Eichor, WXCL, Peoria, Ill.: "Drinking Champagne," Cal Smith. Kapp, and "Country Music Fever," Hugh X. Lewis, Kapp. Bill Vance, KTLW, Texas City, Tex.: "I Ain't Buying," Johnny Darrell, UA, and "Born to Love You," Jimmy Newman, Decca.

EASY LISTENING PICKS: Joe Gregory, WMOG, Brunswick, Ga.:

EASY LISTENING PICKS: Joe Gregory, WMOG, Brunswick, Ga.: "My Special Angel," Vogues, Reprise; "Spanish Harlem," Ray Anthony, Ranwood; BH: "D. W. Washburn," Frank Scott, Ranwood, and BLFH: "Getting to Know You," Sajid Khan, Colgems. Bob Rall, WSLI, Jackson, Miss.: "To Wait for Love," Herb Alpert, A&M, and BLFH: "Biplane Ever-More," Irish Rovers, Decca. R&B PICKS: Bill Harris, XERB, Los Angeles, "Slip Away," Clarence Carter, Atlantic, and "That's in the Past." Brenda and the Tabulations, Jubilee.

lations, Jubilee.
COLLEGE PICKS: Judith
Addams, KUT-FM, Austin, "Lather," Grace Slick, "Cheap Thrills,"
Big Brother and the Holding Co.
PROGRESSIVE ROCK PICKS:

Mike Reynolds, KGRD-FM, Las Cruces, N. M.: "The Falconers Arm," Robbie Basho, Takoma, and "I'm So Glad," Deep Purple, Tetragrammaton.

Sigma Catalog To Rose Music

NASHVILLE - The Sigma Music Co. catalog, consisting of more than 70 recorded country songs, has been purchased by Fred Rose Music (BMI), an affiliate of Acuff-Rose Publishing Co. The announcement was made by Wesley Rose, president of Acuff-Rose and related

Sigma, previously owned by Floyd Cramer, Grady Martin and Hank Garland, has a catalog which includes such numbers as "Big Bad John," "Snap Your Fingers," "On the Reelbound," "First Impression," "Dr. Feelgood," "Let's Go" and "Portrait of a Fool," of a Fool."

The purchase price was undisclosed.

Sigma originally was a fourway partnership, but one of the original partners, Louis Ennis, sold out some time ago. The deal enhances the alreadyabundant Acuff-Rose Rose, Milene catalogs.

KBVM to Country

LANCASTER, Calif. — One thousand-watt KBVM, which serves the entire Antelope Valley in north Los Angeles County, has just switched to a country music format, reports manager James T. Hall. The station formerly featured a Hot 100 format. Personalities include Mike Porter, Mike Williamson and Lee Williams.

Daytimer WTHE Airs Show From Nightclub

MINEOLA, N. Y. — It's unusual for a daytime station to broadcast remotes from a night-club, but 10,000-watt WTHE here does a live show every Sunday from My Father's Place in Roslyn, L. I., that is proving highly successful and very popular. Don Karnes, program director of the country music station, emcees the remotes that run 6:30-8:30 p.m.

Among the country music

Among the country music groups that have appeared at the nightclub are the Country Corps and the Grass Ring. Jan Lanahan is manager and owner of the nightclub.

Another feature—not so unusual—that works well for WTHE, Karnes said, is that the station is request all day long. "Once every half-hour, we take six telephone calls, telling the listeners each time what area we'll take calls from so there won't be a monopoly. These requests not only get the people involved with the station, but they're also an indication of the records people really want to hear." Occasionally the station puts a record in a hot seat via the request lines, playing the record and then asking for comments.

West Helm's "Blue Are the Violets" on Chart Records was that only a few listeners thought the record was too sad, "but we're now getting requests for it." WTHE lets the listeners decide on given records about three times a day; those that

make the grade are added to the station's playlist. He estimated that about two out of every six calls were from teenagers. He gets a lot of requests for "The Great Speckled Bird" by Roy Acuff. Terri Ber on World Pacific and Joan Baez score well with teens.

B.C. Will Get New Station

NELSON, British Columbia —A new 250-watt station takes to the air here Sept. 21 with two call letters and two studios—CFKC in Creston and CKKC in Nelson. Nine hours of programming daily will originate in Creston, according to program director J. P. Haines. The station, featuring easy listening music with some emphasis on country music records, will serve about 15,000 Canadians as well as 10,000 Americans in Northern Idaho.

WVMO-FM Switch

MONROE, Mich.—WVMO-FM here has switched to a full-time easy listening format, according to music director Tom Blanks. The station formerly featured easy listening in the day and rock 6-11 p.m. Station will continue to play some country music records mixed in.

ESPANA REMOTE NEEDS A SPOT AT THE OPRY?

NASHVILLE — Radio stations wishing a place to set up equipment for remote broadcasts during the 43d annual "Opry" celebration here Oct. 17-18-19 may contact Austin Lempit, national sales director of Espana Guitars, 5 Union Square, New York, N. Y. 10003. Espana will be located in the ballroom of the Andrew Jackson Hotel and is offering its extra space for radio station use.

WNBC Back to Music Format

NEW YORK — WNBC switched Monday (9) back to a music (mostly) format, but will stick with talk programming in the evening. Deejay lineup starts with Big Wilson, who'll began featuring more music on his morning show, Dick Hayes (formerly of KOL in Seattle), Jim Gearhart, and Charlie Brown (formerly with WKYC in Cleveland). Music will be uptempo easy listening a la Herb Alpert and Spanky and Our Gang. Weekend will feature "Monitor" and deejay programs. said program director Ted Bair.

Operations Chief McKinsey Puts WWSW Wall-to-Wall

PITTSBURGH — WWSW, under the guiding hand of new operations director David Mc-Kinsey, has switched to a wall-to-wall format. O. M. Schloss is president of the station; Ben Muros is general manager.

Muros is general manager.

McKinsey said the station is now programmed for "emotional flow. The musical flow is broken only four times an hour for announcements. We expect to achieve a musical ambience—not background music, but unobtrusive music you remember. The music is contemporary, yet familiar—you know, arrangements of old songs, along with the best of what is currently popular. There is a minimum of talk, a maximum of music."

The new formal hit the air

KING-FM Expands

SEATTLE — KING-FM has expanded broadcasting to 105 hours a week from 69 hours. The station now features classical music 9 a.m.-11 p.m. and jazz from 11 p.m.-midnight. Michael Sandorfy has joined the station as classical deejay; he comes from the BBC in Vancouver, B. C.

WBZY Bows in Pa.

NEW CASTLE, Pa.—WBZY, 5,000-watt Lawrence County broadcasting station, has bowed on the air here with an easy listening format, according to program director Bob Jolly.

Aug. 25 simultaneously with a heavy promotion campaign. The station formerly featured pop standards and some classical music

Bill Dawes Dies; Victim of Cancer

CINCINNATI — Bill Dawes, 58, veteran Cincinnati radio and TV personality and WCPO executive, died at Bethesda Hospital here Monday night, Sept. 2, a victim of cancer. Dawes, whose real name was William Onken, came to Cincinnati in 1942 from his native Brooklyn to teach at the old Schuster-Martin school of acting and broadcasting.

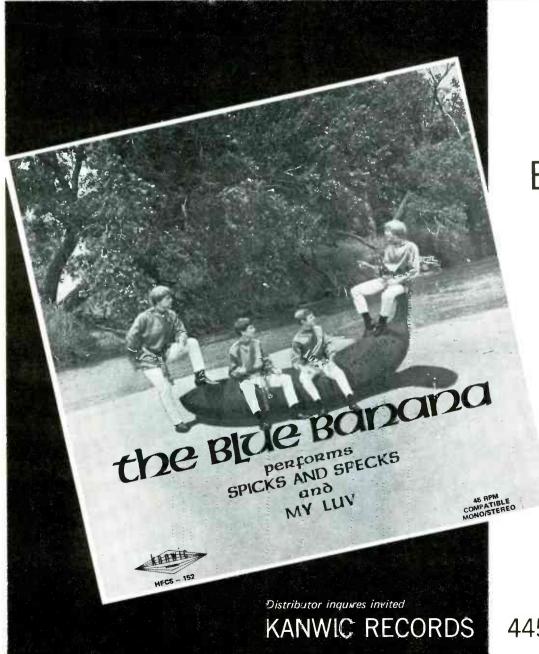
ing.

The deceased began his radio career at WCKY here in 1942, switching later to WCPO as a disk jockey. He was long considered one of the top deejays in the area, Since 1962 Dawes had been director of promotion and community relations at WCPO-TV He had been radio program director for WCPO before Sripps Howard Broadcasting sold its affiliate, now WUBE.

Surviving are his widow Helen and three daughters, Mrs. Ralph Fleck, Kathy Onken and Barbara Onken.

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Vox Jox

• Continued from page 29

Mike McCormick, production man at WLS, Chicago, will replace Borders.

Del Curtis is the new evening deejay at WKBN, Youngstown, Ohio; he'd been at WSTV, Steubenville, Ohio. Returning to the station from Cleveland is Jerry Graham; he'll do a 3-6 p.m. show. . . . Ken Knight, one of the most

distinguished men in radio, has been named vice-president of programming and sales for WRHC in Jacksonville, Fla. Couldn't happen to a nicer guy. . . . Jay Stricklett, who'd been working at WMID in Atlantic City, N. J., is returning to college in Pittsburgh. Manager Bob Badger was good enough to give Stricklett a summer job at WMID.

KDAV in Lubbock, Texas, put on the "Harper Valley PTA" record and forgot to take it off. 17 hours straight. Co-owner and general manager Robert Clark said the one-record marathon brought "the greatest listener response in our history," as well as some requests after the marathon to play the record again. Operations manager Ralph Paul also aired phone calls with writer Tom T. Hall and singer Jeannie C. Riley.

Robert Pauley, former president of ABC radio network, is now president of Mutual Broadcasting.

(Happy Jack) Quinn has joined WIBG in Philadelphia; he'd been with KQV in Pittsburgh.

Tony Edwards, formerly with WFIL in Philadelphia, has also shifted over to WIBG.

Just in case you're interested, the National Association of Broad-

casters reports that radio revenues continued to climb in 1967, although profit margin for radio stations declined during the year. Typical radio station had revenues of \$132,100 last year, compared with \$127,200 the year before and expects to gross \$140,000 in 1968. Paul Kaufman has been signed to direct "Jim Webb and his Friends" one-hour TV special being produced by Universal Television in association with Webb's Canopy Productions.

WASH-FM in Washington is hiring a bunch of deejays, including Andrew Barrie, formerly with WAYE in Baltimore, and Jerry Clark, formerly with WOKW in Brockton, Mass., where he was program director. General manager William Dalton says the station will not go progressive rock, as the other Metromedia stations are doing. ... Bill Taylor, if you read this, let me know where you are. . . . Dale Dorman, night personality with KFRC in San Francisco, has been shifted to WRKO, Boston, to do the morning show.

Johnny Kellog is now music director of WGOE, Richmond, Va. He'd been at WAIR, Winston-Salem, N. C., and before that had been producing TV and radio jingles. WGOE produced three remotes from Virginia Beach, Va. with turntable and cartridge machine right on the sand. Kellog said: "We took half the kids in Richmond with us to the beach."

Al Mustin is the new program and operations manager of KTBC and KTBC-FM in Austin, Tex. Wants record companies to consider the stations separately regarding records. The AM plays pop, country and rock. FM plays pop and rock stereo albums and singles. . . . Allen Kline is new director of research and planning for Davis Broadcasting, which owns KWIZ, Santa Ana, Calif. He was formerly director of Pulse Pacific. . . . Loretta Bianco is music director of WDAS-FM, Philadelphia; program director is Bruce Cherksey.

Hip Rock Program Launched by KDWB

MINNEAPOLIS — KDWB, noted Hot 100 format station here, has bowed a progressive rock program midnight-5 a.m. daily. Host of the show is Johnny Matthews. The station began experimenting Aug. 13 with the show, then decided it was going when the response proved favorable. One advertiser on the show received two phone calls to thank him for sponsoring the program.



KEITH ALLEN, of KPOJ, Portland, Ore., interviews RCA Victor artist Ed Ames, left. Ames was in Portland to appear at the annual Trailer Life Show at Memorial Coliseum, and took time to guest on Allen's 2-6 p.m. show.

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Introducing MIKE HENNESSEY. A veteran journalist of some 20 years, Mike's been foreign correspondent for several leading French and British publications.

Now European director for Billboard, he's based in native London after three and one-half years at Billboard's Paris bureau.

An intent jazz buff, when not writing about the subject. Mike's an amateur jazz pianist who also enjoys the English sports, soccer and cricket.

His credit list includes co-authorship of a book in 1964 called "Tin Pan Alley." Follow the English music-maze — read Mike Hennessey's column regularly in Billboard.



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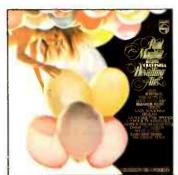


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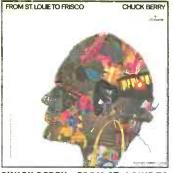
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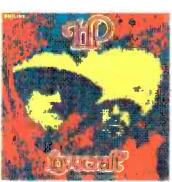
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SRM 2-601



BLUE CHEER . OUTSIDEINSIDE Recorded out of doors for an out-of-sight sound. Heavy! PHS 600-278



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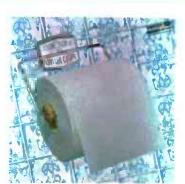
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VARIOUS . FESTIVAL IN BRAZIL An authentic bombastic explosion of sound featuring various South American artists. PHS 600-273



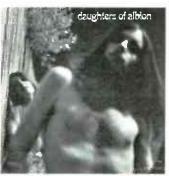
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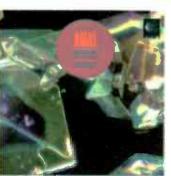
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BADINGS/RAAIJMAKERS EVOLU-TIONS & CONTRASTS A sound-searching journey with Badings and Raaijmakers, renowned experimenters. LS-86055

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Classical music is out. Great music is in. The time is right for the kind of music and the kind of composers that speak for all time. Nothing pompous, nothing dated about this sound. The demand for this music (music we've had all along) grows faster than long hair. This is serious business, lots of it, and we're ready for it with hip packaging and even hipper releases.







SERIES



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PHS 900-190 Mahler-Symphony No. 4 In G. Elly Ameling, soprano; Concertgebouw Orchestra of Amsterdam/Bernard Haitink, conductor, Philips



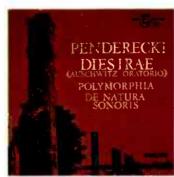
PHS 900-185 Mozart • Church Sonatas For Organ And Orchestra. Pierre Cochereau, organist of the Notre Dame Cathedral of



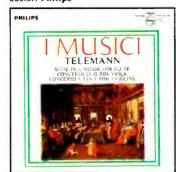
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PHS 900-188 Telemann . Concerti and Suites in A Minor. Gazzelloni, flute; Ched ini, viola; I Musici. Philips



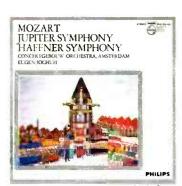
SR 90502 Brahms Symphony No.3 In F. Op. 90; Variations On A Theme By Haydn, Op. 56a. London Symphony Orchestra/ Antal Dorati, conductor. Mercury



PHC 2-014 Gluck • Orphée. Soloists. L'Orchestre des Concerts Lamoureux/ Ensemble Vocal Roger Blanchard, Hans Rosbaud, conductor. World Series



SR 2-9127 Heart of the Ballet. Mercury



PHS 900-186 Mozart Symphony No.41 In C Major ''Jupiter''; Symphony No. 35 In D Major ''Haffner''. Concertgebouw Concertgebouw Orchestra/Eugen Jochum. Philips



PHS 900-187 Brahms •Quartet No.1 In C Minor, Op. 51. No. 1; Schumann Quartet No. 1 In A Minor, Op. 41. No. 1. Quartetto Italiano. Philips



SR 90503 Brahms Symphony No. 4 In E Minor, Op. 98; Academic Festival Overture, Op. 80. London Symphony Orchestra/Antal Dorati, conductor. Mercury



PHC 9096 Franck.Psyché. Hague Philharmonic Orchestra/Willem van Otterloo, conductor, Netherlands Chamber Choir, Felix De Nobel, conductor. World Series



SR 2-9128 The Heart of the Symphony. Mercury

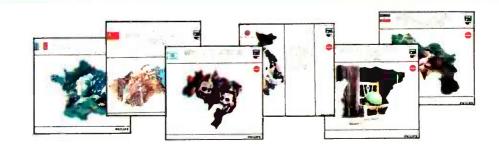
Theme movements from various symphonies, ballets and piano concertos performed by leading symphony orchestras and conductors.

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PHS 2-904 Mendelssohn Symphonies Nos. 1 and 2. New Philharmonia Orchestra/

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Philips sounds out the world—and only Philips has the best the world offers on one label. The Musical Treasure Collection is the definitive collection of ethnic and folk music abroad. From Austria to Yugoslavia, this vivid collection is all you need for a complete international section. Here are a few examples from our vast catalog.

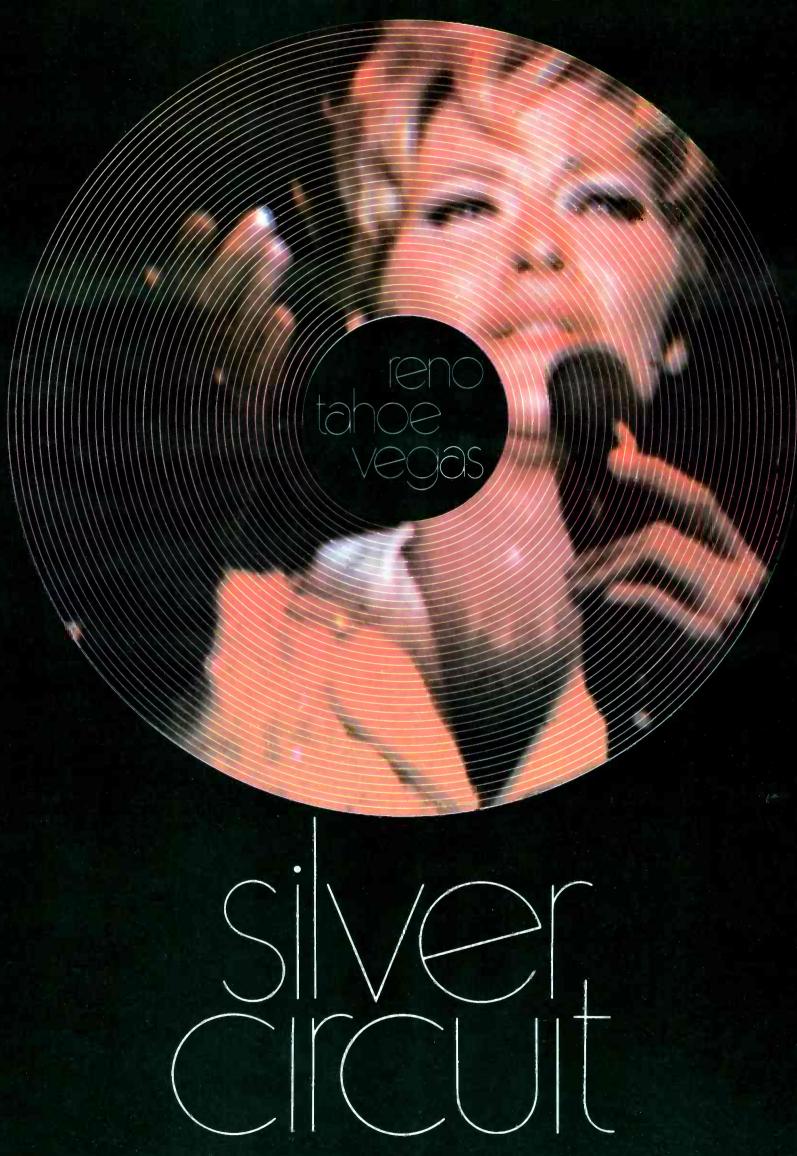




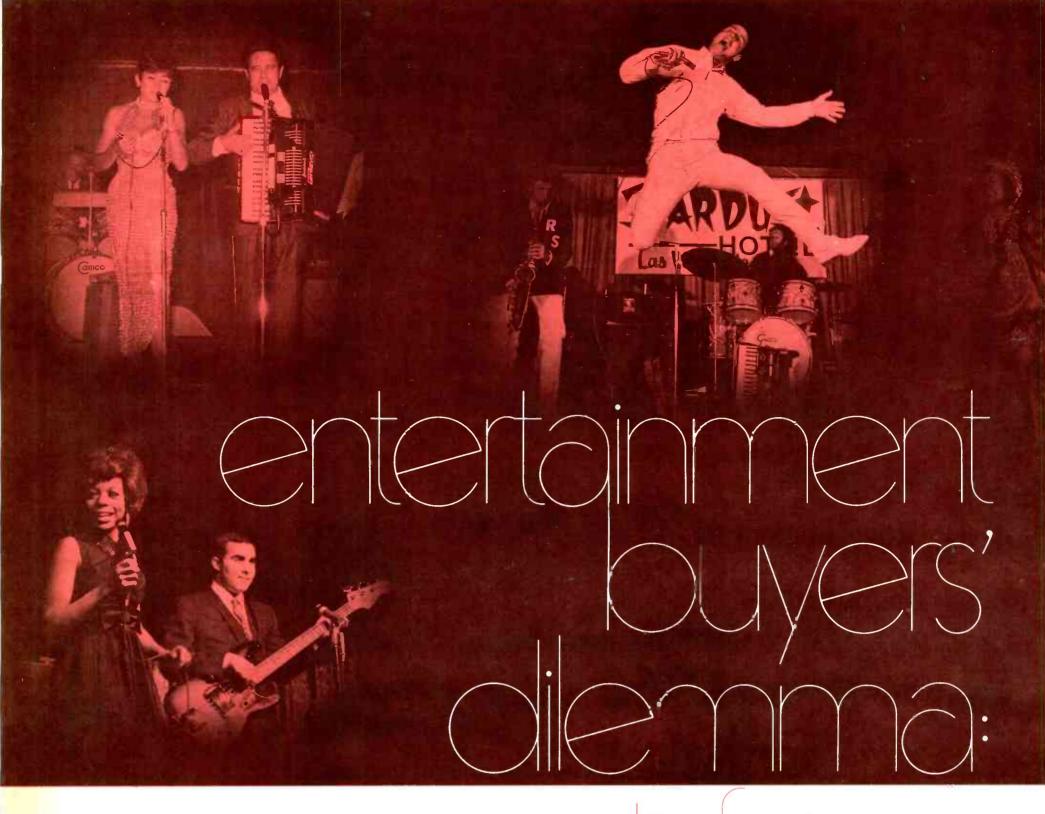
PHC 9098 Ahram Chasins & Constance

Keene, Duo-Pianists, take you on a sentimental journey. World Series

A Billboard Spotlight



Golden Reservoir of Talent



east or famine? The entertainment business in Las Vegas, Reno and Lake Tahoe seems perpetually plagued by this talent dilemma. With Nevada's three Silver Circuit cities spending fantastic sums of money for talent, the question is of major import to show business, which is directly affected by what the talent factotums to along the Circuit.

What the majority of the talent buyers are doing is trying to think new ideas, new names, new gimmicks. Newness is the key, providing its lure is appealing, controversial or enticing enough to motivate adults to enter the hotels, spend lots of time in the casinos (that's the name of the game, baby, enter a main showroom or theater lounge and then amble into the casino again.

Caesars Palace has begun an aggressive program to sign some of the recording field's bright new, commercial names. Bobbie Gentz, Tiny Tim, Jose Feliciano have all appeared amid the Roman garishness. The hitch, of course, is that Cresars has contributed to the escalating costs of buying acts by waving droves of dollar bills before these young artists.

Competition for worthy acts is at the most feverish pitch it's ever been, con a de the hotel talent moguls. who operate from air-conditioned offices but do stray out into the arid countrysice to audition possible attractions. The stakes are extremely high: 14.5 million visitors come to Las Vegas and they want to find exciting entertainment.

The construction of new hotels along the Circuit has resulted in serious talent sizaling, usually with the enticement of significant salary raises. Tiny Tim is reported receiving \$60,000 for his debut appearance. Harry Belafonte also is at the Vegas' \$60,000 top. The building boom is booming, so the condition will probably get worse.

But what of conditions now? A glimpse at how some of the hotels view the talant market is underscored significantly in the following incident which took place a

By Eliot Tiegel

few weeks ago. A visiting executive from Dot Records dropping in to pay a social call on a Sands departmenhead was startled to receive a request for the label's artist rester. "We're starving for good, new talent for the lounge," the executive, Al Freeman said. "Agente inflate the prices so quickly on a new act that realistically when they should get \$1,500 to \$2,000 they want \$4,000, and we pay it because we need entertainment r. the lourige," the executive, Al Freeman, said.

Needless to say, the recordman made a note to have

the home office aend down the roster plus album samples. The opportunity to get decent exposure for its performers was too good an opportunity to pass over.

Once an artist breaks into the Silver Circuit, he can find security within its boundaries. The main hotel rooms thrive on the excitement of regular top star changeovers, but it is in the secondary lounge theaters that more musicians find employment. The clock eats up talent often to the frustration of the talent buyers who have to keep a check on the pulse of the public



and on the emotional appeal—or lack of it—of the lounge acts which themselves have a great turnover.

In a sense the lounge theaters have become the backbone of the Silver Trouit, maintaining the only live entertainment in the notels during certain hours of the day. "Without any entertainment those rooms are deadlier than a funeral parlor," says one hotelman.

The Phil Lenk Trip David the Red Seas Singer,
The Single Swingers, Marlane and the
Swinging Dolls, the Original Caste,
Reverlee and the Speakers, 2 Clotte, Action

Beverlee and the Sneakers, 3 Cleffs, Action Fraction, the Five Chords,

Chasers Four, Bodies & Soul,
Royal Show Bund, Spiral State Case, Fabulous
Blue Notes Mary & the Maoris,
The Summer Winds.

The names are probably unfamiliar, but these are many of the people working the secondary rooms who are tomorrow's hopefuls. The secondary theaters occasionally elevate a performer onto the stage of the main rooms. Don Rickles has earned that honor and will bow as a Sahara headliner next February after nine years of informal assaults on his audience. Wayne Newton bounded out of the Frement's lounge and into the big money. Slappy White, the Chicago comic, worked both the Flamingo's Driftwood Lounge and the main room on the fill with Connie Stevens in July. The Checkmates romped and stomped in both the lounge and huge showroom at Caesars last year.

"Hotels are deluged to the point of chaos by their need to fill lounges with talent—almost any kind of talent," claims Arvic Nelson, entertainment director of the Sahara-Tahoe

Although Nelser is willing to give some unknown talent an opportunity in the hotel's Juniper Lounge, he scouts each act thoroughly, often at several locations before dotting the act.

A bocking at the Sahara-Tabbe usually means a

guaranteed eight week's work each year, with the possibility of playing the Sahara Hotel in Las Vegas.

Rcck. Sennes, the 53-year-old lounge specialist, and a Vegas mainstay for 13 years, has no objection to rock. 'n' roll, but he's found that many of today's acts are "so damn loud" hat he can't use them. "Everyone's looking for something different," he says. "There's no barometer for talent anymore," he feels, mentioning two acts working at competing hotels with raised eyebrows. Recently, one of his Stardust acts had to cancel because of illness. Sennes made seven phore calls to Los Angeles, New York and into Canada to find a quick replacement in Don Cornell, one of his regular name vocalists.

A top lounge act can earn \$4,000; a "sleeper" may be found in the \$2,700 to \$3,000 bracket Caesars Palace and the Frontier have shaken the other hotels by offer rg headliners the most lucrative fees. "There once was an unspoken agreement that \$40,000 was the top star salary," one hotelman notes. "But Andy Williams and Tony Bennett were both supposedly offered \$50,000 by Caesars." Caesars, so the underground reports, offered Bobbie Gentry \$35,000 after two hotels had turned her down at a considerably lower prices. Robert Goulei was lured to the Frontier for \$50,000 from the Sahara where he only received \$35,000.

Parry Como, who has been in a semi-refired state, is supposed to have asked for such a fantatic figure that even a Vegas hotel had reservations.

Talevision stars naw to Vegas are finding the climate problems. Andy Griffith-Don Knotts and Jerry Van Dyke in one package and Merv Griffin (with his TV show tamely) have played to filled houses, thus offering the labels a hearty return on their investment.

When Don Rickles leaves the Sahara lourge, Merle Howard and Jimmy Dean his aide will have 20 weeks of space to fill. Hopefully they can find a strong comic. The Salver Circuit is saturated with singers; good standup sames are being sought out now.

The competition from such sources outside the Cir-

cuit as conzert; and state fairs has affected the availability of many artists for nightclub work. "Concerts and fairs have done to us what we did to cafes," charges Caesars' Dave Victorson. "So now we have to look for new faces and timing is of the essence. So many people make one hit record, earn such big money and then the trends fade by the time you can play them. If you buy them and one year later they want to renegotiate, you find yourself bidding against yourself."

Victorson itries to feel the pulse of the public." He mixes with crowds and listens to their comments. One year ago he booked his now successful TV trio, Griffith-Knotts-Var Dyke. "I went on the assumption that 40 million people saw Andy seven years on TV. If he could sustain, he's the pulse of American." Victorson has also felt that the pulse beating for Cass Elliot of the Mamas and Papas, who will debut as a solo performer in October Ir November, Victorson presents Frank Sinatra reunited with Harry James and his jazz band—a guaranteed pulse stimulator. The hotel has also programmed such powerhouse music names as Petula Clark and the Fifth Dimension, again reflecting Victorson's concept of timing teamed with pulsations.

Talent innovator Bil Miller, who has worked in

Talent innovator Bil Miller, who has worked in Vegas 16 years, and is presently entertainment director for two hotels—the Flamingo and the International which will be completed next year—figures he has to "create names" by keeping them before the public for longer periods of time. "The turnover in this town is two and one-half days, so there's no reason to turn over a show." Miller plans to book headliners for eight to 10 weeks. At the International he hopes to secure them for three to four months. Naturally he'll have the largest talent budget in town. The International's main room-will have a 1,400-seat capacity, for a potential of \$14,000 per snow.

Miller introduced lounge headliners to Vegas in 1953 (Cab Cal oway Artie Shaw, Louie Prima). Miller has

continued on page SC-36





Mr. Tony Bennett 200 West 57th Street New York, New York

Dear Tony:

While you were at Caesars Palace you set an all-time record in Las Vegas.

For your two shows on each of the nights, audience attendance and box office receipts substantially exceeded anything known before in the history of Las Vegas.

I want to congratulate you and thank you for your artistry which made this possible.

David Victorson
Entertainment Director

Caesars Palace



Continental stylist Line Renaud on stage.





Recordmen Byron Hoffman, left, and Evan Mitchell audition a sound.



Studio, On-Location Sessions Bolster Disk Activity

obby Darin masters the album which launches his own label, Direction Records, in September. Roy Ward sits in a closet in the Top O' the Strip restaurant taping Russ Morgan's band for CBS Radio. Rusty Warren is captured in performance in the Aladdin Hotel.

Each situation represents one facet of the Las Vegas recording scene which operates on a steady level. But Vegas has yet to receive enough artist business to become a major market recording center.

Slowly, singers working in the 63-year-old city are appearing on recordings. Rouvaun, the male lead in "Casino de Paris," is an RCA pactee who's set for six months of concerts to help reach major status. Rouvaun is contracted with the Dunes for six months a year through 1971, which provides the operatic singer with time for recordings and concerts. (Rouvaun's LP's, incidentally, are prominently displayed throughout the Dunes in portable racks for sale.)

Replacing Rouvaun in the French spectacular is Line Renaud, a true "Toast of Paree," who has been associated with Capitol Of The World for some time. Miss Renaud, a forceful singer, works well within the framework of French composer Jean Leccia's very modern production music score. Her LP on the regular Capitol logo stresses love ballads and was recorded in France. None of the songs are from the "Casino" show. Many were written by her composer husband LuLu Gaste. The LP is planned for an early October release.

One company, year-old Vegas Records, carries the city's banner as the lone label to find a smidgeon of commercial acceptance outside the desert hotspot. Its chief artist has been Kenny O'Dell, whose chart singles have included "Beautiful People," "Springfield Plane" and "Happy With You." Having worked with Los Angeles-based White Whale Records for American and United Kingdom distribution, Vegas owner Byron Hoffman recently formed a second label, Globe, for which he seeks a new distribution arrangement. He is tied to White Whale under a three-year pact for the Vegas line.

Vegas has been using the United Recording studio downstairs in the same office building, but with the advent of radio station KLUC's building its own recording studio, Hoffman plans using both facilities. KLUC, incidentally, is also in the same building on Industrial Road

The emphasis this season will be on Globe, Hoffman indicates, as Evan Mitchell, manager of the company's Coors Music and Beautiful Music firms, enters the conference room. Mitchell, a recent addition to Hoffman's tiny staff, was previously a writer with Bob Crewe productions in New York. The two are enthusiastic over Globe and the challenge of finding

SEPTEMBER 14, 1968, BILLBOARD

material for its artists: Jim Ware, Gregg Burrell, E. J. Quinn, Greg Gayton, Anthony and Cleo—all new names, mostly from the surrounding area. O'Dell and Quinn are the company's two exclusive songwriters.

The fact that Vegas is the lone record label actively preparing masters enables it to pretty much work out recording schedules to accommodate its production timetable. This means that United Recording, for example, the city's large facility, and Roy Ward's Dynamic Sound, the city's top small facility, operate with a hope and a sigh that they can keep busy on a regular basis. But, reflects United's young engineer Brent Maher, the studio books around two and one-half dates a day. Whereas United generally gets the call from the major recording artists, Roy Ward's small 13 feet x 14 feet studio in his home, is used for a broader variety of subjects, ranging from cutting promotional announcements by artists to cutting demonstration disks to recording voices of artists for Navy radio propaganda programs.

Ward cannot predict his business outlay, but does know that the city cannot support two fulltime large studios. "I've elected to stay small," he explains in his functional control room. "We will have to see how the town grows." Ward's studio was opened in 1957, and business was severely affected when Bill Putnam opened United four years ago.

Ward specializes in remote tapings. Every other Friday evening he sets up his portable Ampex nine input mixer in a store closet atop the Dunes Hotel and records an hour of Russ Morgan's band for the CBS Network show, "Bandstand," broadcast one weekend later over around 100 CBS affiliates.

Ward also works with Wally Heider, the Los Angeles expert in remote recordings. Ward will handle an assignment for Heider if the California engineer has conflicting schedules.

He has engineered regular disks for Chubby Checker, Louie Prima, Judy Lynn and Jim Reeves, while cutting a slew of demonstration singles. In-studio work is charged at the rate of \$20 an hour; remotes vary from \$25-\$35 an hour, with a \$100 minimum. Ward stays "busy and solvent" by preparing promo tapes for hotels ("Dine in our famous restaurant") and by handling other advertising assignments.

He once fit 11 musicians in his studio while Connic Francis sang outside in a tiny corridor. "Sure a band plays loud in that small room," Ward admits, "but

Contacts with top 40 and r&b acts are projects for the future.

by the time I back the controls down they're feeding such a small amount of sound that I do achieve separation."

Ward believes artists prefer to record after they've departed Las Vegas, citing their twice nightly shows as contributing to a heavy work schedule. His equipment is strictly two-track monaural, with electronic echo available.

Ward has worked with an impressive list of musicians on the remote radio broadcasts, including: Si Zentner, Woody Herman, Guy Lombardo, Pete Fountain, Maynard Ferguson, Freddie Martin, Jan Garber, Esquivel, Xavier Cugat, Mel Torme, Benny Goodman and Charlie Barnett.

Patti Page, Roger Miller, Kenny O'Dell, Louis Armstrong, Theo Bikel and Sly and the Family Stone are among this year's in-studio clients. On-location acts have included Buddy Rich, Buddy Greco and Rusty Warren.

United's capability includes eight-track stereo recording equipment, and the company has influenced six Nashville pop musicians to move to Vegas where they act as a studio band in addition to working lounge dates to keep their chops cool.

"There has been a definite need in this town for commercial, young musicians who can produce a tight rhythm section," says 24-year-old engineer Maher. Maher joined Bill Porter's company four months ago after meeting Porter in Nashville when they both worked for Monument Records.

Porter and Maher have a record production company and have placed a number of acts with labels, including Tommy Allbert with Liberty, Southwind Soul with United Artists and Greg Gayton with Vegas.

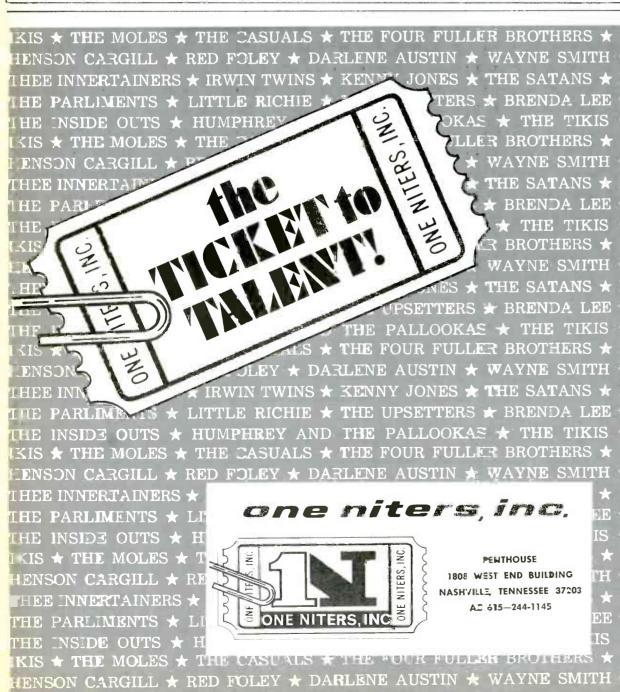
When owner Porter goes out on a remote, it is not inconceivable that as many as 15 mikes may be used on a large band setup. "We mike bands just the way we do in the studio," Maher comments. Bobby Darin rented the control room to master an album of his own compositions.

Las Vegas recording dates have generally been of an easy listening nature—Vic Damone (RCA) and Miss Renaud (Capitol) are two singers recently recording there—so when Brent Maher talks of recording rhythm and blues and top 40, he reflects on facets of the music business which have yet to gain a foothold association in the Silver Circuit.

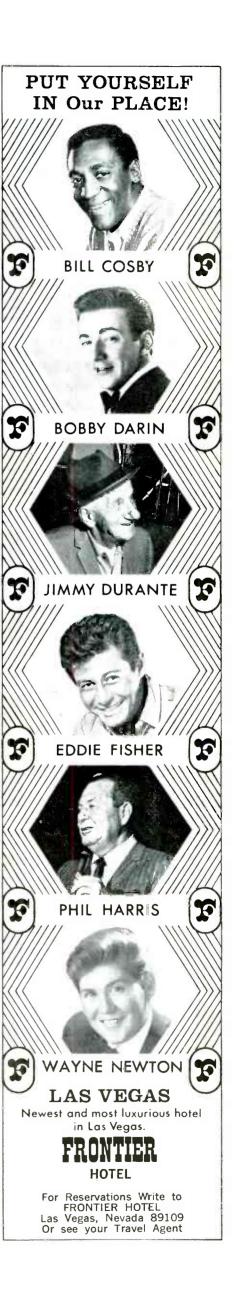
Recording these brands of music are a must for Las Vegas if its future is to include a solvent recording industry. Reflects Vegas Records factotum Byron Hoffman on his first year of operation: "By the time we get paid (from our distributors) we'll have broken even." Hoffman's publishing representative, Evan Mitchell. sees his new home as a vital place for the

continued on page SC-36





THEE INNERTAINERS * IRWIN TWINS * KENNY JONES * THE SATANS *





EVERYDAY
HOUSEVVIFE

SINCERELY,

Vayne Newton



Del Webb: In The Shadow Of Howard Hughes

By Bruce Weber

Like two gunslingers under a Nevada noonday sun, Del Webb and Howard Hughes cast giant shadows over the neon-streaked Silver Circuit—the Disneyland for adults.

And while Hughes remains an enigma—the absentee billionaire—Webb enjoys the turbulent tourist mecca of gaudy gambling casinos, glaring neon winking its message of welcome, and other commercialized enticements.

Del Webb lives in two worlds. He appreciates Wall Street influentials who wear Brooks Brothers suits and can recite financial quotations. But he also likes being around cigar-chomping entertainment influentials, and being seen among the cluster of plush hostelries along the Las Vegas Strip and in the resort atmosphere of Lake Tahoe.

He talks to Henry Ford, Conrad Hilton, Hughes and a plethora of Wall Street bankers. Howard Hughes, the desert baron of Las Vegas, is an intimate friend.

Behind the facade of building a business empire—the Del E. Webb Corp. is a Phoenix-based company in contracting and real estate development—Webb concerns himself with the firm's holdings in Nevada in a very personal way.

Webb, who owns the Sahara hotels in Las Vegas and Lake Tahoe, the Mint and the Thunderbird in Las Vegas, and who built the Flamingo in 1946 for Bugsy Siegel, is very much aware of Nevada's financial credits and debits. He realizes the values of super-structures, super-hotels and super-entertainers. But he also puts a "dollar and cents" price tag on everything, including superstars.

"Entertainment is merely the salad in a hotel's financial structure," he says good-naturedly. "But the main dish is gambling and the casino."

In a recent communication with Hughes, the two discussed a growing concern of escalating salary demands by already high-priced entertainers. A Hughes-Webb agreement on the mercurial costs of buying talent could have significant results.

Webb was informed by one of his executives that the Frontier Hotel had raided Strip hotels to book name attractions last year and in the process had been offering very delectable increases in fees. Webb passed this information onto Hughes, who remarked that when he purchased the Frontier, he (Hughes) inherited these inflated star salaries.

Apparently Webb, and now Hughes, have become cognizant of just how much entertainers are being paid as they switch allegiances from one hotel to another. "Gaming, stars and glitter are fine," says Webb, "but everything has to be put on an economically sound level. Entertainers included."

Although Webb is concerned about the super-high entertainment budgets, he expects the Webb hotels in Las Vegas and Lake Tahoe to stay competitive, even if this means adjusting and juggling a few figures. "Frankly, the entertainment is to entice gamblers. Clear and simple," he emphasizes.

"The entertainment is live and continuous and the drinks are free, but we use talent as bait to grab the gambler," another Webb executive confirms. "If the casino manager feels the lounge acts are too damn loud," the spokesman says, "he tunes them out, period."

Webb thrives on competition, and that's the reason for the building boom at the Sahara Tahoe. Ground has been broken for a \$3.8 million eight-story addition to the present 14-story hotel.

The spiralling cost of buying stars is causing one giant headache in executive suites.

"We like to see our competition build and grow both in Lake Tahoe and Las Vegas," says Webb. One of Webb's arguments for increased competition, especially in Lake Tahoe, is that any hotel must be prepared to spend a mammoth amount of dollars for entertainment. It is better to have several big name stars available in any given area so that people will stay in that area for longer periods of time.

As one spokesman for Del Webb put it: "The Sahara Tahoe is the only major hotel-entertainment palace-casino in Nevada where a guest can enter, regis-

ter and get to his room without passing a single slot machine or crap table."

Various Webb-controlled companies account for about 18.1 per cent of all the gambling in Nevada. "We lease casino space under lease agreements and then act as a landlord to different gambling moguls," claims a Webb confederate.

"We're not in the gambling business, per say," he adds. "Our business is building and developing property," says Webb, a pleasant appearing 68-year-old. "I enjoy building super resorts . . . it's a challenge."

Webb's outlay in Lake Tahoe alone is more than \$35 million, certainly a Howard Hughes-type investment. The Sahara Tahoe, opened in 1965, is being enlarged, with an 18-hole golf course and convention facilities to entice year-around tourists—and gamblers.

"We've designed the operation in Tahoe to attract skiiers in the winter and golfers and boating buffs in the summer. I've requested our entertainment directors to book constantly good talent—at a fair price, of course—to take care of our needs," Webb explains.

While Webb enjoys a glossy reputation around the Silver Circuit, he credits "Jake" (L. C. Jacobson, president of the Del Webb Corp.) for pushing the company into Nevada investments. "I was happy building and

developing retirement resorts, shopping centers. missile silos and office buildings. That is, until Jake came along," explains Webb.

The Webb-Nevada relationship has benefited both parties. Stock in the Webb Corp. may as well be "blue chip," and Nevada has gained by associating itself with the magic Webb name. "Frankly, I was ready

to throw Jake out and get out of Las Vegas when we lost \$250,000 the first night the Sahara opened in Las Vegas," jokes Webb. "But our Nevada operations have turned out well."

For Del Webb, it's a long way from developing retirement communities for senior citizens to constructing posh hotel with roulette, blackjack and one-armed bandits. And it's equally as far from somber Wall Street to the money factories of Nevada.

But Webb gives Nevada a Wall Street image. And he enjoys leading two lives.

SEPTEMBER 14, 1968, BILLBOARD



Starring at the Sahara Hotel, Las Vegas

Personal Management
Don Black
3 Hill Street, London, W.1, England





Her beauty and personality are matched only by her talent!

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Broadway Finds New Friends Out West

as Vegas is wide open for theatr cal productions. In fact the impact of Eroadway has yet to be felt, despite a number of musicals having already been presented during the past six years.

Reac and Lake Tahoe facilities, because of smaller stages, are not able to present plays with large casts and elaborate scenary changes, so the necessity there is for small cast clays and simple settings.

First it was the Riviera Hotel which opened its Western exposure to music from Broadway. Then Caesars Palace joined the musical bandwagon and now indications are that a Broadway boom is developing.

• The in-construct on International Hotel is building its main showroom, the International Theater, expressly for Broadway and production shows. Talent director Bil! Miller envisions luring major actors like Pau Newman, Kirk Dauglas, Edward C. Robinson, Jason Robards, to perform in established works of every mood

• Broadway en repreneur David Metrick is a major stockholder in the Riviera and thus has a vested interest in seeing that the holel maintains its position as a leading programmer of hit plays. "I Do, I Do" is mentioned as the next attraction.

• Caesars Palace has found gold in Broadway and entertainment director Dave Victorson promises a "rame film star" to neadline "Mame," the next play set for December.

• The Desert Inn has found an original musical based on "Tom Jones" is a successful project and is considering another book show as the followup next

 Sands executive producer Jack Entratter plans building a theater in the hotel's main ballroom.

Although the emphasis has been on musicals and comedy, the field is w de open for dramatic presenta-tions, also admits Dave Victorson, who has brought "Sweet Charity," "The Cdd Couple" and "Fiddler on the Roof" to town. "I would not be arraid to play a drama." Victorson admits. Television personalities would probably be the best bet in casting these serious works since the public recognizes TV names over those cf Eastern actors.

The Riviera's ties to Broadway have produced roadshow versions of "Irma La Duce," "La Pinne De Ma Tante" "Desty Rides Again." "A Funny Thing Hap-pened on the Way to the Forum," "Funny Girl," "Damn Yankees," and "Hello, Dolly!" Riviera talen. buyer Harvey Silbert has been the proponent of Broadway, Vegas style. "If a play's been a hit on Broadway, it's gct to be a hit in Vegas," Riviera executive Tony Zoppi says. Zoppi points to all the publicity and promotion which the play garners in New York with the exploitation slimulating people to see the production when it opens in Vegas.

"Sweet Charity" with Juliet Frowse and "Fiddler" with Theo Bkel drew differently at Caesars Palace.

"The challenge in booking plays is to guess right, otherwise people from the other hotels won't come to see your show."

"Charity," described by local people as a "Sexy show," pulled stronger midnight show audiences. "'Fiddler' was a 'leg show' and the psychology in this town seems to be that recople want to see girlie-type shows after midnight," one hotel executive noted.

Merrick is reported effering the lead in "I Do. I Do' to Robert Taylor with Jan. 1 the discussed opening. The idea is to run Broadway plays for one year, thus eliminating hassles ir booking the main snowroom with name acts. "Hello, Dolly!" for example. ran for months with Betty Grable and one year later was reprieved with a separate dinner show and midnight Dolly in Ginger Rogers and Dorothy Lamour.

Putting cn a Broadway play for a Vegas audience usually requires putting the scissor to the storyline. "Char ty" and "Fiddler" were shortened to accommodate the dinner show audience (and not keep people in the theater too long).

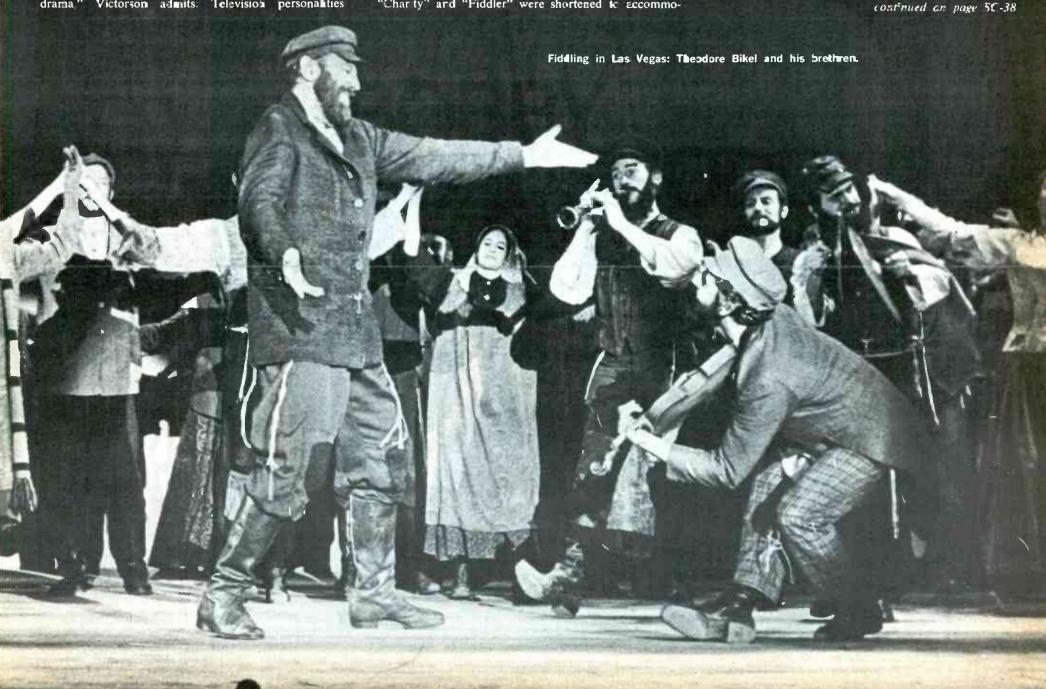
remark: Dave Victorson, "offer people "Plays," with talent a reason to play Vegas, especially actors who can work in their own milieu. The problem is in getting the authors, directors and producers to accept Las Vegas as a major market. But more anc more they're accepting us because of what we can do in terms of presentation." Very often purchasing the rights from the producer can cost more than paying the star's salary, Victorson asserts.

The challenge is to guess right, otherwise people from the other hotels wont come to see your show.'

Bring hits to Vegas is the formula, according to representatives of David Merrick and Harold Prince, the latter allowing a tailored no-intermission sersion of "Fiddler" at Caesars.

Bill Miller of the as yet incompleted International has trepidations about Broadway plays ever though his hote is building a room with the technical facilities to present such full-blown projects. Miller envisions hiring actors with "great stage values" and casting them in plays the public knows. He shows a visitor a folder full of plays and projected casts. The International will do shows six days, including two matiness. The evening show will break at 11 p.m.—an off hour with most of the other dirner shows ending much sarlier. Miller is also thinking about developing or ginal properties, running them and them selling them to television as a special. Dr even moving the play to Broadway, which would be a switch. Record companies would be able to buy the cast rights for albums.

The Sahara Hotel has had its own taste of Broadway, with Donald C'Connor starring in Ned S.mon's "Little Me" last February and Mil on Berle working "Never Too Late" three years ago. The Thunderbird got on the bandwagen with an original play last year, 'That Certain Girl," created by Jerry Schafer, which ran for 26 weeks and ther faded away from bek of interest on anybody's part outside the city Schafer is back on the scene, nvesting a reported \$100,300 of his own money in creating a new original musical,





Compliments

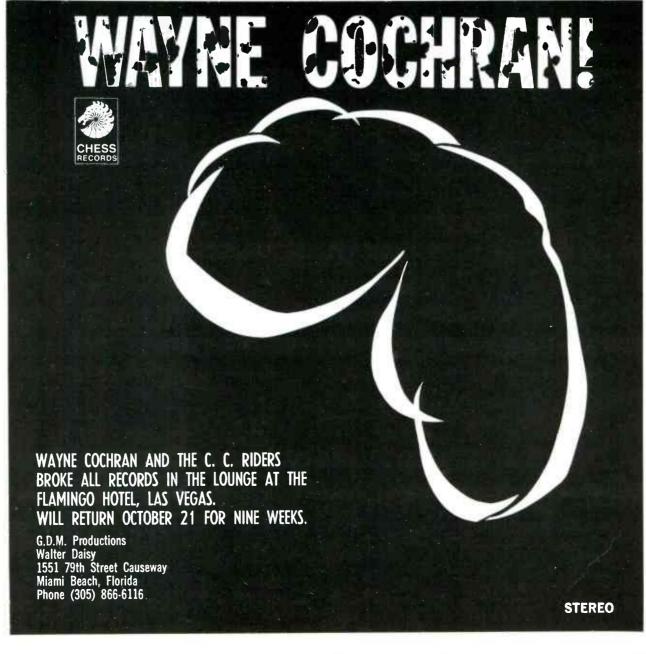
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New Circuit Faces

Opportunity backons and the following have joined the Silver Circuit brigade: From the top—Connie Stevens and her vocal support, host-singer Merv Griffin, comedienne Totie Fields (just signed to ABC Records) and four Nashville studio musicians who have moved to Las Vegas to become the bouse band at United Recording.













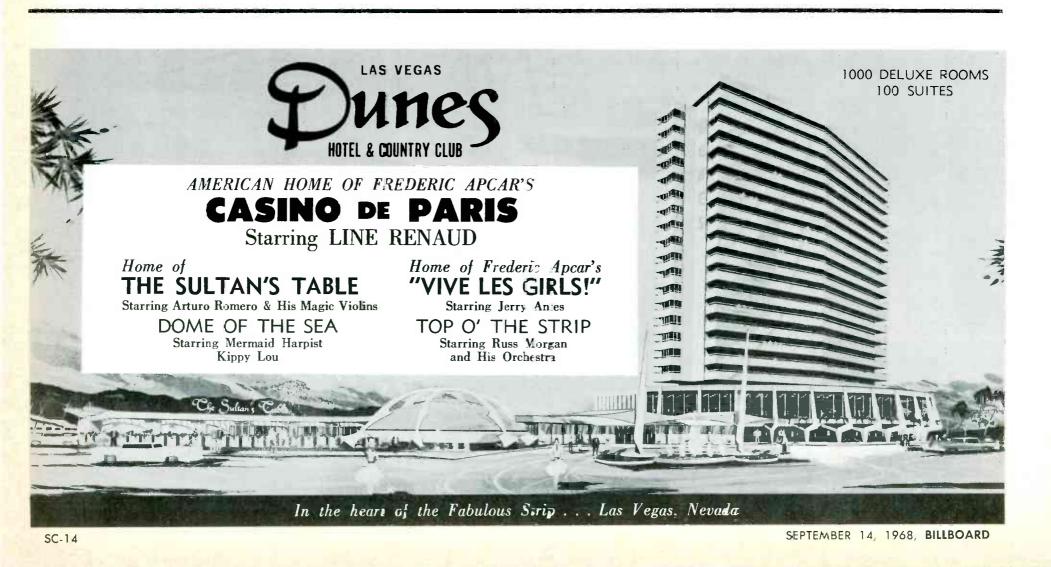
Dial 1 for Talent







The faces behind the voices of the talent buyers who help regulate what the public enjoys in Las Vegas: top from left, Rocky Sennes of the Stardust and Desert Inn, Dave Victorson of Caesars Palace; bottom from left, Bill Miller of the Flamingo and forthcoming International and Jay Sarno of Circus Circus.



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(PLATFORM CONSTRUCTED OVER ORCHESTRA PIT TO ACCOMMODATE 63 CHAIRS)		
— WEDNESDAY —		
3,250 \$1	2,590.00	

— THURSDAY —		
3,250	\$12,590.00	
— FRIDAY —		
3,250	\$14,187.00	
— SATURDAY MATINEE —		
3,250	\$ 9,340.00	
— SATURDAY EVENING —		
3,250	\$14,187.00	
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Rock Finds Sanctu



A member of the New Year's Eve in a celebrating mood.



Two forms of participation at the Teenbeat Club.

he sight is incongruous at first impression. It must be the East Village, or Haight-Asbury or the Sunset Strip. Young kids, hippiedom, the uniform of the teen revolt. Crowds of young people sitting on the driveway, packs of kids hovering around cars. The air is not silent. Amplified guitar chords come from the building, the Teenbeat Club, Las Vegas' rock 'n' roll showpalace.

Not too far away, the music is more polished, more professional, the people more formally attired, the atmosphere completely adult. The environment: Pussycat a Go Go, Las Vegas "in" spot for young singles, for chorus girls and flashy bachelors who want to burn some energy dancing.

A new teen music sanctuary in Lake Tahoe is exactly that, the Sanctuary, located on the California side of the Lake and recently opened for rocking.

The Teenbeat has thrived for one and one-half years by hiring new Los Angeles rock bands (Indescribably Delicious, New Year's Eve, Hunger, East Side Kids) who are more loud than legit. There are two bandstands and a good sized dance floor. The environment is dark with psychedelic designs on the walls bedazzling the eyes. It's soft drinksville, with the admission age 13 and over. Keith Austin, a clean cut young disk jockey and his partner, Hal Miller, whose generation danced to Glenn Miller, are the owners, keeping the club open Wednesday through Saturday evenings. Wednesday is discotheque night; the other times it's live music at \$2, \$3 or \$3.50 a head.

The Pussycat, a four-year-old operation, also has two stages, but on one a topless go-go dancer writhes suggestively whenever instrumental music is played. She disappears when singers begin. The music runs continuously from 10 p.m. to 8 a.m. Jack Turner, the entertainment director, keeps two groups working on three-four week pacts. The club's talent budget is around \$150,000 a year, which has helped bring in Sly and the Family Stone, Paul Revere and the Raiders, the Union Gap, and Stark Naked and the Car Thieves. The Checkmates broke in their act here.

New to the room are George 'n' Teddy and the Condors from San Francisco's topless bars and an excellent rhythm and blues band, Freddie-Henchi and the Soul Setters from Phoenix. The headlining act starts at 1 a.m., with each group playing for five sets. Weekdays there is no admission; weekends it's \$1.

Turner has been considering bringing in one-night packages like the Ike and Tina Turner Revue. Approximately 10 per cent of the bands he books once are repeated. "Which means I'm always looking," he

Since Las Vegas is a right-to-work state, Turner can hire either union or non-union players. But he generally hires union help. Turner tries for groups which move and groove on stage.

Turner keeps his ears open for acts by listening to vibrations from a number of Western cities. Local musicians do not generally work the room, which says something for the dearth of Vegas rock players.

The Pussycat's average weekly salary is \$1,500. The opening group plays three straight sets before the top name comes on stage. Following the top act's first set, the opening act returns to do its fourth set. The headliner works through three straight sets to conclude the morning's entertainment and the sun is bright as the final strains of music fade at 8 a.m.

Turner says his best hours are from midnight to 5 a.m. when locals drop by; tourists stop in during the first hours of operation. When booking acts Turner seeks groups with production qualities, groups which move, groove and bounce around. Vocalist Kelly Garrett worked the Pussycat one month and then moved into a slot with the Sands' Playmate revue. Turner estimates he only hires solo singers three or four times a year.

"The season," as Turner calls it, really starts in mid-May. The winter months are slow. The club's gross has been off some, Turner notes, and he feels that people are more cautious with their money. The decline in business started with the assassination of Sen. Robert Kennedy.

The young owners of the Sanctuary are banking on parents bringing their teen-agers to Lake Tahoe. The club is striving for a name rock policy on weekends, explained spokesman Dave Hendershot.

He rattles off the names of Who, Iron Butterfly, Electric Flag, Country Joe and the Fish, and the Chambers Brothers as set as attractions.

The club is not too far from the key Lake Tahoe hotels where the non-rock acts play, and some of the key talent buyers are reported to have scouted the room. This information may have filtered back to the young musicians, who seem eager to work the club at minimal salaries with the hope that they may be seen and booked into the prestige hotel lounges.

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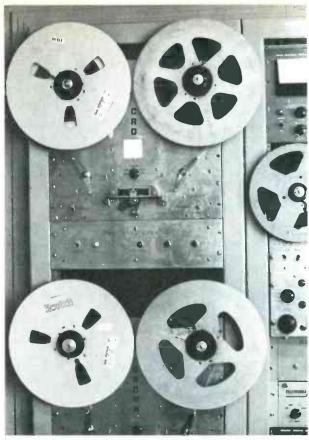
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Automation: the key to background music.

Background Music Lulls Gamblers

rising interest in background music by the Silver Circuit's already entertainment rich hotels has given a small band of music companies an economic windfall.

Although the din is immense in the casinos, and around-the-clock live entertainment beckons tourists, the hotels are going for background music in a big way. The trend is already apparent, says R. G.

Jolly, co-partner in Music for Southern Nevada, Inc., a Muzak franchise.

"The hotels, even though they're loaded with live entertainment, are taking a second look a background music as a supplementary device to enhance their image," asserts Jolly, whose firm services 10 Las Vegas Strip hotels and several downtown money-factories.

The spending trend toward background music is based on both financial psychology and hard cash realities. "Soothing background music keeps financially involved gamblers happy and fascinated table-watchers subconsciously preparing for an evening of live entertainment in the showrooms," admitted one hotel spokesman.

Jolly's Muzak operation receives its supply of music from New York, while Musaire, another background music company, gets its music library from International Good Music, a Washington firm. Seeburg, primarily involved in the jukebox industry, also services accounts with background sounds.

Hotels use the music around the clock, with eighthour tapes playing today's popular hits. "We're about 30 days behind the record industry in getting the hit sounds on tape for background music locations," says Jolly. "But we offer more than 7,000 selections from our library."

Ken White, general manager of five-year-old Musaire, plans to do his own programming, thus giving Musiare a well-diversified library. The Musaire operation is tied in with KRGN-FM, an all-stereo Las Vegas broadcasting outlet.

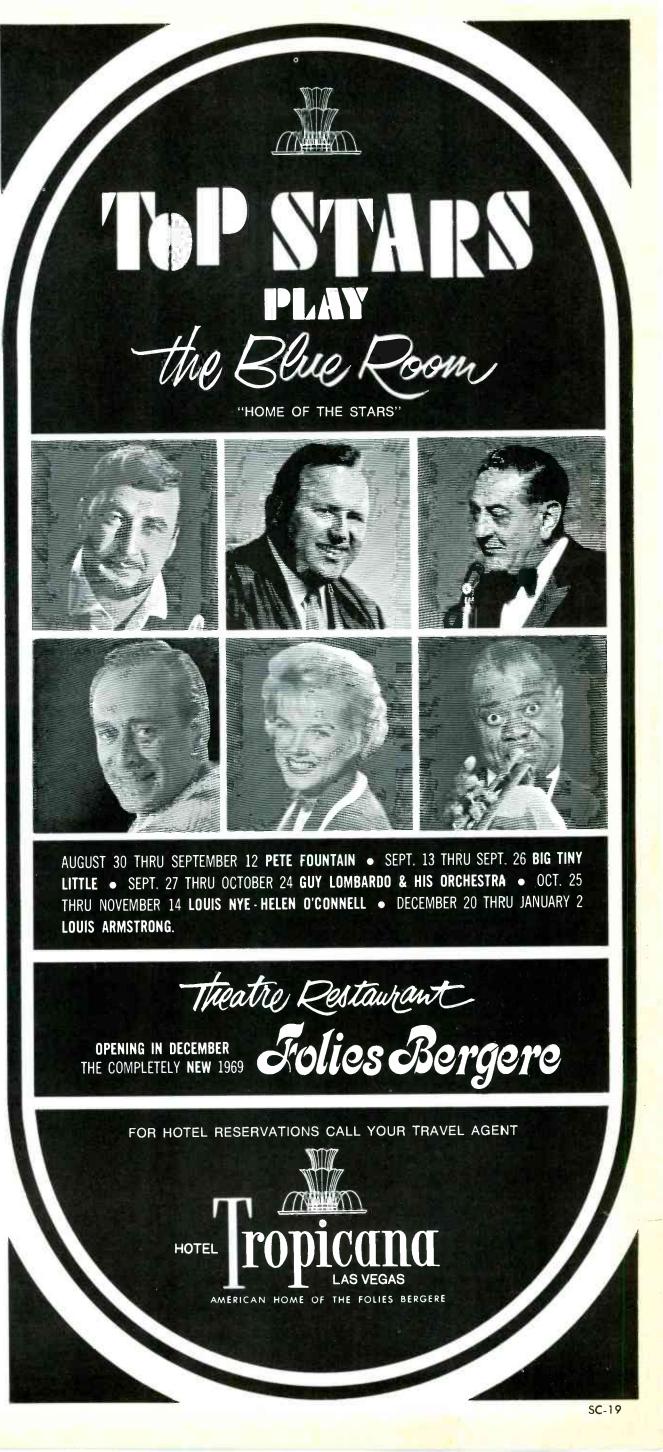
"We're not attempting to compete with live entertainment, either in the showrooms or the lounges." Jolly says. "And background music certainly is not a drawing card. But we do provide a service—a scientific one, at that."

Studies have proven that background music is a soothing medicine, and there are plenty of gambling losers here, the hotel spokesman notes.

"The hotels are sold on the use of background music," according to Jolly, who lists the Riviera, Sahara, Desert Inn, Flamingo, Frontier, Tropicana, Thunderbird, Stardust, Aladdin and the Mint as advocates of background music.

"Now, at least, if you go broke playing the tables,"
Jolly explains, "you can sit down and enjoy good music—and it's free."





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omebody asked Trini Lopez if he was going to wear a sequined suit on stage while introducing country music during his stand at Harrah's in Reno. "Of course not," he answered, "I'll wear my tuxedo."

Country music in black tie and informal Western garb has gained the favor of many ears along the Silver Circuit to the point where a number of places have become country music specialists. Nothing unusual about country music being appreciated in the State of Nevada, which has a rich Western background. But what is interesting is that there isn't more of a countrified sound heard along the Circuit.

Lopez, raised in Dallas, Tex., has just begun singing country music in his nightclub act. He has carried over his interest in the music from his first country LP for Reprise, "Welcome to Trini Country," which has been out one month.

His country songs are all from this album. In fact the LP gets a free plug on stage when the vocalist mentions that the songs are from the LP and that they were all recorded in Nashville.

Lopez's trio plays special arrangements for the country songs-all designed to provide an appealing sound for the audience, which may or may not be hip to the simple joys of country music.

Downtown in Las Vegas' Casino Center, the listeners are all dyed-in-the-wool fans, all loyal country cousins, aware and eager to spend an hour with a

The Golden Nugget has been Vegas' top country room, its chief advocate for the past 22 years. Now the neighboring Mint Hotel has begun booking major country names in its convention center for concert appearances and has adopted a policy for its Merri-Mint lounge of one country act on each show already featuring two pop acts.

The Nugget programs four acts in its 265-seat Gold Room from 11 a.m. to 8 a.m. Last year the Mint was riding with the go-go craze, adding a nude figure in for spice.

But entertainment director Bob Plummer is enthusiastically devoted to country variety. He hired Jody Miller in July to work the lounge on a two-week booking with options. Next year Plummer will have Miss Miller for one month. Working the Mint through September 2 is Eddie Cash, with Suzi Arden and the Ardenaires, Eddie Fukano (a Japanese c&w singer), Jerry Inman and Cheryl Pool set for future engagements.

The Mint decided to support country musicians after the hotel filled its 600-seat convention hall two nights in early January with a Red Foley package. The artists worked two shows with a \$5 door charge. "We were very surprised by the crowd. We had expected the levis and boots crowd. What we got were well-dressed people and a few of the other kind." Plummer followed this initial effort with shows by Marty Robbins, Buck Owens, Red Foley, Minnie Pearl and Hank Thompson.

The Merri-Mint lounge off the casino, where country is now a daily treat, seats 150 persons. But Plummer is more interested in the 300 persons who can stand around the perimeter.

Plummer admits that he lacks the super star for the lounge. But he points to the burgeoning fair and concert field which is where top dollar is earned

today. "To quote Min-nie," Plummer says, "I like to do 10 minutes and be home by 10 o'clock." There is also one other reason for the dearth of major country stars, according to Plummer: "Many of them just don't feel the Las Vegas people will dig their bag of tricks."

Vegascountry Sparkles Downtown

Plummer is able to offer a \$10,000 top for a convention center show. The top lounge act only receives \$2,000. "Country acts are used to getting that for one night's work.

"The biggest problem country acts have to overcome in working Nevada," according to Plummer, "is that it's virtually impossible to just pick and sing. They have to entertain." Plummer will not book an act he hasn't seen personally.

'Country people are loyal showgoers," he explains. "The problem is to bridge the gap between the artists' appeal to their own musical segment and the masses who come in to hear pop acts.'

Country music has gained a beachhead in the Casino Center, but it is slow in moving up the Strip, although Judy Lynn is set for a Caesars Palace date next year. Plummer feels someone will have to prove

SEPTEMBER 14, 1968, BILLBOARD

Concertman Marty Robbins.





"I've seen some of the lounge acts Reno and Tahoe hotels are booking," says c&w booker Joe Montgomery, "and they're pretty poor. Why not try country artists?"

to the Strip owners that a country name can draw large numbers of people. Glen Campbell, in Plummer's eyes, appears to have the best chance of breaking through the barrier.

Bobbie Gentry, a Mississippi miss, who has been Jauded and lamented by country disk jockeys, while being played on pop and rhythm and blues stations, has in a sense already cracked the barrier without even venturing downtown. She opened August 8 at Caesars Palace.

Modern country, not bluegrass, is the speciality of the Golden Nugget, which has been developing a policy of bringing acts in for one-night shots while they are in the West.

Talent buyer Bill Greene keeps abreast of new acts by listening to records. Greene said he secures established names and up-and-coming people. New acts are signed for one-week stints. Supporting groups like the Kimberleys or Garn Littledyke work in the club 20 weeks a year. The new or unknown acts are booked during the early hours with the headliners going on at 8 p.m. The headliner works four one-hour sets a night; the supporting names five 40-minute shows.

Among the Nugget's top attractions are Waylon Jennings, Miss Lynn (who has one final engagement there before moving to the Strip), Rose Maddox, Merle Haggard and Eddie Dean. Among the new acts bought are David Houston, Billy Walker, Claude Gray, Billy Mize.

An interesting point is the different audience types which frequent the room. The Kimberleys, a fivemember family, offering country/folk, elicits silence because of their tight vocal blend. When Rose Maddox plays, she draws an audience which likes to participate by clapping its hands and expressing itself vocally

Set to debut in Vegas at the Nugget in November is George Hamilton IV, with Greene talking about Connie Smith and Dotty West for next year's lineup.

Except for a handful of country artists, who sing "modern" country, Lake Tahoe and Reno are usually void of country talent in the major showpalaces.

"We'd like to book legitimate acts," says a Tahoe entertainment director, "but we just can't afford them, at least the name acts. The Eddy Arnold types come too high."

Arvid Nelson, entertainment director at Sahara-Tahoe, would like to buy several country acts for both the High Sierra Theater and the Juniper Lounge. "We need a Eddy Arnold type for the High Sierra Theater, but he can't fit it into his schedule," says Nelson

'We'd be open for modern country music in the lounge say, a Rusty Draper type," he states. "In fact, Rusty plays the Juniper.'

Helga Steffe, entertainment buyer for the Carson City Nugget, feels the Nugget is getting "too sophisticated for many C&W acts." "I wouldn't mind booking good C&W artists, but not the hayseeds," he says. "The hayseeds give us a poor image."

"We go with the Establishment when booking acts, and the Establishment isn't going c&w to a great extent," says Jerry Higgins, entertainment co-ordinator at the Sparks Nugget.

"Our people would go for Eddy Arnold and Glen Campbell, or any commercially acceptable act. But we're not backwoods enough for pure c&w.'

> Joe Montgomery, head of a country music booking agency, has harsh words for the Silver Circuit's entertainment buyers. "I've been fighting a 'no booking' policy of c&w acts in all the Tahoe-Reno clubs.

"The buyers either have a 'no buy' and 'keep hands off' policy, or the

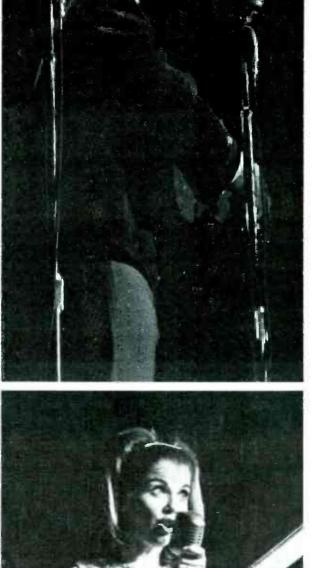
hotels are against the music. I don't know which.

"I've seen some of the lounge acts the hotels are booking, and they're pretty poor. Why not try country artists?

Montgomery feels many talent buyers are dated in their impressions of just what c&w music is, "Hell, they think c&w is hillbilly. That's bunk.'

Although some country acts have broken down the doors-Judy Lynn and Suzi Arden-many are still playing little known clubs in and around the Circuit waiting for a break—any break.

"Let's forget Eddy Arnold and Buck Owens," says Montgomery. "The hotels can't afford them, anyway. But what about Ray Salter, Tom and Ellee, Jody's Country Cousins, Lorri's Spotliters and Chris Christianson? Any of them can play the lounges. But I can't get past the closed doors.'



Mint Lady Jody Miller.

Billy Mize-Gold Nuggeter.





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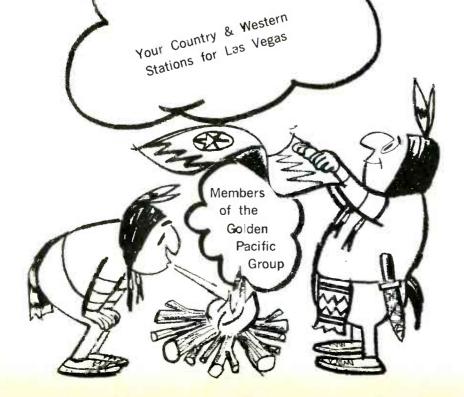
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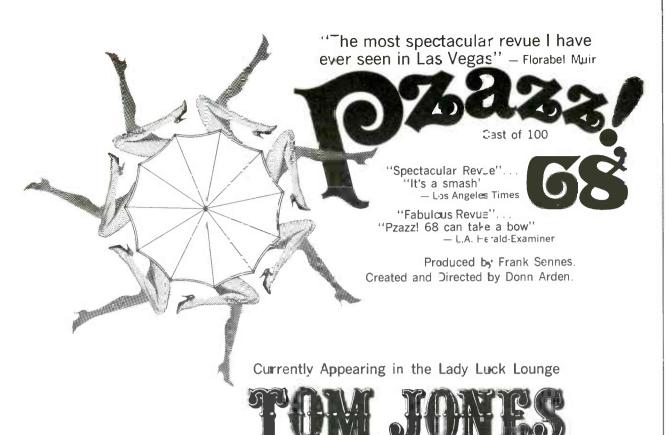








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En oy the challenging games of chance in the hotel pasino with round-the-clock activity and excitement. Adjoining the casino is the informal nightclub atmosphere of the Theater Lounge, featuring fast-paced music and corredy from dusk 'til dawn.

"I want my own inner feelings to come through, but not in a preaching way."

he house lights dim and Ed Ames comes on stage at the Riviera Hotel before an audience that is mostly middle aged and mostly concentrating on their steak dinners. In minutes, Ames has captured them like Sherman took Atlanta—they are tied up with Ames' presence and personality.

Eight years ago Ames and his brothers appeared in Las Vegas for the last time together. Their first appearance in this Nevada hotspot was in 1949, but Ames, now fully emerged as a solo artist of major proportions, calls those days his show business childhood.

He has developed an act built on creating a theater of the mind, in which he engulfs Las Vegas audiences with his own inner personality, his deeply defined beliefs in a number of topics whose relevancy to today's society are defined in their titles. "Blowin' in the Wind," "I Want to Be Free," "Cherish," "Born Free," "Try to Remember" and "Who Will Answer."

Ames spends much time talking on stage about the relevancy of much of today's popular music, created by young people, performed by young people, purchased by young people and possibly overlooked by this exact audience which has probably borne many of these young people.

"I try to gear my act to currency, to a topicality that will reach the audience," Ames explained in his brightly lit dressing room, his breath coming in gasps after having done 68 situps. "I try to be as incisive as I can by chopping all the fat out of my act to get at the essentials. I have strong feelings about life, politics, music, the youth of today." Ames has chosen to make his own personal statements anent these topics through the medium of his profession. He has reached a point in his career, he emphasizes where he wants "things to speak for me."

The vocalist says his career has evolved so that songs are representative of what he thinks. "I want my own inner feelings to come through, but not in a preaching way," he says.

While some performers still eschew anything controversial or which involves their own beliefs, Ames "is laying it on the line" and he is willing to face audience reaction. His Las Vegas patrons respond with crescendos of applause. "He's the sleeper of the year," a hotel executive comments.

Ames defined his explanations about human values and the sobering qualities of today's contemporary music composers as really providing him with the wherewithal to offer broad, general statements, not piercing partisan comments.

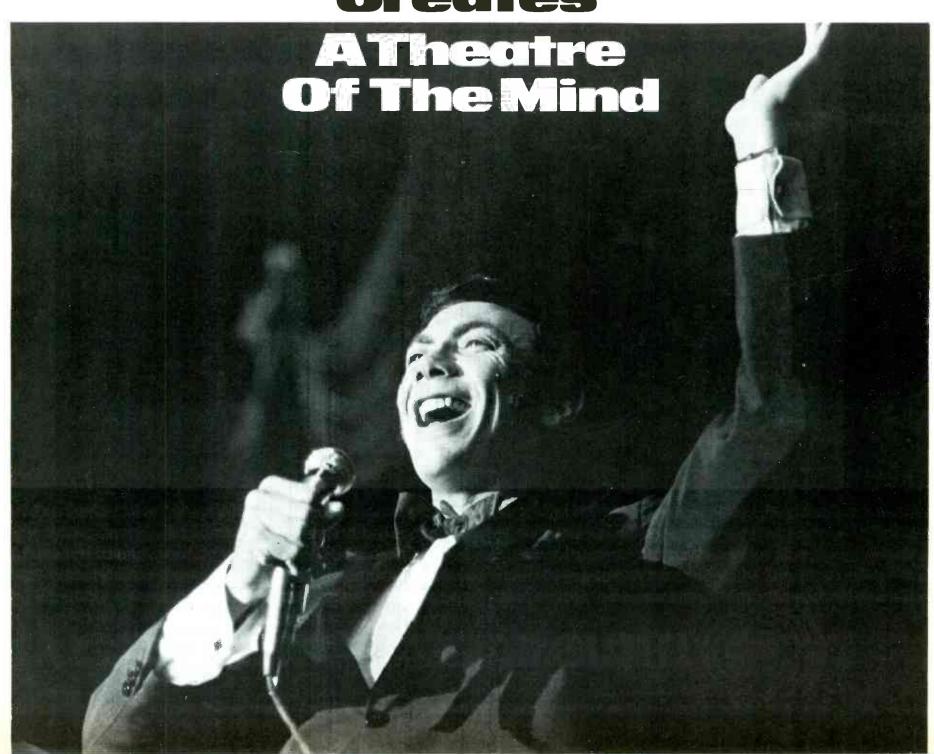
"Try to Remember," a song he originally performed in the "Fantastics," is done without a microphone just the way it was done off-Broadway. "The song," Ames explained, "makes a philosophical statement." He chose to sing it in the large Versailles showroom sans amplification to recapture the "sentimentality and wonderful feeling" he felt while doing the song in the original New York production.

Ames dedicated one song to three men who have died in the service of their country, President John F. Kennedy, Rev. Martin Luther King and Sen. Robert Kennedy. The audience becomes extra sensitive and an eerie quiet falls over the showroom when Ames mentions these three martyrs.

Ames' full-throated versions of his single hits, "My Cup Runneth Over" and "Who Will Answer" are both message songs, he pointed out, but the messages are so meaningful that they should be kept before the public.

During the next several weeks Ames will be playing dates around the Midwest with an expanded version of his Vegas presentation. Of his selection of songs and their reaction in Las Vegas, Ames said, "People are subconsciously thinking about things. And I'm giving them food for thought."

Ed Ames Creates





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Jazz Beats Constantly

obody can accuse Las Vegas of underemphasizing anything and there's nothing half-way about the Tropicana Hotel's handling of jazz acts. First, it gives the musicians individual lighting and staging in the spacious Blue Room; then it draws a sophisticated and appreciative crowd. "We light, stage and sell our acts," explained Maynard Sloate, the Tropicana's entertainment director who has been buying talent for the Blue Room for three years.

Funky pianist Ramsey Lewis, who made his Blue Room (and Las Vegas) debut in July, reflected the artist's point of view after his first set in front of a Tropicana audience. "It feels like you're doing a miniature concert because the staging, lighting and layout of the room is condusive to a theater, but with a much more casual feel. I had always put Las Vegas down. I knew I wasn't a lounge act like Louie Prima or the Checkmates, so I never felt I could fit. Then I heard about the Blue Room playing Garner and Brubeck. . . . Musicians are always complaining about the piano, the lighting or the room being half-hidden. In this room the only problem is whether you can cut the mustard. You are only asked to hit it on time and you're on your own."

Lewis cautiously admitted that he and his trio (Maurice White, drums, and Cleveland Eaton, bass) earn 25-30 per cent more in Vegas than what they would make for the same time in another nightclub. "Really, what other good nightclubs are there?" he asked a visitor backstage following his 10-11 p.m. set. "If I do two or three concerts a week I can bust the price here." Vegas has an ego-value for the jazz performer—a feeling of having reached a prestige rung in show business.

"The Blue Room," Lewis added, "has the hippiest lighting and out-of-sight sound." The Room doesn't have the stiffness of a concert hall (in fact, people filter in and out of it from the Folies Bergere shows across the casino).

Lewis said that he noticed things were going to be groovy when he started opening night. "The audience was really listening, so we opened wide up. The next number was a soft ballad. It was unbelievably quiet; I almost stopped playing. Which just goes to prove that if good music is presented properly, it can be enjoyed. Most people in Las Vegas are not jazz fans. If a room in Vegas can seat 500 people a night, then what's happening to the other jazz rooms in the country?"

Lewis worked three sets a night, seven days a week, ending at 3:15 a.m. Fridays and Saturdays. The sets were changed about 80 per cent of the time and the trio packed in seven to 10 tunes per hour. "If we play Herbie Hancock's "Maiden Voyage" four or five minutes and get applause," Lewis said, "then I know we can stretch a little." He must play his single hits ("Hang on Sloopy," "Wade in the Water") during each set.

One of the hardest adjustments jazz musicians have to make at the Blue Room is adhering to the strict time schedule. "We have no problem meeting the time schedule," Lewis noted, "but it's always a problem to turn

creativity off. Some nights you feel like quitting five minutes early or you want to play 20 minutes longer. But you can't do it. It's one of the concessions you have to make when playing before a non-jazz audience."

While it is true that many people in the Blue Room are there because they're already in the hotel, the Room has gained a valid reputation as a jazz haunt and Vegas buffs loyally turn out. "How many jazz clubs can have 500 people on a Tuesday night?" Lewis asked. "On a weekend night you can work before 1,000."

Vegas audiences can feel the jazz-man's creativity, Lewis believes. "People may not understand everything you're playing, but they do get a feeling of your sincerity, of your wanting to play for them. I was working a couple of tunes one night which I couldn't get into. The audience was courteous. Then we dug in and, to my surprise, the audience applauded genuinely. They felt the effort and the drive.



Ramsey Lewis plays funky jazz in a very commercial place.

"'Maiden Voyage' is 100 per cent pure jazz. One night I played it for 20 minutes and that's too long even for a jazz club. I won't try it again because it's stretching your luck, but the audience really applauded." Lewis' cut-off now is six minutes per selection.

Maynard Sloate, himself a jazz buff, former band drummer and Los Angeles club owner, added a taste of psychedelia—a simple light show—to Lewis' presentation. A single image reflector tossed up red protoplasmicgoric images behind the trio, but not to the extent that the light patterns affected the musician's concentration.

"People may not understand everything you're playing, but they do get a feeling of your sincerity."

To Sloate, "enhancing" a presentation means individually lighting small groups, changing moods from bright to moody. "Our lighting man can play fours on the spotlights," Sloate quips. Although the Blue Room has gained attention for its support of jazz in an otherwise jazz-dry Silver Circuit, Sloate has broadened his booking policy to include pop performers. "Three years ago I suggested to management the TJB, Pet Clark and Roger Williams. They were all available for \$2,500. Management said, 'who? who? "

Maynard Sloate—the leading buyer of jazz talent in Vegas.



Room is like the old Paramount Theater Concept of band-singer-comic, with a target audience in the 35-45 bracket. "Jazz at this moment is appealing to the older age group," Sloate said.

His booking criterion is to find jazz acts which are working concerts. The Room breaks away from the old Vegas tradition of girls-girls-girls and noisenoise-noise. Because he was running out of jazz players, Sloate began adding Roger Williams, Kirby Stone, Vaughn Monroe and Guy Lombardo to his schedule. In his tenure with the Blue Room, he has played: Erroll Garner, George Shearing, Dave Brubeck, Bob Crosby, Gene Krupa, Benny Goodman, the Glenn Miller Band, Woody Herman, Maynard Ferguson, Morgana King, Anita O'Day, Dukes of Dixieland, Julie London, Helen O'Connel, Mel Torme, Count Basie, Pete Fountain, Louis Armstrong, the New Vaudeville Band and Jerry Lester.

There is no quota established in booking jazz with pop acts. Sloate is looking for jazz acts with commercial appeal, like Lewis. "We should buy Cannonball (Adderley)," he admits. The jazz acts which do well usually have a hit recording.

Las Vegas is not conceived to be the Promised Land by jazz artists, "so when they come here and see an audience listening, they're

amazed, because it's not their concept of Las Vegas," said Sloate. Our only requirement is that they do what they want for one hour. And also meet our starting times. Most jazz musicians are used to playing clubs where the schedules are not so rigid."

Sloate books new acts for two weeks, stable acts for

The dynamic sounds of Stan Kenton and the soulful improvisations of Cannonball Adderley easily entertained patrons at a recent concert at the Vegas Ice Palace, normally used as a key showplace for rock 'n' roll concerts.

For the persistent jazz buff patience and a detective's eye are helpful qualities along the Circuit. There is hardly any jazz in Reno-Tahoe, Mongo Santamaria and his Latin group swing mightily in Nero's Nook at Caesars Palace, but the Cuban percussionist is slated during the early morning hours as part of the room's rotation policy, which normally exposes pop acts.

The Silver Slipper, which books burlesque revues, also includes small jazz groups in an intimate lounge off the casino. Trombonist Carl Fontana, was a recent attraction.

Although the emphasis is on modern jazz, other schools do receive their due. Over the Labor Day weekend, for example, Pete Fountain and his nine New Orleans associates, made their regular appearance at the Blue Room. On Thursday (12) they all return home and commence playing at Fountain's own Bourbon Street club.

But while performing for Silver Circuit patrons, Fountain lent credence to the happy qualities of New Orleans dixieland through a program which included the traditional "When The Saints Come Marching In,"

"Way Down Yonder In New Orleans,"

"Way Down Yonder In New Orleans,"
"Jazz Me Blues," "Tin Roof Blues" and
"Closer Walk With Thee."

Fountain's happy band includes veteran drummer Nick Fatool and Eddie Miller on tenor saxophone, with additional strength from two trumpets and two trombones, bass, piano and vibes—an instrument not normally associated with dixieland bands.

The inclusion of vibist Godfrey Hirsch may not have had any musical significance to the audience, many of whom had filtered into the room after seeing the hotel's main entertainment attraction, the colorful "Folies."

But its soft, subtle tones lent a nice change of pace feeling to the otherwise brassy band over which Fountain's clarinet rode.

"Jazz has to be fun," Sloate points out.
"When it gets cool it loses its place. Las
Vegas is a new market for jazz. If you
treat the music like a challenge, all you
do is play and the music will entertain."

Bands--Dip Into Nostalgia

ands are alive and kicking in Nevada, fostering a musical form which has all but lost its glitter in the entertainment spectrum.

For the most part the music being presented in 1968 dips back into the 1930's and 40's, a rather unusual situation—in light of the availability of so much good music from 1968 and of a host of brilliant arrangers who would fit excellently in the band mold.

The Silver Circuit keeps a number of veteran bandleaders working with the music offered generally of an aged nature. Big bands and progress do not seem to be mixing.

One reason for this is that hotels booking the name bands are convinced the audiences for these evergreen aggregations must be over 40 and have danced to the strains of these musicians during the explosive swing era days. The young marrieds who grew up listening to rock 'n' roll of the 1950's and who now have the funds to afford trips to Las Vegas or Reno, are not considered when programming band music. Consequently, these young people who do drop by and listen to Russ Morgan, Orrin Tucker, Guy Lombardo, for example, are left with the impression that dynamics and gutsy music just don't apply to the dance band business.

Harry James' 15-piece band is an exception. James has been working Vegas for 11 years, updating his jazz sound through the infusion of modern charts by modern arrangers. The titles may bring back pangs of nostalgia, but when his band plays "Two o'Clock Jump" or "Sentimental Journey," the sound is crisp and today. And when vocalist Ernie Andrews, who has been with James on and off for 10 years, digs into "That's Life," the Dot artist adds a fresh soulfulness to the relatively new piece of material.

James is a phenomenon. He is presently in his 30th year as a musician. He spends seven months a year in Nevada working the Circuit, with Harold's in Reno, his present upstate musical base. This November he will accompany his former male vocalist, Frank Sinatra, when the latter debuts at Caesars Palace Nov. 22. The reunion will be the first time the two musicians have worked together in 25 years.

James talks of a liberal attitude about music. "Remember I was brought up with soul music as a kid in Beaumont, Tex. We play 'Dance to the Music' ('a hell of a swingin' thing'), 'Up, Up and Away,' 'Goin' Out of My Head,' 'Can't Take My Eyes Off of You,' 'Michael,' and 'Michelle.'"

Although he said he's "damn tired of people wanting to hear tunes he's recorded 90 times," he retains a seven-minute medley of his most famous songs for the "people who want to hear the songs they were brought up with."

James' presentation is in concert form. He does not feel he is keeping the band business alive by his active schedule, including one-nighter dances and working jazz clubs which have sprung up in the Midwest during the past year. Earlier this year James spent seven weeks in the East for 44 consecutive one-nighters. "It's a record for us," he explained with nary a boasting tone in his voice.

It costs James \$11,000 a week to run the band. In 1945 his payroll was between \$7,500-\$8,000. "But then

we didn't have four or five huge salaries." James has made Las Vegas his home for 11 years. Presently performing in the Frontier's Post Time Theatre, which is elegant compared to the poor open lounge at the Flamingo (It has since been demolished.), James finds he has three-hour breaks between sets. This allows him plenty of time to ponder about cutting his own masters and finding a record company to distribute them.

Cognizant that his Nevada audiences cross many age barriers, he plans his sets to cross these limits. His is a jazz band, which performs for seated audiences along the Circuit. James's horn is sharp and clear. His attitude about his profession is reflected in the title of a book he is writing: "The Good Old Days Are Now."

"Now," to Russ Morgan, is nothing more than retaining the sweet dance band sound which proved popular during the days when he toured the major hotel rooms and participated in the nightly radio broadcasts. Morgan, incidentally, is still heard on radio, with the CBS Network program "Bandstand" taping shows on Friday evening. The program is just another tie to the past for the trombonist, who believes the band business died because the musicians themselves ruined the business.

"The public came out to dance, only the musicians decided to play over their heads," Morgan explained in the Dunes Hotel.

Morgan's book is based on old standards because he has a sour opinion of rock 'n' roll and the bossa nova tempo. "I don't play rock; I'll quit before I play that," he asserts. "The bossa nova can make me ill." With one exception, when he went into retirement, Morgan has been leading a band since 1920.

His son Jack, 28, has been playing trombone in the band 10 years and is its youngest member. Morgan's four-and-one-half-year contract with the Dunes through October 1969 is worth over \$1 million, he claims.

Working before a tourist audience is easy on the band, Morgan noted, because the audience is not as demanding. "It keeps you from getting an ulcer." A wry sense of humor punctuates Morgan's comments. Fifteen years ago he made his Las Vegas debut on the bill with Pearl Bailey at the Royal Nevada. He has worked the Sahara and on the North shore of Lake Tahoe the Crystal Bay Club and Nevada Lodge.

"Men who only play for money are prostitutes," he said, adding "you have to have inner satisfaction. If you've done a good job you don't have to wait for the applause."

Morgan's payroll for his three saxes, three trumpets, drums, bass and piano is almost double what it used to be. "And musicians today are not playing as

"The band business died because the musicians themselves ruined the business."

Orrin Tucker: from big bands to small groups now.



Harry James and a trombone member dig into a duet.

well." During his zenith period Morgan used to carry 20 pieces plus a girl vocalist.

Now he gets a big sound with a small band, maintaining sweet melodies, a light beat and offering a repertoire which includes "So Tired," "Time On My Hands," "Exactly Like You," "Ain't Misbehavin'," "Sunnyside of the Street," "Whispering," "Tea for Two," "Mame," "Shadow of Your Smile," "Somewhere My Love" and "Strangers in the Night."

Morgan works 30-40 weeks a year. He has two driving goals: "I don't want to be a crusader for the band business anymore and I won't play any garbage songs."

Like Morgan, Orrin Tucker utilizes the medley form in his dance music presentation at the Desert Inn. "The trend seems to be toward smaller groups," he says. Tucker has been working with bands since high school and now concentrates in Los Angeles, Vegas and Lake Tahoe. He is an "oldtimer" who looks remarkably well and who enjoys adding a rock beat to his book when the occasion is ripe—or the requests pour forth.

Tucker, who used to be heard on radio remotes from the Waldorf Astoria in New York, Palmer House in Chicago and Cocoanut Grove in Los Angeles, decries the lack of broadcast exposure for bands. "There's nothing to build up a great desire among the public to see a band," Tucker said. "Lawrence Welk is the one person who has contact with the whole country and that's through his television show."

Latin music comprises up to 20 per cent of his book. Tucker claims to play 300 tunes (or snatches thereof) each evening. He likes the infectious beat of contemporary music. "I don't believe in resisting trends. . . . The public's always right."

Neither James nor Morgan nor Tucker presently has a recording contract. Morgan recorded 22 LP's which have appeared on Capitol, Decca, Pickwick and Sunset. James recently cut an LP for Phase 4 of his old standbys, and Tucker's last effort in the recording studio was for Bel Canto six years ago.

Tucker, who is shy about revealing his age, says he doesn't want to "sit home and grow old. This keeps me young. It never bothers me when people come by and say, 'I remember you when. . . . '"

Keeping old images alive seems the role of Fred Waring Jr., who leads a five-piece band at the Carson City Nuggett, blending music of the swing era with some new titles. Music for dancing is the key to such bands as George Liberace, who works the Lake Tahoe area, and such lesser nationally known bandsmen as Brian Farnon and Lenny Herman at Harvey's, Lake Tahoe; Al Tronti, Sahara-Tahoe and Foster Edwards. Sparks Nuggett.

In the band classification but strictly for listening are non-permanent organizations by Henry Mancini and Ray Conniff, both of whom have played Harrah's, Tahoe. Mancini, incidentally, drew 44,000 persons during 42 performances to set a Sahara-Tahoe record. Welk, the TV master, also draws well when he plays Lake Tahoe.

What is the moral? Adults dig the bands, but young marrieds have yet to affect the music.



Continuing a tradition: Jack Morgan plays trombone with his dad, Russ Morgan.



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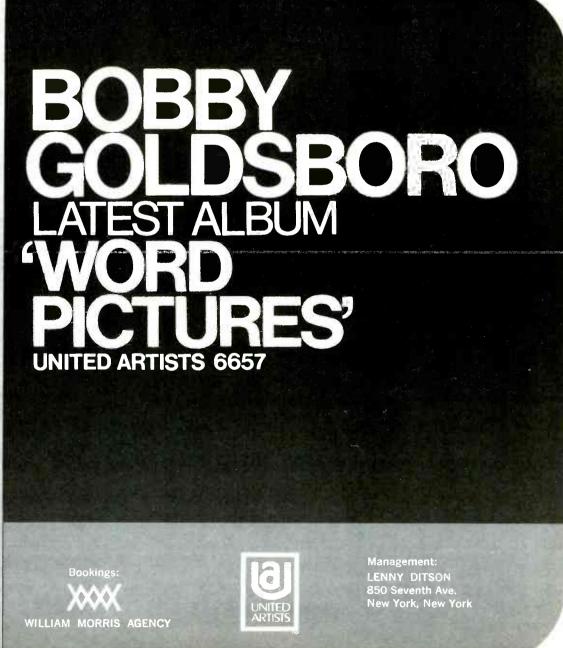
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usicians working the Silver Circuit know that sound-wise, they're in expert hands. Accurately reproducing the sound of performers is a major technical desire of the rooms which heretofore have not been hit by an avalanche of amplified blues bands, with their own distinct sound requirements.

Equipment ranges from the ultra sophisticated \$120,000 39-channel stereo mixing board at the Frontier to the original monaural Altec 10-channel input tubed system at the Sands. While sound technicians at these two hotels operate from distant booths in the rear of the showroom—The Frontier's booth, for example, is 97 feet from the stage—soundmen are right in the theater at the Riviera, Flamingo, Tropicana and

Fred Davis, an engineer at the Sands who has "run sound" at the Riviera, Tropicana and Flamingo, sup-

ports the in-theater group because this placement allows the technician a more truer reflection of how performances sound.

Davis operates from a tiny area in comparison to the comfortable space afforded to Gregg Gelhart and Bill Steele at the Frontier. Gelhart was responsible for suggesting features of the custom board built by Leon Samberg Sound of Southern California.

Soundmen gain a fix on their shows by attending rehearsals and then setting their levels. Equipment is never turned off. The Frontier has 10 speakers in its showroom, which offers very imposing reproduction. The board would tempt any recording industry engineer to want to work the controls.

"We try to keep up with advancements in the industry which will enhance the artists," says Gelhart during a Bobby Darin show. Gelhart suggests that acts use cordless microphones and 60 per cent do work with the equipment. Gelhart says the results are excellent. Fred Davis differs. "We've picked up police calls on cordless mikes," Davis says while listening to Lana Cantrell. "Those radio mikes will give you a surprise. We picked up police calls right in the middle of shows at the Tropicana. It's rather frightening in the middle

Davis has learned the tricks of working with singers. "If a singer is pushing too hard, you can turn up the



Frontier sound engineer Gregg Gelhart, left, and Jack Yenchek, stage manager, hear a performance from the control room.

Sound Busines **Assists Artists**



"runs sound" at the Sands.

stage monitor speakers and he'll hear himself and reduce his volume. Frank Sinatra and other veteran

saloon singers know how to use a microphone. If he wants more sound he'll move in. As a rule," Davis continues, "those acts that make a lot of requests are new in the business.'

Davis does admits that he's helped a singer out on occasion. "If a performer is feeling bad, he will call you before the show and ask for a little gain. You can run into a singer who doesn't know what to do with a hand held mike. He will bring it back and forth to his mouth, which distorts the mike and the sound."

The toughest kind of act to mike is a large group. "You can't always be assured they'll put out the same amount of volume." In spite of the good sound system employed by the hotels, performers do bring in their own equipment. Paul Anka has brought in his own stage monitors; Steve Lawrence and Eydie Gorme carry an echo machine. Bobby Darin's quintet brought its own 400-watt amplifier and huge Altec horn.

The Desert Inn has a true echo chamber in its

basement. Caesars Palace also boasts of this effect. Comic Jimmy Durante is murder on mikes. "He throws them on the floor," according to Gelhart, who recalled the veteran entertainer going through 10 mikes in one evening.

Comics generally present no problems. With singers, Davis says, 'it's better not to fool with sound

because then they think they're hearing things."

A comparison of the Frontier and Sands sound reveals: Frontier-37-channel transistorized stereo board, four 100-watt amplifiers feeding the room and two 100-watt amplifiers feeding the stage speakers, 10 speakers: four LC9 RCA's, four Altec 605's, one 2A7 Altec and one University column speaker. Shure regular mikes, Sensa radio mikes, and one Ampex threechannel stereo tape player. Sands-two Altecs 1567A monaural audio mixers, one Ampex reel tape machine, four modified Altec A7 speakers in the showroom, one 60-watt amplifier for the room speakers, one 60-watt amplifier for the stage monitors, Shure regular mikes and Vegas cordless models.

In Lake Tahoe, the Sahara-Tahoe's High Sierra Theater boasts a sound system valued at \$100,000, which includes 10 Voice of the Theatre speakers and enough wattage to comfortably drive the equipment.

ock 'n' roll concerts for youngsters in blazing hot Las Vegas are the "coolest"-in more ways than one. The reason-they're not presented at the Strip hotels or at the Convention Center, but rather at a unique gathering place where ordinarily kids are just content to let things slide—the Las Vegas Ice Palace.

Minors are barred from the casinos, and the working parents in this city of nearly 300,000 don't normally take them to too many of the hotel shows. Until recently, there were almost no concerts except for an occasional booking at a local high school or college. Then along came Norman Mann, former Philadelphia advertising agent and businessman, and the beat came to Vegas.

Mann, an investor in the Las Vegas Ice Palace, eventually took over as

owner-president. Shortly after, he was approached by outside promoters about using the Palace for teen concerts, since the Convention Center was not geared for rock events. Mann covered the rink with a wooden floor and inaugurated teen-age concerts. Thus the music of the young people finally invaded the Palace.

Working with various radio stations in the Las Vegas area, and an avid student of the charts, Mann decided he could promote concerts himself, and on occasion has acted as both promoter and landlord. He has another infallible method of finding out what the youngsters want—he issues hundreds of questionnaires at the Ice Palace, asking youngsters whom they want

Mann puts on concerts on an almost regular monthly basis, although on occasion he has run shows back-to-back, and has done extremely well. The Palace had James Brown and the Cream on two successive nights, and was packed each time. Crowds of 4,000 are normal, and groups get from \$5,000 to \$6,000 for a night's work. Although the Ice Palace has 3,000 seats, the teeners avoid the seats, preferring to dance or mill

Almost every rock group does well at the Palace, Mann notes, since these are the requested attractions. Among these are the Doors, Buffalo Springfield, Eric Burdon and the Animals.

Although Jimmy Durante and Sonny Liston are

Warms

Ice Palace Concert Field

By Frank Barron

listed as partners in the Ice Palace, Mann is the man behind the rink. He's there seven days a week, a bachelor who loves children, and believes there should be a place for them. There is no competition from the Strip shows, since the rock groups as yet aren't featured in the main rooms, and there is no other room in Las Vegas big enough to hold a 3,000-4,000 crowd.

And Las Vegas youngsters probably have more money than teeners elsewhere in the nation, since the pay and tips are higher in that city, and parents are generous with their offspring. Hence Mann can bring in the top groups and pay their asking rate. "I'm always seeking bookings and concerts, and agents and promoters are welcome," he says.

Promoters from nearby Los Angeles have found a gold mine in the Ice Palace, as has local promoter Duke Hoover, of KTOO, a radio station in adjacent Henderson. Hoover's latest promotion was a Stan Kenton concert for adults, and the Palace claims it did very well on that booking.

One of the major reasons rock concerts go well at

the Ice Palace is that Mann has learned to give the youngsters free rein, more or less. "We don't supervise or police them as closely as say, at the Convention Center, and the kids appreciate that." But there is still supervision over the youngsters, who add to Mann's till with typical teen-age consumption of hot dogs, hamburgers and soft drinks. "Doesn't hurt the total gross at all," he grins.

> As a result of the free hand, there is little cleaning up at the Palace the following day. "Our maintenance costs are negligible," Mann says, adding that the youngsters are extremely careful about discarding wrappers, paper, etc., during the concerts.

> The producer notes too, that the "stand, rather than dance" attitude of youngsters today is predominant at most of his concerts. "Kids today don't seem to dance as much as even

a few years ago. It's like the old days of the big bands back in the 30's. They just stand around and listen. Some will dance, but none of them wants to sit."

The concerts have done much for Mann's Ice Palace. With all the publicity and promotion it gets in Las Vegas, residents are more aware of the ice rink in the middle of the desert. Mann's \$1.2 million investment seems to be paying off now, like a hot hand at the crap

For the same reasons Mann can now bring in other attractions, like an ice show and be sure of a fine turnout. Still catering to the heretofore almost neglected teen-agers in the desert, he is planning an adjacent dance hall for the youngsters, which ultimately will be the home of concerts. Then he can run rock shows and ice shows at the same time.

Rock groups have a solid concert base in Las Vegas —and even though they're not headlining the big hotels on the Strip-they're cooling it in a big way at the Ice Palace.



he din in the hotels is immense—the clatter of coins, the cries of blackjack, the whir of slot machines. Added to the din is the Silver Circuit's big building boom of highrise hotels and talent playpens.

New building construction is spurred by a continual pilgrimage of tourists to the money factories. Whether you're a financially involved participant or a fascinated bystander, the new hotels-casinosentertainment palaces beckon visitors with blazing marquees, plush entertainment rooms and green-felt casinos. And, of course, new talent facilities will mean more jobs for entertainers and musicians.

Adding its glaring neon to the Las Vegas scene will be the International Hotel, an \$80 million showplace owned by Kirk Kerkorian; the Circus Circus, a \$7 million casino-entertainment palace; a \$21½ million expansion and refurbishing project at the Flamingo Hotel; a refurbishing project at the Riviera Hotel, and a remodeling project in the Sahara, Las Vegas, where the Conga Room has a new look.

In Lake Tahoe, Del E. Webb is pouring \$3.8 million into an eight-story, 224-room addition to the Sahara-Tahoe, with an 18-hole golf course—the Edgewood-Tahoe Country Club—adjacent to the hotel complex.

The building contractor of the 24-story hotel atop Harrah's Club in Reno is under instruction not to disturb gamblers with (1) noise and (2) dust while constructing a \$6.3 million addition to the casino.

The Circus Circus complex will be one of the most unique show palaces in Nevada, with 13 circus attractions performing 16 hours a day over casino patrons. More conventional talent will play the Hippodrome, a 400-seat (includes 150 balcony seats) theater lounge, and the Ooh La La Showroom, a 90-seater for comics and female dancers. Part owner Jay Sarno will book all the non-circus entertainment.

Built in the form of a circus tent, the two-story facility will have a basement casino with a slide and fire pole providing the only access to the gaming tables. Target for opening night is Oct. 1.

Past the 32 blackjack tables, 12 craps tables, 7 poker tables, 13 pan tables and 1,000 slot machines is 30 stories of International Hotel, the new Vegas eye-opener.

Away from the clack and clatter of the casino are four showrooms, including the main showroom, a 1,600-seater for dinner and over 2,000 capacity for the

Building Boom: Up, Up & Away

cocktail show. Escalators lead to a Las Vegas innovation, a 400-seat balcony.

The stage is equipped with four lifts and a flyloft to house stage production equipment. Two lounges, a 500-seater and a 450-capacity room, will feature headliners, with the Sky Room Lounge, seating capacity of 300, for dancing.

The hotel's commercial promenade is a miniature shopping center, and convention facilities include a 5,000-seat, 50,000-square-foot convention hall and separate meeting rooms. An 18-hole golf course is adjacent to the hotel complex.

Largest change in the Flamingo's face is the hotel's facade, where a glassed-in Sky Room catering to rock 'n' roll rhythms hovers over the front entrance. Other changes include a new Casino Theater, and two new cocktail lounges.

The Riviera will give its Starlite Theater Lounge a new look by refurbishing the interior and closing off the bar, all designed to benefit the entertainers.

A \$3.8 million investment at the Sahara-Tahoe is the second major undertaking by the Webb Corp. in Lake Tahoe since the hotel was completed three years ago.

The new building addition will be connected to the present \$25 million hotel by an enclosed walkway.

Completion of the addition by late fall will bring room total of 600 rooms and will include an enclosed and heated promenade. A sundeck will be steamheated for all-year use.

In the past seven months of what was considered the lake's "off season," the Sahara-Tahoe has handled 110 conventions and large meetings.

"We expect to at least double this number in two years," said H. P. James, president of the Sahara-Nevada

Corp. "That's one major reason for our room expansion."

When completed in July, 1969, the addition at Harrah's Reno will contain five public-use floors and 19 hotel floors with 328 rooms. The casino will remain on the first floor. Floors two through five will contain a restaurant, convention facilities, corporate offices and a swimming pool. The entry of the company into the hotel business will mean more people on the premises and thus more people to see the mainroom and lounge shows.

The construction challenge at Harrah's is, indeed, large. When the Golden Hotel property was purchased by Harrah's it contained a three-level parking structure on top of the casino.

With gambling round-the-clock going on, it became necessary to remove the main steel columns which rise from the basement through the existing building.

Removal of the columns was required in order to install new footings and supports for the high-rise hotel addition. All this, says a spokesman for Nielsen-Nickles Co., builder, with a "Do Not Disturb" the gamblers sign.

The project also is unusual in that it involves reusing previously erected steel framework.

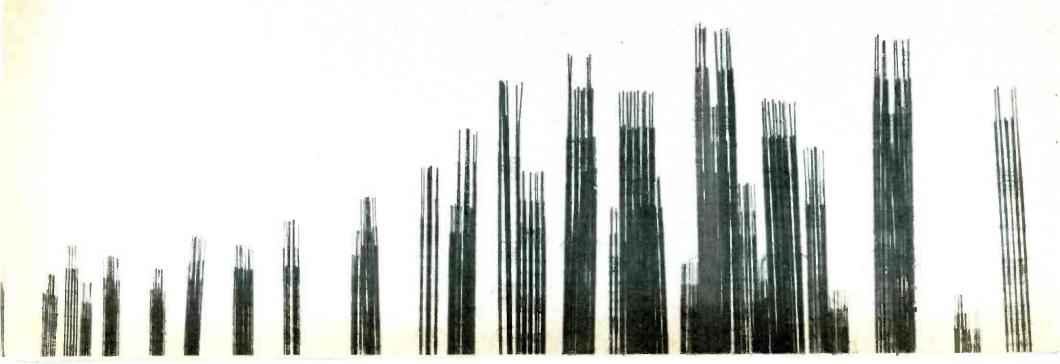
Bethlehem Steel Corp. engineers determined that most of the 360 tons of steel could be dismantled, refabricated and used to save 15 per cent in new steel. A total of 2,100 tons of steel will be erected by Bethlehem ironworkers to frame the addition.

In Reno-Sparks, The Nugget has completed an addition, enlarging the hotel by 100 rooms.

The historic Riverside Hotel has been sold to a syndicate headed by Russell Bennett of Houston. The syndicate plans to spend about \$1,500,000 remodeling the Reno facility. The new owners have not announced an entertainment policy.

Two other Las Vegas spots—the Silver Nugget and the Gay 90's— are remodeling showrooms. Mike Rovinsky, manager of the Nugget, is planning a policy of continuous entertainment in the main room. Paul Perry of the Gay 90's has remodeled his showroom with a lighted runway.

All this building activity. And above the din of construction can be heard the clatter of money, the tinkling of coins, the cries of blackjack and the moans from the crap tables.





GIRGUS GIRGUS

MOST IMAGINATIVE PROJECT EVER IN LAS VEGAS

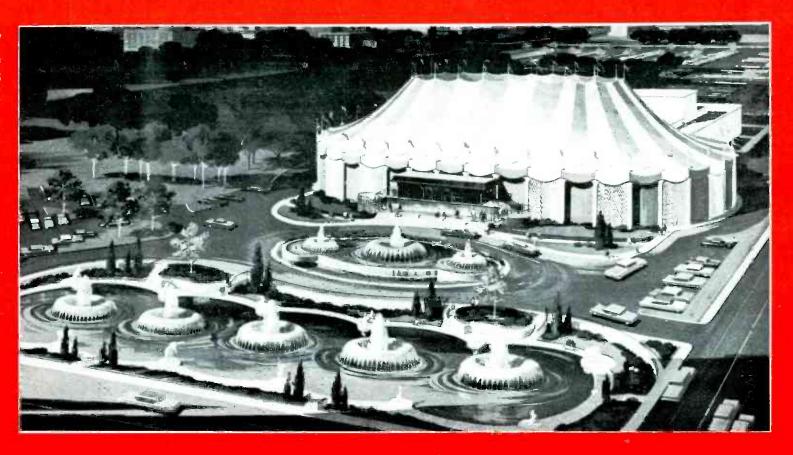
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Scratches Singers' Effectiveness

onetarily Las Vegas may be a great place for entertainers, but for singers, it may be disastrous. "Las Vegas Throat" awaits the unknowing.

This is a condition which plagues most singers, causes discomfort and is one of the few black marks found on the Vegas dossier. Singers find the harsh contrast between the hot, dry desert atmosphere and the bone-chilling cold of the air-conditioned hotels too radical a physical change.

To Caesars Palace lounge theatre star Hanna Aroni, who has been singing in the United States five years, "Las Vegas Throat" is a sore point. The international, multilingual vocalist was told by friends to carry warm water and noney on stage. How did the dry, dusty climate contrasted with the nippy airconditioning affect her? "On opening night you're nervous. But the next day you're dead. I couldn't hold a note. I had to tell the band to cut the songs where I had to hit high notes. I told the audience I was a tenor during the first show and I'd be a baritone by the second show.

"You have to control your songs. I control my pitch in order not to break my tone. This is bad because you can't give as much feeling to the lyrics as you'd like."

Miss Aroni describes the condition after two songs

as a "tickling inside her throat. But it's a very dry sensation." Having worked in concert halls around the world, the svelte, attractive chanteuse says Vegas is one of the most difficult places to work because of this health factor.

"Vegas Throat" caused Ed Ames to cancel a date 10 years ago. "I had 104 temperature, the doctor couldn't find any germs and he was getting scared. He literally flushed out my system with liquids."

Ames says he drank "an incredible amount of juices during the daytime." He now carries a heavy jacket for protection against air-conditioning, regardless of how hot it may be outside.

Ames believes entertainers are also susceptible to the condition because they tend to stay out late at night and the rooms are usually very smoky.

Theodore Bikel placed a humidifier in his room during his stint with "Fiddler on the Roof." He also spent several hours in a health club daily in the steam bath. "It's absolutely essential. You cannot do two shows a night with impunity otherwise." With smoking allowed during shows, the rooms fill up and this becomes an irritant, Bikel points out. On Broadway, once the curtain goes up, there is no smoking, so actors performing Broadway plays in Las Vegas have to adjust to another condition which can tap their vocal strength.

Entertainment Buyer's Dilemma

continued from page SC-3

booked Don Ho and Sergio Franchi, both of whom he feels have not been presented properly in Las Vegas.

New acts, in order to be presented properly, have to be "teamed" with established namepower, believes Frank Sennes, older brother to Rocky and entertainment director for the Frontier, Stardust and Desert Inn.

Some examples: The Kids Next Door and Eddie Fisher; Johnny Byner and the Supremes; comic Scoey Mitchell with Bobby Darin; Barbara McNair and Jimmy Durante.

Sennes averages 10 auditions a week, but he feels that 70 per cent of the acts aren't ready for the Strip. To fill the daylight hours with entertainment Sennes innovated a luncheon show built around a touring company of the Mexican Folklorico Ballet. A second afternoon show at 3 was designed to snare afternoon gamblers and gappers. After a few weeks the luncheon show was shifted to 3 a.m. to catch what nightowls there still are.

Each year one of the Strip hotels aims at the "Pepsi generation" with a room designed to explore rock sounds. This year it's the Flamingo's Sky Room; last year the Thunderbird sought to lure the single swingers. Rock bands playing hotel rooms generally are not of name value. They are background groups, but with enough intensity to typify the amplified '60's.

Amplified prices seem an inextricable part of the Vegas foundation, but as one hotelman points out: as long as there's gambling, there'll be the bread to pay the stars.

Las Vegas is quagmired in circular reasoning. "The availability of top attractions is certainly diminishing," moans one talent buyer. "The top acts are starting to price themselves out of our range," another says. "People think that these hotels are money factories, but they're very expensive to operate," goes one argument. "Gambling will provide us with the money to pay for top acts," claims one tradesman.

Feast or famine? Plenty of both.

Studio, On-Location Sessions Bolster Disk Activity

continued from page SC-5

placement of songs. "There's an advantage here over New York in getting tunes before artists working in town." Mitchell rattles off the names of several top male vocalists. "Anybody who's a record artist is intertested in hearing about new material. Here you can drop in on an artist at poolside. Artists get a little bored after a while and they're very grateful to receive a call from a music publisher." It keeps them in contact with the business, he adds.

Mitchell is eager to display his musical wares to visiting names. Roy Ward and Bill Porter are eager for that phone call which means time blocked in.

The recording industry in Las Vegas may be summed up in one word: Eager.

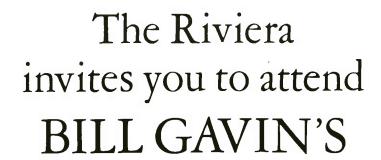
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Awards Banquet...

Leaders from the Radio-Record Industries, as selected by Bill Gavin's nationwide poll, will be honored at the Men-of-the-Year Awards Banquet. In the Record field, awards will be made to A&R Man, Company Executive and Promotion Men. Honored in the Radio field will be Station Managers, Program Directors, Disc Jockeys and Music Directors in various musical categories.



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RIVIERA HOTEL/LAS VEGAS

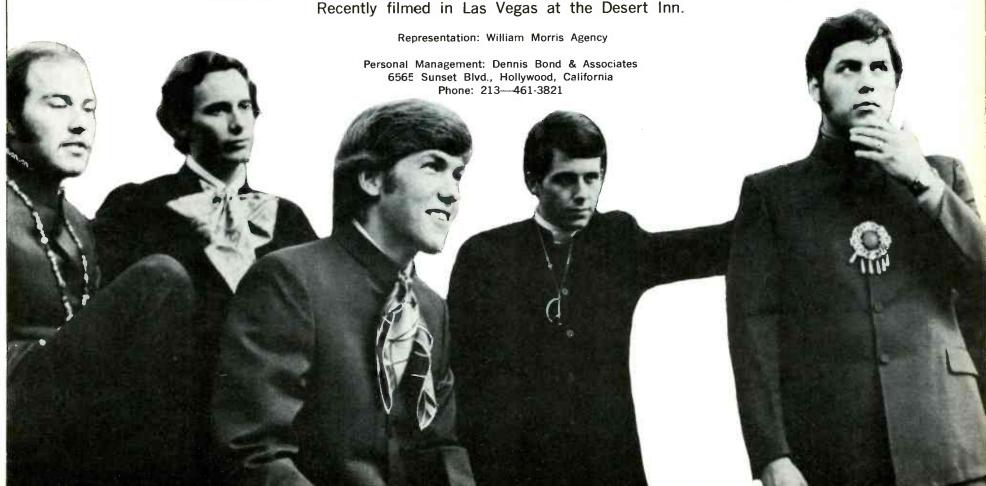
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Watch for "A Very Special Occasion" with Jerry Vale and the Stone Country.

Recently filmed in Las Vegas at the Desert Inn.



Broadway Finds

continued from page SC-11

"Bad Guys, Good Guys and Gals" for the new Circus Circus casino. Steve Allen is writing the original music for the play planned for October of this year. The cast will encompass 25 unknown singers and dancers in the casino's Hippodrome theater lounge. The one-hour show will be presented nightly at 9, 11 and 1 a.m.

Among the stars who have appeared in plays in Vegas are Yvonne DeCarlo, William Lundigan, Paula Stewart, Walter Slezak, Virginia Mayo, Dennis O'Keefe, Phil Ford, Mimi Hines, Gene Barry, Monique Van

Vooren, Dick Shawn, Cyril Ritchard.

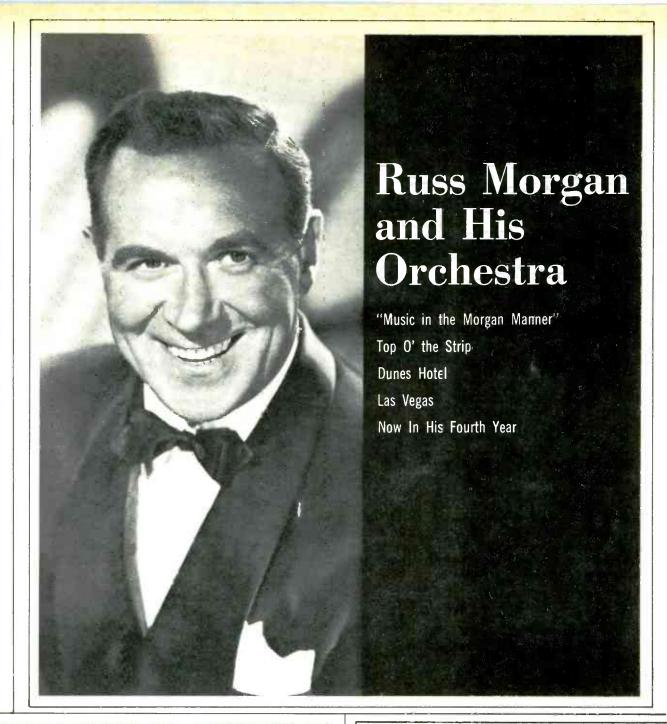
Theodore Bikel was the newest actor to reside in Vegas while playing a Broadway show. He worked 360 performances during six months as the lead in "Fiddler," closing June 26. "I found the audiences differed very little from Broadway," he recalls. "Their concentration and attention span was very good despite a dinner being served."

Since the play was shortened, Bikel found himself almost constantly on stage. Over 250,000 persons saw the play. Before Bikel saw how effective the medium could be in Vegas, he was concerned about playing the city. He's overcome that, but notes that the job "is terribly hard work and if someone offered me six months there right now I'd turn them down." Even though the money is excellent.

Bikel could analyze his audience mix between Jews and gentiles after the first five minutes. "The show's key lines come within the first five minutes, and if there are Jews, you hear laughter."

There aren't too many legitimate actors who face the pressure of working two shows a night, which is standard for Las Vegas. "On the second show you'd push a little harder," said Bikel, "because you had to capture the audience's attention."

A veteran of seven Broadway plays, Bikel looks at his Vegas stay in similar rewarding terms. "It made no difference once the curtain was up. The slots didn't reach us."





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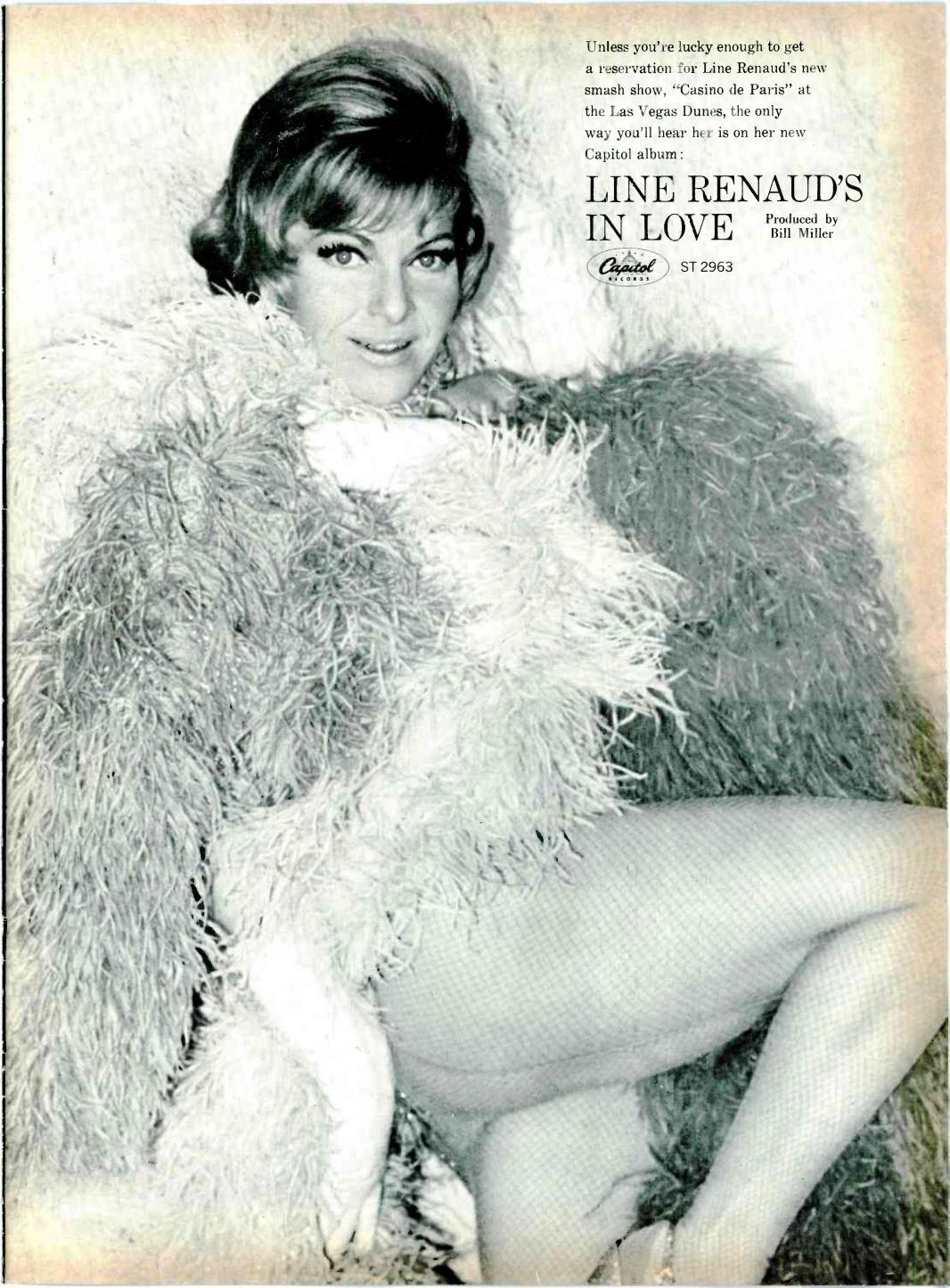
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THE BEST OF WES MONTGOMERY Vol. 2— Verve V6-8757 (S)

No more limited to the jazz market, the late Wes Montgomery's albums are now best sellers among pop dealers. This package of some of the late musician's best works should quickly reach and surpass the sales of his other releases. Included in this "Best of" disk are "California Dreamin'," one of his most popular recordings, "Bumpin'," and an excellent "The Big Hurt."





SOUL MASTER—Edwin Starr. Gordy GS 931 (S)

Edwin Starr swings in the soul orbit with a crowd of his best efforts and featuring "Soul Master," powerful r&b material from the magicians at Motown. Starr puts his soul to "Agent Double O Soul" "Oh How Happy," a hit for the Jive Five a few years back, and his biggest noise, "I Am the Man for You Baby." Edwin Starr joins the best of Motown on and up the charts.





THE SMOTHERS COMEDY BROTHERS HOUR—Smothers Brothers. Mercury SR 61193 (S)

With their highly successful TV show returning soon, there should be no trouble moving this album over the sales counters in a steady stream. The material is sharp and satirical, and the highlights are many. Among them "Troubador Song," "Morons" and "United Nations." A six-minute plus item called "Controversial Material" is a pure gem, and finds them at their very best.





POP

THE SOUND OF NANCY WILSON-Capitol ST 2970 (S)

winning package from the top stylist, both commercially and artistically.
Once again Miss Wilson and producer David Cavanaugh have made a wise choice of material, diversified, some moody, some bright but appealing to all ages of disk buyers. She excels in the freshness she brings to "Out of This World" and soulful feel of "Peace of Mind."





POP

LIVIN' IT UP!-Jimmy Smith, Verve Verve V6-8750 (S)

Jimmy Smith, the most successful jazz organist around, is joined by a full orchestra here, including strings. This excellent album also has the invaluable asset of Oliver Nelson as arranger and conductor. The material varies from the title song to "This Nearly Was Mine" a remarkable cul. "Big Boss Man" is a good vocal as well as instrumental by Smith.





CLASSICAL

HOROWITZ ON TELEVISION-Vladimir Horowitz, Columbia MS 7106 (S)

The brilliant, unrelenting touch of Horowitz shines throughout this LP which includes three Chopin selections, two sonatas by Scarlatti and two works by Schumann. A delightful piece is Horowitz's own "Carmen" variations. Sept. 22 telecast "Carmen" will put the LP to top quickly.





THE BIG LATIN BAND OF HENRY MANCINI-RCA Victor LSP 4049 (S)

The familiar and successful sound of Mancini takes on the new dimension of a Latin beat that has traces of the Prez Prado Orchestra. In fact, the Prado hit, "Patricia" is included here among fresh treatments of familiar film themes such as "Magnificent Seven," "The Good, Bad and Ugly," and "Hang 'em High." Spotlighted is their singles release, "Norma la de Guadalajara."





POP

YOU'RE ALL I NEED-Marvin Gaye & Tammi Terrell. Tamla TS 284 (S)

Motown's sweetheart soul duo offer their best teamwork yet on "You're All I Need to Get By" and "Ain't Nothing Like the Real Thing," their last two chart climbers. Both the pop and r&b markets will walcome the smooth clean harmonies, crooned romantically with a positive message. "Come On and See Me" and "That's How It Is" also tell the duo's happy story like it is.





POP

BOBBY TAYLOR & THE VANCOUVERS—Gordy GS 930 (S)

Moving into the Motown hierarchy of soul stars are Bobby Taylor and the Vancouvers, whose debut disk, "Does Your Mama Know," joins their latest, "I Am Your Man," in this showcase of tomorrow's Temptations. Buttersmooth balladeers and bluesy belters, Bobby Taylor & Co. jump from the grooves on "If You Love Her," "You Gave Me Something" and "So This Is Love"—all marked for chart magic.





CLASSICAL

MAHLER: SYMPHONY No. 6-New Philharmonia Orch. (Barbirolli). Angel SB 3725 (S)

While the "Symphony No. 6" has not been recorded as often as most of Mahler's other symphonies, it has a unique chart record as both previous stereo versions scored high. This two-LP set also is headed for the charts in this admirable performance by the New Philharmonia Orchestra under Sir John Barbirolli, an eminent Mahler interpreter.





POP

EMOTIONS—The Mystic Moods Orch, Philips PHS 600-277 (S)

Another in the very successful string of exacting and colorful musical journeys is this brilliant outing by the Mystic Moods Orchestra. They color their musical pictures with appropriate sound effects, and the result sparkles with imagination and taste. A medley combining "Sounds of Silence" and "Scarborough Fair" is a programming must, and a beautiful "Early Morning Rain" receives a soft-spoken vocal treatment with a rich choral backing.





POP

1, 2, 3 RED LIGHT-1910 Fruitgum Co. Buddah BDS 5022 (S)

Based upon their current chart topper, "1, 2, 3 Red Light" for sales insurance, the group comes up with other potent rock items as well. In what will be a major chart winner, they add their own touch to "Yummy, Yummy, Yummy" and "The Mighty Quinn." A standout is "The Book."





gem,

POP

NAZZ— SGC SD 5001 (S) Nazz gives Atlantic's new SGC label instant chart credibility, that is to say—a real winner. The "Open My Eyes" group has captured the knack of the early Beatles' for innocent rock ditties and sweet bleating ballads. Set in a psychedelic landscape, Nazz carries on a great rock tradition with "Hello, It's Me," "Crowded" and a

"She's Goin' Down."





CLASSICAL FRENCH & ITALIAN OPERA ARIAS—Mirella Freni. Angel S 36527 (S)

Angel 5 36527 (5)

A consistent seller, soprano Mirella Freni here has another excellent operatic recital, which is being released in time for the new opera season. In addition to familiar arias from "Carmen," "Manon," and "Faust," this album has two selections from "Adriana Lecouvreur," the Metropolitan Opera's opening night production. Arias from Mascagni's "Lodoletta" and "L'Amico Fritz" are among the other fine pieces.





HOW IT WAS—Grace Slick and The Great Society. Columbia CS 9702 (S)

Newly discovered tapes of vintage Gracie Slick with the Great Society back in 1966 have prolonged Columbia's collectors series on the hypnotic spell-spinner of the Jefferson Airplane. Eight new cuts featuring the first lady of psychedelia are offered for the Grace Slick buff, including "Darkly Smiling" "Daydream Nightmare" and "Born to Be Burned"—musical omens of the new rock.





POP

A BOUQUET OF HITS— Ferrante & Teicher, United Artists UAS 6659 (S)

A new feel and excitement have been added to the distinctive piano stylings of the remarkable duo. There's a breath of clear fresh air in their sparkling interpretations of "A Man Without Love," "The Good, the Bad and the Ugly" and "Mozart's Concerto No. 21" more familiar as the "Elvira Madigan Theme," This will prove an important sales item and producer George Butler deserves a bow.





COUNTRY

SONGS OF PRIDE. CHARLEY THAT IS-Charley Pride. RCA Victor LSP 4041 (S)

With this package Charley Pride solidifies his position even more strongly in the country field. Several aspects of the package are noteworthy: the tunes are very strong and the arrangements are in the traditional style. Country buffs will be pleased. "Someday You Will," "She Made Me Go" and "All the Time" are typical.





SOUNDTRACK

YOU ARE WHAT YOU EAT-Soundtrack. Columbia OS 3240 (S)

First film production of Peter Yarrow (Peter, Paul & Mary) and Michael Butler (Hair) makes this LP unique in sound and ideas. Guest stars in the film and LP, which will boost sales, include Tiny Tim performing "I Got You Babe" and "Be My Baby," and John Simon performing "My Name Is Jack." Yarrow's "Moments of Soft Persuasion" and "The Wabe" are standouts.





JAZZ

BRUBECK/MULLIGAN: COMPADRES-The Dave Brubeck Trio. Columbia CS 9704 (S)

This is the new Dave Brubeck group—the one he ran with Paul Desmond disbanded after 17 years—and everything sounds very fresh and tasty. It was recorded live in Mexico this year and while Brubeck plays as before, Mulligan's baritone sax sounds quite different in this new setting. Titles are a mixture of Mexicana and originals.

Tape CARtridge

Lib. and UA's Tape Operations Racks, Mfrs. Volley Consolidate Under Lib. Banner

By BRUCE WEBER

LOS ANGELES — Separate tape operations at Liberty and United Artists Records have been consolidated under the Liberty Stereo Tapes banner.

United Artists product will be duplicated, promoted, merchandised and sold by the Liberty tape division, but will be stamped with the UA logo. Catalog emphasis will be on film soundtracks, Bobby Goldsboro and Ferrante & Teicher.

Coming off its most profitable sales year, Liberty is jumping into the current fiscal year with several major merchandising promotions aimed at retail outlets, says Wally Peters, na-tional sales manager for the tape division.

Product promotions also will be aimed at the rack jobber, a new force in tape merchandising, says Peters. "The racks now realize the financial importance of the tape market," he feels, "after a very slow start,"

Schwarzenbach, Of Sony, Dies

SURF CITY, N. J.—Ernest B. Schwarzenbach, president of the Sony Corp. of America, drowned here on Monday (2). He was 70. Schwarzenbach became Sony's head after retiring from the Wall Street firm of Smith, Barney & Co. in 1965.

He succeeded Akio Morita an executive vice-president, director and co-founder of the parent Sony Corp., which is based in Tokyo. Schwarzenbach was a pioneer in financing Japanese issues on the American market after World War II.

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Liberty, it's reported, has about 10-12 per cent of the total tape market after a threeyear involvement, with sales in fiscal 1968 at more than \$4 million. In the last fiscal year, ending June 1968, Liberty enjoyed a 75-100 per cent sales increase over the previous fiscal

Peters attributes the sales growth to improved players, especially economy line equipment arriving from Japan. While all configurations enjoy popularity, he sees a mushrooming cassette business and flourishing 8track market as the chief factors for the increased sales pattern

Industry Problems

CHICAGO—Amos Heilicher called on record companies to concern themselves more with tape CARtridge availability than battles of configurations, while Jack Burgess, marketing vice-president of RCA, charged record merchandisers with being too prone to accept willfully dam-

aged tapes as returns. Both. Heilicher and Burgess were members of the 10-man panel at the National Association of Record Merchandisers' midyear meet-

The panel, which was composed of industry leaders from the wholesale and manufacturer segments of the tape field, and covered several key problems effecting the tape facet of the music industry. Among the key issues were slow delivery of product, lack of rack jobber use of co-operative advertising monies and no effective return policies

for defective tapes.

Although most discussions centered on duplicator/record merchandiser relationships, several flare-ups erupted between competing duplicators and between representatives of competing systems. In a battle of oneupmanship, Wybo Semelink, assistant vice-president of North American Philips, parried with RCA's Jack Burgess as to the future of the cassette system. And Alan Bayley, president of General Recorded Tape subtlely, but bitingly attacked competitors

on slow deliveries. Regarding slow deliveries, Burgess told the wholesalers that they must alter their initial ordering patterns if they want faster service. "You order much too lightly at the onset of a new release," the RCA executive said. "Most of you are so conservative with your initial orders that you can't even cover all of

your outlets.'

Don Hall, vice-president of Ampex Stereo Tapes, forcasting a \$250 million tape cartridge business by the end of 1969, chided RCA and Columbia for not making their music available in the cassette configuration. 'These who keep cassettes away from the consumer are doing the industry a disservice," he said. "Customers want to see the product before they buy," Hall continued, referring to the availability of cassette prerecorded tape as a key factor in consumer cassette player sales.

Amos Heilicher, in commenting on record company fears of cassette radio-recorders cutting into music sales, said that he believed the public would use the device only as a passing fad and that they would quickly purchase prerecorded cassettes rather than blank ones.

In a discussion on merchandising, Recordwagon's Cecil Steen suggested that his fellow record merchandisers concen-(Continued on page 43)

Wayman: 'Let's Co-Operate'

CHICAGO — Manufacturers within the tape CARtridge industry and the three trade associations embracing the field should close ranks behind this burgeoning business in an all-out effort to realize its full potential. So said Jack Wayman, staff vicepresident of the Electronic Industries Association's consumer products division, in his keynote address at NARM's midyear tape sessions here last week. He called for closer co-operation between RIAA, EIA and NARM.

Wayman dazzled his listeners with facts and figures pinpointing the phenomenal growth of the cartridge business. "Seldom has the consumer electronics industry been faced with a booming demand of such explosive proportions as the tape cartridge business," Wayman

"The spurt of late in color television, stereo and FM radio has awed many industry observers. But the growth rate of sales of tape cartridges and players has exceeded that of color television and shows no signs of leveling off."

Wayman reviewed the causes behind this growth: Today's mobile society which travels in more than 70 million cars; the youth explosion and the younger generation's demand for improved sound reproducing products. He also reviewed the history of the cartridge industry from its birth with Earl Muntz, through the Motorola-RCA Victor-Lear Jet development of 8track, to Frank Stanton's Play-Tape, and Phillips Electric's casIndicative of the tape car-tridge industry's growth, Wayman said phonograph sales doubled during the past decade to reach a new high of 6,000,000 units last year. Tape cartridge 'came from nowhere in the early 1960's with retail sales of a quarter of a million units to 6,000,000 in 1968, with a dollar volume in equipment exceeding

\$300,000,000—up 25 per cent over 1967.' He said the current year will

be the industry's half-billion-dollar year, and it is predicted it will hit \$1,000,000,000 in 1971.

Industry statistics on equipment sales will be available next January from EIA, Wayman said, showing cartridge and open-reel player sales.

Racks, Dist. Liable In Private Litigation

chandisers and distributors were warned at the National Association of Record Merchandisers' (NARM) midyear meeting, here, that they are equally liable in counterfeiting and pirating litigation brought against un-authorized tape CARtridge duplicators.

Speaking at the seminar on illegal duplication, Al Berman of the Harry Fox Office, agent and trustee for the music publishers, told wholesalers that by closing their eyes to illegal product being sold to them, they

DATA BUYS TOOL FIRM

CAMBRIDGE, Mass.-Data Packaging Corp., manufacturer of tape cartridges and cassettes, has acquired Marland Mold Co., which manufactures tools for injection molding.

Greenback Dollar; (8) 815-081, (4) 415-081,

(C) CS 081

JERRY BUTLER—For Your Precious Love; (8)
815-082, (4) 415-082, (C) CS 082

DICK GREGORY Running for President; (8)
815-083, (4) 415-083, (C) CS 083

MASON WILLIAMS—Them Poems; (8) 815084, (4) 415-084, (C) CS 084

I'm JIMMY REED; (8) 815-085, (4) 415-085, (C) CS 085

are equally as guilty as the bootlegger or pirater in purveying the products. "If someone tries to sell you

well-known product at rates far below the going prices from a truck," Berman said, "we expect you to be suspect of the authenticity of the product." Berman, who is controller of the Fox Office, cited the New York and recently enacted California laws which make any person who knowingly and willingly plays a role in duplicating and selling illegally produced cartridges guilty of a misde-

Berman said the publishers, through the Fox Office, are waging a relentless battle against piraters in every area in the nation where illegal duplication is taking place. "Even manufacturers of blank tapes are liable," he added, "in situations where these tapes are being sold to individuals in great quantities." Berman was referring to the sale of blank 4 and 8-track cartridges, rather than to that of blank cassettes.

\$15 Million Lost

The Harry Fox executive also issued a plea to the record industry wholesalers to report

and distributor co-operation, Some \$15 million is being

could go only as far as suing the unauthorized duplicators for mechanical royalties (the fee to the publisher for the du-

to his office information concerning any illegal duplication operation. Berman was joined in the seminar by Earl Kintner, NARM's legal counsel and Henry Brief, executive secretary of the Record Industry Association of America, both of whom also sought record merchandiser

lost to all segments of the tape industry, Kintner said, because of bootlegging and pirating. Kintner called on NARM members to urge their local legislators to enact legislation pro-hibiting illegal tape duplication and merchandising.

While Berman said his office plication of each song on each

cartridge, Henry Brief said that the record manufacturers, who own the duplication rights and artist contracts, would carry the suits one step beyond those of the publishers.

"Ît is unfair competition to the record manufacturers, Brief said, "and it is a fraudulent act foisted upon the consumer who believes he is buying a professionally produced tape from the original manufacturer. As a first step in barring illegal duplication on a nationwide basis, Brief said that Congress has-passed a law prohibiting interstate transporting of counterfeit labels.

New Tape CARtridge Releases

Modern Tape

The Exciting EDDIE HARRIS Vol. 1; (8) 815-067, (4) 415-067, (C) CS 067
The Exciting EDDIE HARRIS Vol. 2; (8) 815-068, (4) 415-068, (C) CS 068
EDDIE HARRIS—Exodus to Jazz; (8) 815-069, (4) 415-069, (C) CS 069
EDDIE HARRIS—Exidence (8) 815-069, (8) 815-069, (9) 815-0

EDDIE HARRIS—Mighty Like a Rose; (8) 815-070, (4) 415-070, (C) CS 070

VARIOUS ARTISTS—Summit Meeting; (8) 815-071, (4) 415-071, (C) CS 071

AFRO BLUES QUINTET PLUS ONE—Guantanamera; (8) 815-072, (4) 415-072, (C) CS 072

O72
Introducing the AFRO BLUES QUINTET PLUS ONE; (8) 815-073, (4) 415-073, (C) CS 073
JIMMY REED at Carnegie Hall Vol. 1; (8) 815-074, (4) 415-074, (C) CS 074
JIMMY REED at Carnegie Hall Vol. 2; (8) 815-075, (4) 415-075, (C) CS 075
JIMMY REED—Rockin' With Reed; (8) 815-076, (4) 415-076, (C) CS 076
JIMMY REED—Found Love; (8) 815-077, (4) 415-077, (C) CS 077
JERRY BUTLER—He Will Break Your Heart; (8) 815-078, (4) 415-078, (C) CS 078
JOHN LEE HOOKEN—Burnin'; (8) 815-079, (4) 415-079, (C) CS 079
GLEN CAMPBELL; (8) 815-080, (4) 415-080, (C) CS 080

(C) CS 085
BILLY PRESTON—The Most Exciting Organ
Ever; (8) 815-086, (4) 415-086, (C) CS 086
LITTLE RICHARD'S Greatest Hits; (8) 815087, (C) CS 087
RUSS MORGAN'S Greatest Hits; (8) 815-088, (A) 416-087, (C) CS 080 (4) 415-088, (C) CS 088 THE OLYMPICS; (8) 815-089, (4) 415-089, (C) CS 089 LEE MORGAN—Expoobident; (8) 815-090, (4) LEE MURGAN—Expoobident; (8) 815-090, (4)
415-090, (C) CS 090

JERRY BUTLER—Let Me Love You; (8) 815-091, (4) 415-091, (C) CS 091

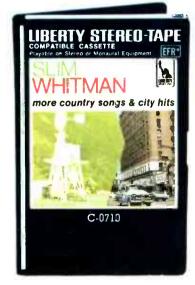
AFRO BLUES QUINTET PLUS ONE—Discovery
3; (8) 815-092, (4) 415-092, (C) CS 092

THE DELLS—Stay in My Corner; (8) 815-093, (4) 415-093, (C) CS 093

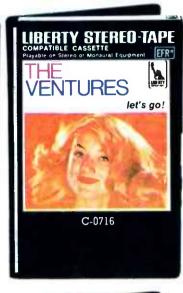
VARIOUS ARTISTS—12 Original Artist Hits
Vol. 9; (8) 815-094, (4) 415-094, (C) CS
094

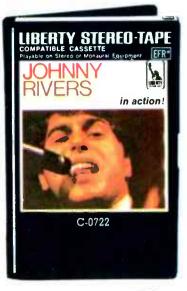
It's His Kiese (9) 015-005 His Kiss; (8) 815-095, (4) 415-095, (C) CS 095 THE CARAVANS—See Ye the Lord; (8) 815-096, (4) 415-096, (C) CS 096

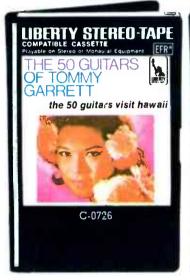
BIG SALES



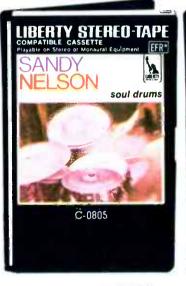


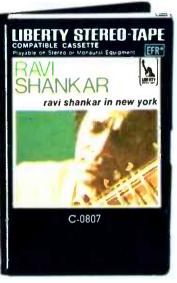




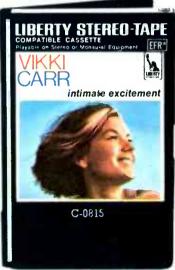




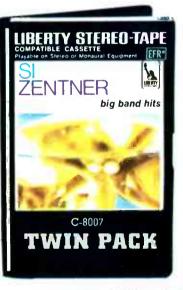
















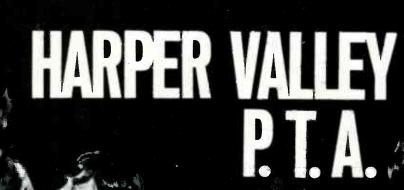
LÍBERTY STEREO TAPE, 6920 SUNSET BLVD., LOS ANGELES, CALIF. 90028

LITTLE CASSETTES

STEREO

JEANNIE C. RILEY

plantation PLP 1







SATAN PLACE
THE COTTON PATCH
BALLAD OF LOUISE
NO BRASS BAND
SHED ME NO TEARS
WIDOW JONES
MR. HARPER
SIPPIN SHIRLEY THOMPSON
THE LITTLE TOWN SQUARE
RUN JEANNIE RUN





8&4 track stereo tape cartridges

Racks, Mfrs. Volley Industry Problems

• Continued from page 40

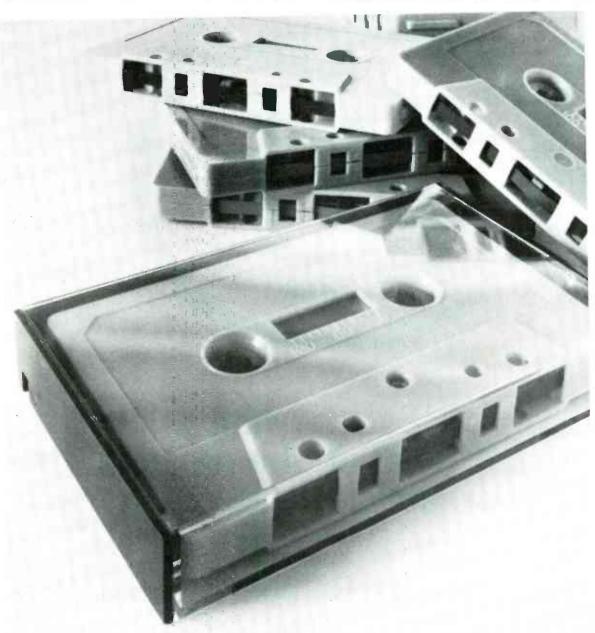
trate more on a few outlets which account for the lion's share of tape volume rather than acquire a larger number of accounts, each carrying a shallow tape inventory. "We've sold everyone but the barbershop," Steen admitted. "But we realize that tape cartridges belong in the music department. Cartridge sales should be centered in mass merchandisers, with large display areas.'

Jim Tiedjens of National Tape Distributors and chairman of the midyear meeting, cited the stereo tape center-type of department as the best kind of display and sales area a store could have for moving carAs an equipment manufacturer executive, Jim Gall of Lear Jet told rack jobbers that they'd be able to move more software if they carry a full line of tape cartridge hardware. Gall also scored 8-track equipment manufacturers for not spending enough time and money for promotion and advertising.

Three other panel members, however, cited their companies' involvement in consumer advertising campaigns. Vincent Vec-chione, head of Belle Wood, Borg Warner's marketing arm, said that Borg Warner has consistently promoted its products via newspaper advertising. And Wybo Semelink noted Norelco's strong national and co-operative advertising campaigns. The Norelco executive said that in the immediate future, his company would key its advertising to the

cassette player-only concept.
"We've carried the ball," said RCA's Jack Burgess in describing his company's advertising. Burgess mentioned RCA's continuing stereo 8 support, noting the upcoming RCA television special starring Bob Hope, Bing Crosby and the Supremes. The special will feature all product lines of the RCA home instruments division, but special emphasis will be placed on its stereo 8 tape cartridge player models.

The pilferage problem is still up in the air for many of the record merchandisers at the meeting. The dilemma of whether to lock or not to lock remains as a formidable decision. Mort Ohren of Tape Distributors of America said that cartridges must be kept locked, but that this is not the best method for merchandising. Ohren said that his company was developing a type of blister packing, which he hoped would solve the pilfer



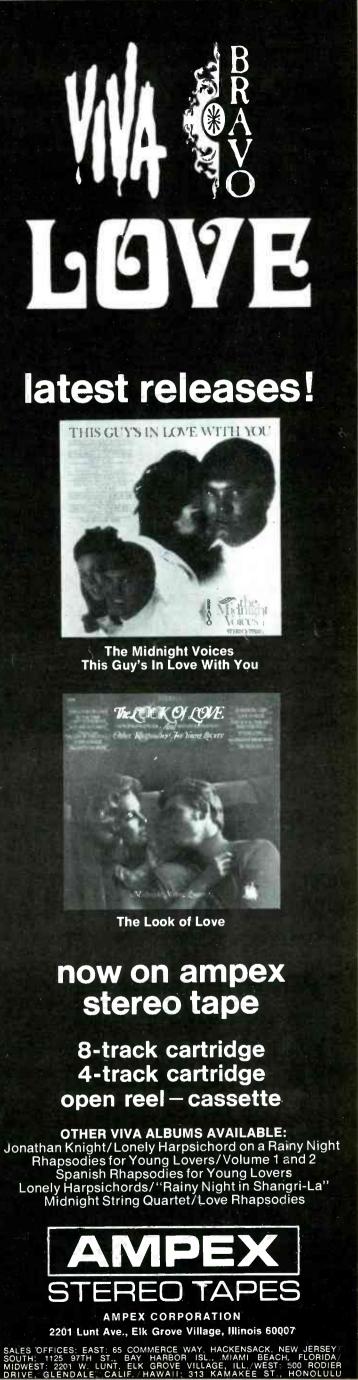
Could we interest you in half a million

We'll look a volume order in the eye - knowing we have the production, knowing we have the parts inventory, knowing we have the price break.

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Billboard salutes the 80th Anniversary of the Juke Box Industry and the 20th Anniversary of MOA with a SPECIAL ISSUE documenting the past, relating the present, and forecasting the future of this dynamic, vital segment of the music industry.

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Coin Machine World

CHICAGO - Advance regis-

tration for badges and banquet

tickets for the Oct. 11-13 Music Operators of America (MOA) Music & Amusement Machine

Exposition here is running "well ahead of last year," MOA executive vice-president Fred Granger said last week. "Each

mail now has stacks of advance registrations. We have extra girls

Granger said advance registrations arriving later than Sept.

22 will not allow the MOA of-

fice enough time to handle them. The deadline for exhibit fees and contracts is Sept. 10, and (Continued on page 49)

typing badges."

NAMA PROGRAM

PHILADELPHIA—Attendance is expected to total 8,000 for the 22d annual Convention and Trade Show of Automatic Merchandising, scheduled to begin here Saturday (14) at the Civic Center. The National Automatic Merchandising Association (NAMA), sponsor of the show, has outlined the following program for the fourday event:

SATURDAY, SEPT. 14

9:00 a.m.—Registration opens. 10:00-11:45 a.m.—"Projections on the Future of Vending," premiere of the new NAMA research study on external factors affecting vending through 1980—analyzed in perspective of operator opinion and predictions from a recent NAMA survey.

E. L. Perkins, Management & Economics Research, Inc.,

W. W. Reed, NAMA.

NAMA—Annual Meeting, Meyer Gelfand, NAMA president.

12 Noon-6:00 p.m.—Exhibits open.

SUNDAY, SEPT. 15

Promotion Idea

RECORD SHOPS can be

tional jukebox locations and can

be utilized to promote an op-erator's other stops as well as

serve as a good public relations instrument. This Rowe jukebox is located in Arbeth Records, a

leased department, Bon Ton De-

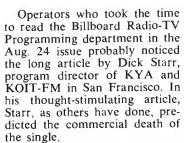
partment Store, York, Pa. Owner Irv Perlman rents the unit and

has it programmed with the "Hot 100" singles, which are kept in stock back of the counter.

9:00 a.m.—Registration opens.
10:00 a.m.-12:45 p.m.—"Stemming \$50,000,000 in Security Losses,"
S. J. (Bob) Curtis, NAMA's new security consultant. "The (Continued on page 49)

'COIN'CIDENTALLY

When Singles Will Be Issued For Promotion Purposes Only



"I believe the day will come when the single record will be nothing more than a promotional release for radio stations and jukebox operators," Starr wrote. He avoided mentioning a time element, but added, "This will mean that surveys such as the Billboard Hot 100 will continue to exist, only then they will show the most popular songs as evidenced by listener preference and the best-selling albums.

While observing that singles

are losing ground to albums, particularly in his own San Francisco market ("Stereo albums retail in San Francisco for \$2.66 in leading stores, and this makes the purchase of an 89cent single very impractical '), the author admits that the single is the basis for many

(Continued on page 48)

New Equipment Heavy MOA Registration



Williams-Two-Player Horse Race Game

Twin-Double, extra large flippers, an oscillating ball shooter and clos-Iwin-Double, extra large flippers, an oscillating ball shooter and closing flippers are some of the features on this latest horse race game from Williams Electronics, Inc. The unit, called Hay Burners II, features three ways to score a special. Other features consist of individual lift-out coin trays, stainless steel door, frame and trim and, as an optional feature, single, double or triple coin chutes. The unit can be converted to a novelty model and is adjustable for three or fiveball play.

ICMOA Sets for Tax, Anti-Pinball Measures

SPRINGFIELD, Ill. — The Illinois Coin Machine Operators Association (ICMOA) will map out strategy here Sept. 13-15 for combatting an omnibus tax bill and anti-pinball legislation. Seminars on two for a quarter play pricing, insurance and employee training, as well as an election of officers, will be part of the meeting at Holiday Inn East. Music Operators of America executive vice-president Fred Granger will speak.

"In simple language, Illinois needs money," said ICMOA executive director Fred Gain last week. "We can expect another omnibus type tax bill that will include operators. We also know that legislation affecting

pinballs will come up again."

Highlights of the meeting, with registration set for 6:30 p.m., Sept. 13, will include a talk by Ray Clement, Congressional Insurance Co., Springfield, a report from a representative of the National Institute of Coin Mechanics, Denver, and a debate on two for a quarter play pric-

Roy McGinnis Dies

CHICAGO - Roy McGinnis, 77, a pioneer in the coin machine world and former owner of Kenny Manufacturing Co. here, died recently following a heart attack. In the business for over 50 years, McGinnis, is survived by his widow Mae, a daughter Rosemary Huebsch, wife of Paul Huebsch, Rowe International representative; four children, and two sisters in Joliet, Ill. Mrs. York Dies

CHICAGO - Mrs. Elma H. York, 81, mother of Bonnie York, Music Operators of America administrative assistant, died last week here following a long illness. Mrs. York is survived by her daughter and several cousins.

- Best Picks -

for Week Ending Sept. 14

ANCHORAGE, ALASKA

Cover: "1-2-3 Red Light," 1910 Fruitgum Company, Buddah 54; Teen: "People Got to Be Free," Rascals, Atlantic 2537, "Born to Be Wild," Steppenwolf, Dunhill 4138; Adult: "The Fool on the Hill," Sergio Mendes & Brasil "66, A&M 961; C&W: "Harper Valley P.T.A.," Jeannie C. Riley, Plantation 3.

CHATTANOOGA

Cover: "Then You Can Tell Me Goodbye," Eddy Arnold, RCA Victor 9606; Teen: "Sally LeRoy," Lettermen, Capitol 2254; Adult: "To Wait for Love," Herb Alpert, A&M 964; C&W: "How Can I Write," Jim Reeves, RCA Victor 9614; R&B: "Say It Loud, I'm Black and I'm Proud," James Brown, King 6187; Oldie: "San Francisco," Paul Mauriet Phillips 40550 Mauriat, Phillips 40550.

CHICAGO

Cover: "(The Lament of the Cherokee) Indian Reservation," Don Fardon, GNP Crescendo 405; Teen: "Hey Judy," The Beatles, Capitol 2276; Adult: "The Eyes of a New York Woman," B. J. Thomas, Scepter 1221; C&W: "Then You Can Tell Me Goodbye," Eddy Arnold, RCA Victor 47-9606.

(Continued on page 48)

as reflected in a weekly poll of jukebox programmers across the country

New Equipment

ing. Other outside experts on

employee relationships may be

added to the speaker list.



Williams—One-Player Flipper Game

Flippers that close together, 300 points every time an "X" is made and a special score when making an "X" that is illuminated. These are three of the features on Doozie, the newest one-player flipper game from Williams Electronics, Inc. Another scoring feature gives the player a special when "X" 's light agate and two roll-over lanes. Higher values are rung up when "X" 's light jet bumpers. The unit is adjustable for three or five-ball play.

New Texas Group to Fight Blue-Sky Form Mark Distributing; Schemes, Promote New Ideas & Image

DALLAS-Stepped up bluesky promotions, a need to develop better merchandising techniques and efforts to improve the image of bulk vending. These are the prime reasons behind the recent formation of the Texas Bulk Vending Association (TBVA).

The new group, which has filed for a State charter, is headed up by Tom Emms, of Graff Vending Supply Co. here; Mark Bryant, Austin; L. C. Adama, San Antonio, and Charles Kanak, Houston. National Vendors Association (NVA) counsel





T. J. KING & CO. INC. 2700 W. Lake St., Chicago, III. 60612 Phone: 312/533-3302

25¢ Jewelry Mix, 100 to bag V.10.00

Don Mitchell, Chicago, is assisting the group, too.

'I wish we had formed an association a year ago," said Emms, who reported that Texas has been the target of several blue-sky promoters lately and that the State is preparing to im-pose taxes on all types of vending machines.

"Recent investigations by State authorities into vending companies here and their relations with locations is causing lawmakers to lump all vending under one heading. We're writing the House State of Affairs Committee on an individual basis in order to properly define bulk vending.'

Emms said TBVA will attempt to get the NVA definition of bulk vending machines included in any new legislation affecting the coin machine busi-

In the area of blue-sky promotions, Emms said: "This problem has always existed. We're just now getting our share of attention from promoters." Emms admitted that, in most cases, blue-sky promoters were careful not to break laws and usually could not be prosecuted. TBVA will attempt to educate vendors and help those who have fallen prey to promoters,

'In all the years I've heard of blue-sky promoters I have only seen one case that closely resembled a prosecution. In this instance, the promoter had put into writing the profits the vendor could expect. The court merely forced the promoter to



TOM EMMS, Graff Vending Supply Co., Dallas, and prime organizer of a new bulk vending association in Texas. Emms is also treasurer of the National Vendors Association. The photo above was taken as Emms addressed the recent convention of the national organization. the national organization.



pay the man back. (More on blue-sky in adjacent article).

Emms said another function of TBVA will be to promote new concepts of bulk vending, particularly in the area of 25-cent vending. "We will plan seminars and exchange ideas in an atmosphere where vendors can trust one another.

"We have operators here in Texas that wouldn't take a free bag of quarter merchandise. They're afraid of anything new. We feel that with an association we can promote new concepts such as quarter vending in a way that operators will understand. Operators will listen to each other and the association will bring operators together."

Emms said TBVA could easily become one of the largest State associations. "Our target is 40 members. We want to become an effective association and prove useful before we appeal for help from the outside."

Martin & Snyder Add Northwestern

DETROIT — Jim Hamilton. sales manager of Martin & Snyder, said last week that his firm is now distributor for Northwestern's line of bulk and capsule vending machines.

Martin & Snyder is a welldiversified distributor for major manufacturers, inculding a number in most lines of vending.

Coming Events

Sept. 15-16-National Vendors Association, board meeting, Frank-lin Motor Hotel, Philadelphia.

Sept. 15—South Carolina Coin Operators Association, Charleston,

Sept. 19 - Massachusettes Coin Machine Association and the West-ern Massachusetts Music Guild, greater New England convention, Sheraton-Yankee Drummer Motor Inn, Auburn, Mass.

(Continued on page 48)



LOGAN DISTRIBUTING, INC.

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Phone: (312) 486-4870

Firm Will Make Charms

PASSAIC, N. J. — Mark Vending Co. here has formed a manufacturing division, Mark Distributing Co. Manny Greenberg, formerly with MacMan Enterprises, has been named sales manager.

Mark will manufacture 1, 5, 10 and 25-cent vending items.



INTERNATIONAL, has announced the appointment of Milton (Barney) Barnard as vice-president of export sales, and T. D. (Ty) Barre (right) as vice-president and manager of market development. Barnard, who joined Rowe in 1964 as Far Eastern representative in Tokyo, has served more than 20 years in the U. S. Air Force. Barre has served in a variety of sales plant management and marketing ca-pacities and was with Coca-Cola for 28 years. The appointments were announced by Rowe president, William D. (Jack) Harper. Rowe is a wholly owned subsidiary of Triangle Industries, Inc.

EVERY LOCATION a "PROFIT-LAND" with **NORTHWESTERN**

BULK-PAK

New 60 Bulk Pak builds profits in supermarkets, drugstores, gas stations, shopping centers-any location! Operators all agree BULK PAK delivers greater profits because it vends nationally advertised merchandise-suitable for all locations. Service costs are held to a bare minimum. Just pour merchandise in machine—and take out the coins. Location tests prove Bulk Pak is a #1 Money Maker. Wire, write or phone for complete

<u>Northwestern</u>

2883 East Armstrong St. Morris, III. Phone: WHitney 2-1300



"We will be producing 25-cent merchandise," Greenberg said Greenberg said, but we still don't believe the market is substantial. We'll have to wait for feedback from the operators," he continued, "before we move in any 25-cent verding direction." vending direction.'

Mark has introduced two vending items and will unveil five new pieces at the bulk vending convention in September. The two charm lines already bowed are Happy Flowers, a 10-cent line of pendants, necklaces, bracelets and pins, and Skitzo, Mark's 5-cent assorted series. The company's main offices are at 805 Main

GUARANTEED **USED MACHINES**

MERCHANDISE & SUPPLIES

CAPSULES

250 PER BAG with MONEY MAKING DISPLAYS

c All Ring Mix \$4.
c Trick & Game Mix 5.
c Creepy Bugs 5.
c Northwestern Mix 4.
c Latest Assorted Mixes 5.
c Jewelry Mix 8.
c Lighter Mix 8.
c Big Dice Mix 8.
c Assortment Mix 7.
c Western Mix 8.
c V2 Jewelry, 100 per box 10.
c V2 Oogies, 100 per box 10.
c Tempty V—V1—V2 CAPSULES

Empty V—V1—V2 CAPSULES

CHARMS AND CAPSULES. Write for complete list. Complete line of Parts, Supplies, Stands, Globes, Brackets.

Everything for the operator.
One-Third Deposit, Balance C.O.D

NEW VICTOR 77 GUM & CAPSULE VENDORS



A REAL SALES **STIMULATOR** IN ANY LOCATION

Vends 100 count gum, V, V-1 and V-2 capsules Available with 1c, 5c, 10c, 25c or 50c coin mechanism. Removable cash

box for easy

collecting. Large capacity, Holds 1800 balls (100 count), 575 V capsules, 250 V-1 capsules and 80 V-2 capsules.

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9:00 A.M. to 3:00 P.M. Exhibits Open
12:00 Noon Ladies' Luncheon
3:30 P.M. to 4:45 P.M. Seminar on One Stops
5:00 P.M. to 6:00 P.M. Seminar on Games Tournaments

Hospitality Suites Open in Evening

SATURDAY, OCTOBER 12

9:00 A.M. to 5:00 P.M. Exhibits Open
11:30 A.M. to 1:00 P.M. Luncheon & Membership Meeting
Hospitality Suites Open in Evening

SUNDAY, OCTOBER 13

10:00 A.M. to 3:00 P.M. Exhibits Open 6:00 P.M. to 7:00 P.M. Cocktail Hour 7:00 P.M. to 1:00 A.M. Gala Banquet & Show

Exhibitors from around the world—the U.S., France, Italy, Germany, Japan—representing all facets of the coin-operated music and amusement industries and allied industries.

Coming Events

• Continued from page 46

Sept. 22—Coin Operated Industries of Nebraska, Town House Hotel, Omaha.

Sept. 26-28-West Virginia Music & Vending Association, Heart of Town Motor Inn, Charlestown,

Sept. 27-28 — Arizona Automatic Merchandising Council, annual meeting, Mountain Shadows, Scottsdale.

Sept. 27-29—Music Operators of York, annual meeting, Homowack Lodge, Spring Glen, N. Y.

When Singles Will Be Issued For Promotion Purposes Only

• Continued from page 45

"However, I still believe the single record is the key to these album sales, and is the factor that predicates the largest number of album sales; i.e., the fact that a certain hit single or singles are included in almost all of the best-selling albums in this area," he explains.

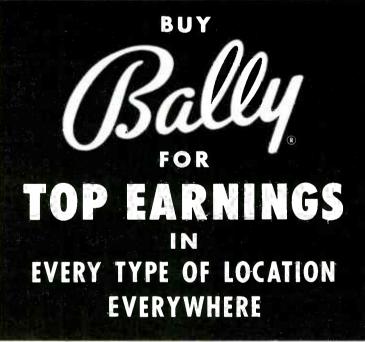
In effect, Starr is saying that though the single will be a dodo bird in the marketplace, its "ghost," through jukebox and radio exposure, will continue to greatly influence the record buyer. Thus his conclusion that while the over-the-counter single becomes obsolete, the over-theair and over-the-jukebox single must carry on.

While all past predictions of the single's demise have proved, obviously, to be premature, it is not too early to consider the effect that developments such as Starr describes would have on the jukebox business. Among the questions his speculation raises:

- Would the record industry release promotional singles in sufficient quantity to make continued singles programming on jukeboxes possible?
- While the record industry would no doubt readily issue such promotional singles free to radio stations (as they do now), would the labels likewise issue promotional singles free to jukebox operators (as is assuredly not now the practice)?
- Will the jukebox industry be forced to junk all its singlesplaying machines and invest in LP-selective equipment of either disk or tape type—or a combination of the two?

These are just a few of the critical issues that the demise of the commercial single would raise for our i dustry. They are issues that farsighted operators would do well to begin discussing immediately in their regional association meetings, at this year's national convention, and with their own record company representatives.









— Best Picks -

• Continued from page 45

CINCINNATI

Cover: "Help Yourself," Tom Jones, Parrot 40029; Adult: "The Fool on the Hill," Sergio Mendes & Brazil '66, A&M 961; C&W: "Harper Valley P.T.A.," Jeannie C. Riley, Plantation 3.

FLORENCE, S. C.

Cover: "The Weight," Jackie DeShannon, Imperial 66313; Adult: "Help Yourself," Tom Jones, Parrot 40029; C&W: "Punish Me Tomorrow," Carl Butler & Pearl, Columbia 44587.

GAFFNEY, S. C.

Cover: "Harper Valley P.T.A.," Jeannie C. Riley, Plantation 3; Teen: "1-2-3 Red Light," 1910 Fruitgum Company, Buddah 54; Adult: "Help Yourself," Tom Jones, Parrot 40029; C&W: "It's All Over But the Crying," Hank Williams, MGM 13968; R&B: "The House That Jack Built," Aretha Franklin, Atlantic 2546; Oldie: "Folsom Prison Blues," Johnny Cash, Columbia 44513; Novelty: "Here Comes the Judge," Pigmeat Markham, Chess 2049.

HADDONFIELD, N. J.

Cover: "Then You Can Tell Me Goodbye," Eddy Arnold, RCA Victor 9606; Teen: "Hey Judy," The Beatles, Apple 2276; C&W: "I'm Going Back, Where I Belong," Buck Owens, Capitol 2264; R&B: "Say It Loud, I'm Black and I'm Proud," James Brown, King 6187.

HOLYOKE, MASS.

Teen: "People Got to Be Free," Rascals, Atlantic 2537; Adult: "Turn Around Look at Me," Vogues, Reprise 0686; C&W: "The Folk Singer," Johnny Cash, Columbia 4-44513; R&B: "April Again," Dean Martin, Reprise 0761.

JACKSON, MISS.

Cover: "Girl Watcher," O'Kaysions, ABC 11094; Teen: "Say It Loud, I'm Black and I'm Proud," James Brown, King 6187; R&B: "Special Occasion," Smokey Robinson and Miracles, Tamla 54172.

NEW ORLEANS

Teen: "People Got to Be Free," Rascals, Atlantic 2537; Adult: "To Wait for Love," Herb Alpert, A&M 964; C&W: "It's All Over But the Crying," Hank Williams, MGM 13968; R&B: "Wish It Would Rain," Gladys Knight and the Pips, Soul 35047.

MANHATTAN, KAN.

Cover: "Down at Lulu's," Ohio Express, Buddah 56; Teen: "1-2-3 Red Light," 1910 Fruitgum Company, Budd_n 54; Adult: "Harper Valley P.T.A.," Jeannie C. Riley, Plantation 3; R&B: "The House That Jack Built," Aretha Franklin, Atlantic 2546.

OAKLAND, CALIF.

Teen: "Piece of My Heart," Big Brother and the Holding Company, Columbia 44626; C&W: "Harper Valley P.T.A.," Jeannie C. Riley, Plantation 3.

PEORIA, ILL.

Cover: "Harper Valley P.T.A.," Jeannie C. Riley, Plantation 3; Teen: "Six Man Band," Association, Warner Bros. Seven Arts 7229: Adult: "Little Green Apples," Patti Page, Columbia 44556; C&W: "San Diego," Charlie Walker, Epic 10349; R&B: "The House That Jack Built," Aretha Franklin, Atlantic 2546.

PHILADELPHIA

Cover: "Girl Watcher," O'Kaysions, ABC 11094; Teen: "Hush," Deep Purple, Tetragrammation 1503; Adult: "Harper Valley P.T.A.," Jeannie C. Riley, Plantation 3; R&B: "Slipping Away," Barbara Mason, Artic 142.



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Film Unit Provides Plus Income at Denver Club

DENVER—A Color-Tek unit installed at the Play Girl Club here has been averaging \$100 a week, and since the machine has no soundtrack, it isn't interfering with a nearby jukebox. Color-Tek is manufactured by Diversified Film Distributors, St. Louis, which has been field-testing 10 units here.

"We're using the Color-Tek to provide separate topless type entertainment for customers in a downstairs cocktail lounge, which has nothing to do with live entertainment at ground level" said Al Bryant, manager of the Play Girl. "It is installed in the Little Nest, a bar and lounge exteremely popular during afternoon happy hour, and completely divided away from the upstairs club. Here, set for 3 minutes at 25 cents, and using topless type films, we give bar and table customers the same sort of entertainment which they'd see live during the evening hours.

During the evening, it is just as popular, playing for customers who don't feel they're well enough dressed for the upstairs night club, do not want to pay the \$1 cover charge, or like it

The fact that the topless presentations are silent, with no soundtrack for the most part, resulted in an unusual bonus at the Play Girl-continued profits from a nearby jukebox which of course doesn't interfere with Color-Tek play so long as the latter's films are soundless. "They're both running at once during the average cocktail hour or during the evening" Bryant pointed out. "Of course we do have soundtrack films on different subjects, but the girlie films have been so popular that we haven't given the least thought to changing them."

Surprisingly, women seem to get as much enjoyment from the films as do men, with much "catty" talk bound to develop as each film comes on. No complaints over the films have materialized at all, according to Bryant. "We like the idea that we can give the customer just about the same type of entertainment whether he is in the night club area or down in the cocktail lounge, live or on film' he concluded.

With Bob Stages, owner of the Play Girl, Bryant is planning to go into distribution of Color-Tek equipment throughout Colorado. "We're getting practical experience in running one ourselves," he said. The new distributorship will be titled simply Stage, Inc., with headquarters at the Play Girl office.

Coinmen In The News

SAN JUAN

Rowe Manufacturing Division, Canteen Corp., with offices and showroom at 315 San Agustin Street, San Juan, has taken over the operation formerly conducted by Bush International. Len Baitler, coin machine game veteran, is in charge as manager of the operation. They service besides Puerto Rico, including Armed Forces installations, the U. S. Virgin Islands and other British, Dutch and English islands in the Caribbean down to Trinidad. This operation handles jukeboxes, vending machines, cigaret machines and some amuse-

ANTONIO CONTRERAS

David Rosen III

PHILADELPHIA — David Rosen, president, David Rosen, Inc., here, was hospitalized last week following a heart attack.

NAMA PROGRAM

• Continued from page 45

'Flip' Side of Communications," demonstration/workshop on a ready-to-use employee training program.

James F. Robinson, Xerox Educational Division.
"Our Stake in the Urban Crises," M. M. Tumin, professor of sociology, Princeton University. 1:00-6:00 p.m.—Exhibits open.

MONDAY, SEPT. 16

9:00 a.m.—Registration opens. 10:00 a.m.-12:20 p.m.—"Gaining Companywide Acceptance of Operation Efficiency," Professor Ronald L. Olson, University of Maryland; Charles Bertsch, Bertsch Vending Co., Inc., Warsaw, Ind., and Stanley S. Lesnick, Midfield Vending Co., Inc., Baltimore, Md.

"How You Will Be Affected By the Wholesome Meat Act of 1967," C. F. Diehl, district director, USDA Consumer & Marketing Service.

"Vending Conditions and Projections," Patrick L. O'Malley, president, Canteen Corp. 12:30-5:00 p.m.—Exhibits open.

TUESDAY, SEPT. 17

9:30 a.m.—Registration opens.
10:00 a.m.-12:15 p.m.—"Changing Styles: New Challenges in Cigarette Vending," an objective and reflective look at marketing innovations up to and through the 100MM's.

James Chandler Bowling, vice-president, Philip Morris, Inc. "The Profit Retention Values of Route Accountability," panel discussions on systems in use and based on Vending Accounting systems being prepared for NAMA members of Price Waterhouse & Co.

Moderator: Francis Di Ienno, Price Waterhouse & Co. Panelists: James W. Cantor, The Macke Co.; Thomas C. Funk, Madison Concessions, Inc.; G. C. Habenicht, Canteen Corp., and R. E. Hale, Price Waterhouse & Co.

12:30-4:00 p.m.—Exhibit open. 7:30 p.m.-NAMA Annual Banquet-Sheraton Hotel, Grand Ball-

Calif. Adopts Cigaret Laws

LOS ANGELES — Two bills intended to crack down on cigaret smuggling have been signed into law by Acting Gov. Hugh M. Burns.

One of the measures increases from one to two cartons the number of cigarets which a Californian may bring into the State at any one time for his use without paying State taxes.

It makes it a felony to transport more than 200 cartons of untaxed cigarets on the State's highways. Shipment of between two and 200 cartons would be

a misdemeanor.

A second bill imposes a fine of \$25 a carton for possession of cigarets intended for resale on which taxes had not been paid.

Assemblyman John G. Veneman reported that traffic in untaxed cigarets has increased since last year when the State's cigaret tax was boosted from 3 to 10 cent a pack.

The two bills were signed into law when Gov. Ronald Reagan was in Miami Beach attending the GOP convention.



PREPARATION EXPERT Leon Loos (with microphone) and Southern representative of Litton Microwave Oven division, Ralph Bowler, address a class of op-erators during a recent seminar at Peach State Distributing Co., Rowe International, Inc., outlet in Atlanta. More than 50 operators, some traveling as far as 200 miles, attended the four-hour



BEN GORDON, who has joined tributing Corp., recently estab-lished to handle marketing and servicing in the New England area. Gordon, formerly associated with Atlantic-New York Corp., has been owner of Valley Distributors of Connecticut and was business manager of Music Operators of Connecticut. He will work under Nat Hockman, manager of Wur-litzer's East Hartford, Conn.,

> Say You Saw It in Billboard

Ask Court to Rule on Movies In Arcade Case

SAN ANTONIO-The only way for U. S. District Court to cvaluate whether movies seized at a local amusement center are art or pornography is to view the movies themselves, Dist. Atty. James Barlow said Aug. 8.

Barlow's recommendation that the court view the movies he considers pornographic came in an answer Barlow filed on behalf of himself and assistants Preston Dial Jr., John Quinlan II and Wayland Simmons to a suit to enjoin them from prosecuting the owners and operators of the amusement center, for convention of a three-judge special Federal Court to hear the case, and for a declaration that the Texas Obscenity statute is unconstitutional.

Defendants in the original case brought by Barlow are Barry Langford, Carl Kunert and Joseph Mulvihill.

Part of the action brought by the defendants, Barlow said, "is is action for damages . . . on the grounds that the district attorney has refused to allow dirty movies to be shown in Bexar County at a profit, which is the business in which the plaintiffs (in the Federal Court suit for injunction) are engaged.'

Films and projection equipment were seized from the three places of business through a searce warrant, and complaints were filed against them alleging showing lewd films.

Asserting in his answer that the State may regulate obscene literature and movies, Barlow said the showing of the movies

Heavy MOA Registration

• Continued from page 45 most of these are in, Granger

MOA has had to reorder convention stickers. "People are ordering between 500 and 1,000

of them to put on company mail. We had 15,000, and just ordered 5,000 more," said Granger, adding that the stickers are The Sherman House Hotel said last week it has already

started receiving room reservation cards. Games tournament chairman Robert Nims is preparing a spe-

cial pamphlet explaining tourney details, which will be passed out during a seminar. Another seminar on one-stops is fully booked.

Operators and coin machine world figures from England, France, Australia and Canada have indicated they will visit the MOA show, Granger said.

Banquet show chief Hirsh de La Viez has lined up Scepter artist B. J. Thomas, Monument Records' Boots Randolph and Charley McCoy, Epic's Vivian Reed, Columbia Records' Debby Lori Kaye and 12-year-old Julie Budd, and artists MGM Records is enthusiastic about.

"is pure pandering of filth for the profit of the plaintiffs."

Barlow asks that the matter be referred to the State courts for normal disposition through criminal process.



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Country Music

Key Talent Expands: Names 2 Execs in New Growth Plan

NASHVILLE — Key Talent Agency, which is expanding its offices, has appointed two vicepresidents and still further growth plans.

Jimmy Key, president of Key Talent, said the new West Coast office (1608 North Argyle) in Hollywood, will be active in both publishing and agency activities. Annie Maloney, a 20-year veteran in the entertainment field in Los Angeles and Las Vegas, has been retained as West Coast director.

Chad Lassiter, who has been with Key Talent since February, was promoted to vice-president and will head a new division of the diversified organization dealing with films, radio and TV, and will be in charge of all phases of these media for Key artists. He will divide his time between the Nashville and West Coast offices.

Rick Key Promoted

Rick Key, the president's son, also has been elevated to a vice-presidency, and will form, then direct the new pop, rock and r&b divisions of Key Talent. He is at present signing acts in this field. The new division will be known as Ballyhoo Talent Agency, and has a separate office here at 2702 12th Avenue South. Earlier this year, Chuck

Wells was promoted to vicepresident in charge of onenighters and concerts for the

with offices now established here, in Las Vegas and Hollywood, Key plans offices for New York in the spring, and overseas, beginning with London, next fall. Marie Ratliff, who has been in charge of personnel and who doubled as Key's executive secretary, has been promoted to administrative assistant, and will work in all operations. Roy Baham, who has been staff writer and professional manager for Kewkeys Music, the publishing arm of the firm, and the accountant for all of the affiliations, becomes a full-time staff writer, and Lou Childs will take over and build an entire accounting Jerry Byrd, long-time Monument artist, has been retained as professional manager and promotion director of Newkeys Music, and will act as liaison between writers and artists. Additional secretarial and clerical personnel are being added.

Key also is adding to his talent roster. He has under contract Jeannie C. Riley, who has the hit recording of "Harper Valley PTA" on Plantation. He also has signed Dee Mullins on the SSS International label.

Currently Key represents these other artists: Jimmy Newman, Dave Dudley, Bobby Bare, Billy Grammer, Bobby Lord, Margie Bowes, Linda Manning, George Kent, Tom T. Hall. The big drive on the West Coast is for the signing of both songwriters and artists.

Sholes-Instigated Videotape Unit Is Installed in 'Fame'

NASHVILLE — One of the final projects of the late Steve Sholes came into being this week with the installation of a videotape unit with three viewing screens for the Country Music Hall of Fame and Museum.

Sholes, who died this summer, was instrumental in acquisition of the Ampex and RCA equipment now in use. The units were run on a test basis Aug. 30 for an assembled audience of tourists, and for Country Music Association president Hubert Long, CMA executive director Jo Walker, CMF member Owen Bradley and others.

The tape equipment replaces the non-dependable film which had been in constant use since the structure was dedicated some 16 months earlier. For the time being, the taping will be that of the original film, transposed, but plans are under way to make a completely new story

tape which will depict the transition of country music from its beginnings. It will be an original video-tape production and will utilize the large stereo sound system in the viewing room in the Hall of Fame. The tape is fed directly into the screens for steady viewing by visitors to the edifice.

Testing of the equipment showed good clarity, with viewing from all sections of the room excellent. The sound was ample and, as noted, will improve with the future production

Tobias Links Pop, Country

NASHVILLE—Veteran lyricist Harry Tobias, on one of his irregular trips here, said country hits of today could be found in the pop standards of yesterday.

"A lot of what we have in our catalog is really country material, written long ago," Tobias said. Still lively at 73, he was calling on virtually everyone in the industry who would look through his catalog.

Tobias reminded producers that he wrote for movies made by Tex Ritter, Gene Autry, Roy Rogers, Jimmy Wakely.

The new Slim Whitman album contains a Tobias standard, "Star of Hope." He cited several other country and gospel singers who, in recent years, have reached into the past.

"Few will remember that many of my early songs were written with the late Fred Rose," Tobias said.

Tom Brown Dead

PALM SPRINGS, Calif. — Darrell (Tom) Brown, 35, head of Van Dan Records and president of Vandenberg Music Corp. (BMI), died here recently following a lengthy illness. His body was taken to Dallas, his former home, for burial. His mother, Ann Brown, survives.



LeRoy Van Dyke's first album release for Kapp Records is sure to be regarded as his very best showcase to date. "Lonesome Is . . ." (KS 3571 (S)) presents LeRoy Van Dyke in a rather blue and pensive mood, and one which complements his sensitive vocal style quite beautifully. The title tune is outstanding in its simplicity and should prove to be very popular. Among the many extremely "listenable" tracks are "Honey," "A Kind of Loving," "A Lonely Thing" and LeRoy's recent single "You May Be Too Much for Memphis, Baby." Naturally, LeRoy insists on a great guitar to produce a first-class backing for him—he plays a Gibson.

(Advertisement)

Temporary Injunction Lifted In Jeannie Riley, Mayhew Tift

NASHVILLE — Chancellor Ned Lentz Thursday (5) dissolved a temporary injunction he had issued a week earlier prohibiting Shelby Singleton

from further distribution of records by Jeannie C. Riley. Singleton immediately announced he was releasing an album that same day.

The Chancery court judge

The Chancery court judge made a preliminary ruling in favor of Singleton in a suit brought by Aubrey Mayhew and Little Darlin' Records, charging Miss Riley was under contract to his firm when she recorded "Harper Valley P.T.A.," on the Plantation label, currently the 40. 2 song in the nation, and certified by RIAA as a million seller.

Harlan Dodsen, attorney for Singleton, presented the court with a release signed by Mayhew, allegedly freeing Miss Riley of any and all contractural arrangements with him. The suit will be tried Thursday (12).

Mayhew contends that he signed Miss Riley in January of 1967 to a one-year contract with four one-year options. He said that in May of that same year he released her first recording. "You Write the Music," and "What About Them" on Little Darlin'. During this same time, he contends, he booked the artist into many shows, including the Taft Hotel, New York, and the Golden Nugget, Las Vegas. He says that he subsequently has cut 16 sides with Miss Riley, and that one was slated to be

Hilltop Inks Its 1st Country Act

NASHVILLE — The Hilltop label, a subsidiary of Pickwick, International, has signed its first country artist here and is in the process of early growth.

Ralph Davis, who runs Southtown USIC Publishing Co., for Pickwick, Int., will handle the production for Hilltop.

The first country artist put under contract is Jack Gray, a native of Missouri, who already has recorded. Davis, a veteran musician on the Nashville scene, said others would be added to this roster shortly, and he currently is searching for a female country artist.

released at the same time that "Harper Valley P.T.A." hit the distributors. Mayhew also claims that he exercised the option in January of this year to keep her under contract.

Mayhew asks the return of the artist to the Little Darlin' label, a complete accounting of all of the money thus realized, and the master of the recording.

Miss Riley claims, however, that she never made a record for Little Darlin'. "I only made demos," she said, "not records. They did put out two songs, but they were demos, too."

She claims Mayhew gave her a complete release from all contracts on April 18, 1968, "three months before I met Shelby Singleton."

Singleton, in a statement released through Charlie Lamb, said he had "no knowledge or prior knowledge of Jeannie Riley having had a recording contract" until Paul Perry, her personal manager, brought him a copy of a release from a recording contract with Aubrey Mayhew after the release of "Harper Valley P.T.A."

Still another development occurred when Pete Drake, owner of Stop Records, said he had invested a substantial amount of money in Little Darlin' Records some time ago when it was in "financial trouble," and that for the consideration of one dollar he now was turning his stock over to Shelby Singleton so that Singleton would have at least part ownership of Little Darlin'.

Finally, in an unrelated action, a suit was brought in circuit court against Mayhew by Don Evans, a singer from Monroe, La., who charged Mayhew with breach of contract. Nashville attorney Hamilton Gayden Jr. said the suit seeks to recover damages of \$101,500 for loss of profits, impairment of business as an entertainer, mental distress and punitive damages.

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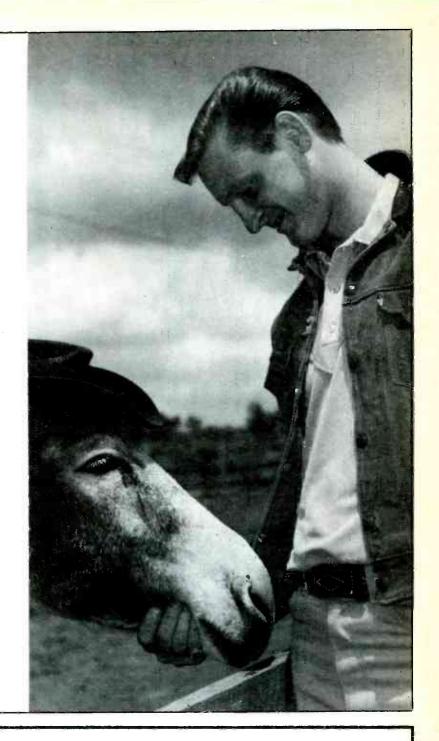
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25,000 & 1,500 key registrants at the WSM Country Music Convention in Nashville in October, plus the bonus circulation of buyers of country talent, sponsors and ad agencies, booking offices, personal managers and artist management. The World of Country Music — a necessary book Published October 19, Ad deadline September 18. for people in Country music.

'WHAT CAN I SAY'

Arlene Harden



Country Singles

		★ STAR Performer—Sides registering greates	t proporti	ionate	upward progress this week.
This Week	Last Weel		This Week	Last Week	
Billboard Award	▶1	MAMA TRIED ("The Ballad From Killer's Three") 8	38	60	IT'S ALL OVER BUT THE CRYING 3 Hank Williams Jr., MGM 4540 (Hastings, BMI)
2	2	Waylon Jennings, RCA Victor 47-9561	39	42	SHE THINKS THAT I'M ON THAT TRAIN 6 Henson Cargill, Monument 1084 (Blue Crest/Hill & Range, BMI)
3	3	(Central Songs, BMI) DREAMS OF THE EVERYDAY HOUSEWIFE 11 Glen Campbell, Capitol 2224 (Combine, BMI)	40	40	I'M IN LOVE WITH MY WIFE 9 David Rodgers, Columbia 44561 (Moss-Rose, BM1)
4	4	LOVE TAKES CARE OF ME	41	39	TIE A TIGER DOWN
1	7	HARPER VALLEY P.T.A	42	43	YOU'VE CHANGED EVERYTHING ABOUT ME BUT MY NAME 9 Norma Jean, RCA Victor 47-9558 (Pamper, BMI)
6	22	HAPPY STATE OF MIND	43	45	LOVE ME, LOVE ME
7	8	ON TAP, IN THE CAN OR IN THE BOTTLE.10 Hank Thompson, Dot 17108 (Brazos Valley, BMI)	44	37	BORN A FOOL
8	5	YOU'VE JUST STEPPED IN (From Stepping Out on Me)	45		THREE PLAYING LOVE 6 Cheryl Pool, Paula 309 (Four Star, BMI)
9	9	LET THE WORLD KEEP ON A TURNIN' . 8 Buck Owens & Buddy Alan & the Buckaroos, Capitol 2237 (Blue Rock, BMI)	46	51	GOD HELP YOU WOMAN
1	13	WE'LL GET AHEAD SOMEDAY 8 Porter Wagoner & Dolly Parton, RCA Victor 47-9577 (Carreta, BMI)	47		WHAT CAN I SAY 5 Arlene Harden, Columbia 44581 (Blue Echo, BMI)
企	14	FLOWER OF LOVE	48	52	THE SOUNDS OF GOODBYE
12	12	IT'S A LONG WAY TO GEORGIA 10 Don Gibson, RCA Victor 47-9563 (Acuff-Rose, BMI)	49	49	THE STRAIGHT LIFE
13	6	AS LONG AS I LIVE	50		PUNISH ME TOMORROW 5 Carl & Pearl Butler, Columbia 44587 (Pamper, BMI)
14	10	(Glad/Zanetis, BMI) ALREADY IT'S HEAVEN 14	1	68	RENO 3 Dottie West, RCA Victor 47-9607 (4 Star, BMI)
15	11		52	63	THE SOUNDS OF GOODBYE 3 George Morgan, Starday 850 (Noma/SPR, BMI)
16	15	FOLSOM PRISON BLUES Johnny Cash, Columbia 44513 (Hilo, BMI)	53	56	RAGGEDY ANN 4 Charlie Rich, Epic 10358 (Blue Crest/ Hill & Range, BMI)
17	18	JUST BECAUSE I'M A WOMAN 12 Dolly Parton, RCA Victor 47-9548 (Combine, BMI)	54	54	BORN TO BE BY YOUR SIDE 6 Jimmy Dean, RCA Victor 47-9567 (Vector, BMI)
18	17		55		GYPSY KING
巾	30	Jerry Lee Lewis, Smash 2164 (Gallico, BMI) THEN YOU CAN TELL ME GOODBYE 3 Eddy Arnold, RCA Victor 47-9606 (Acuff-Rose, BMI)	56		TO MY SORROW 5 Johnny Duncan, Columbia 44580 (Adams, Vee & Abbott, BMI)
20	21	A LITTLE BIT LATER ON DOWN THE LINE 8	51		LITTLE BOY SOLDIER
企	24	Bobby Bare, RCA Victor 47-9568 (Sea-Lark, BMI) LOOKING AT THE WORLD THROUGH A WINDSHIELD	58		CRY, CRY AGAIN 3. Liz Anderson, RCA Victor 47-9586 (Greenbeck, BMI)
22	34	Del Reeves, United Artists 50332 (Passkey, BMI) HEY DADDY 5	59		EVERLASTING LOVE 4 Hank Locklin, RCA Victor 47-9582 (Rising Sons, BMI)
A		Charlie Louvin, Capitol 2231 (Southtown, BMI) BIG GIRLS DON'T CRY 7	60		YONDER COMES A FREIGHT TRAIN
24		Lynn Anderson, Chart 59-1042 (Yonah, BMI) JODY AND THE KID	61		WALL OF PICTURES
25	28	Roy Drusky, Mercury 72823 (Buckhorn, BMI) I JUST CAME TO GET MY BABY 7	62 63		Wilma Burgess, Decca 32359 (Four Star, BMI)
26	2 7	Faron Young, Mercury 72827 (Tree, BMI) FROM HEAVEN TO HEARTACHE 8 Bobby Lewis, United Artists 50327	0.5		I AIN'T THE WORRYIN' KIND 4 Billy Edd Wheeler, Kapp 928 (United Artists, ASCAP) SOUTHERN BOUND 2
27	16	(Singleton, BMI) I KEEP COMING BACK- FOR MORE10	65		Kenny Price, Boone 1075 (Pamper, BMI) JOHNNY ONE TIME 2
28	29	Dave Dudley, Mercury 72818 (Newkeys, BMI) UNDO THE RIGHT			Willie Nelson, RCA Victor 47-9605 (Blue Crest/Hill & Range, BMI)
29	44	IN LOVE	66		ME, ME, ME, ME 4 Liz Anderson, RCA Victor 47-9586 (Greenback, BMI)
30	31	I STILL BELIEVE IN LOVE	67	53	DO YOU BELIEVE THIS TOWN
31,	23	AUTUMN OF MY LIFE 10 Bobby Goldsboro, United Artists 50318	68	-	SWEET CHILD OF SUNSHINE 1 Jerry Wallace, Liberty 56059 (Attache, BMI)
32	32	(Unart, BMI) SAN DIEGO 7 Charlie Walker, Epic 10349 (Blue Crest/	69		WHERE HE STOPS NOBODY KNOWS 1 June Stearns, Columbia 44575 (Buckhorn, BMI)
33	36	Hill & Range, BMI) HAPPY STREET 6	70		AIN'T GOT THE TIME 1 Tom T. Hall, Mercury 72835 (Newkeys, BMI)
34	19	Slim Whitman, Imperial 66311 (Singleton, BMI) RAMONA 10 Billy Walker, Monument 1079	71		YOU MAY BE TOO MUCH FOR MEMPHIS, BABY
25	41	(Feist, ASCAP) NEXT IN LINE	72		BALLAD OF JOHN DILLINGER 3 Billy Grammer, Mercury 72B36 (Newkeys, BM1)
	46	BORN TO LOVE YOU	TO A		THE TRUE AND LASTING KIND 1 Bobby Lord, Decca 32373 (Buckhorn, BMI)
27		Jimmy Newman, Decca 32366 (Minute Man, BMI)	W		LIKE A ROLLING STONE 1 Flatt & Scruggs, Columbia 44623 (Witmark, ASCAP)
37	38	ONE OF THESE DAYS	由	=	WONDERFUL DAY 1 Ray Pillow, ABC 11114 (Contention, SESAC)

The NOW Sound In Country Music

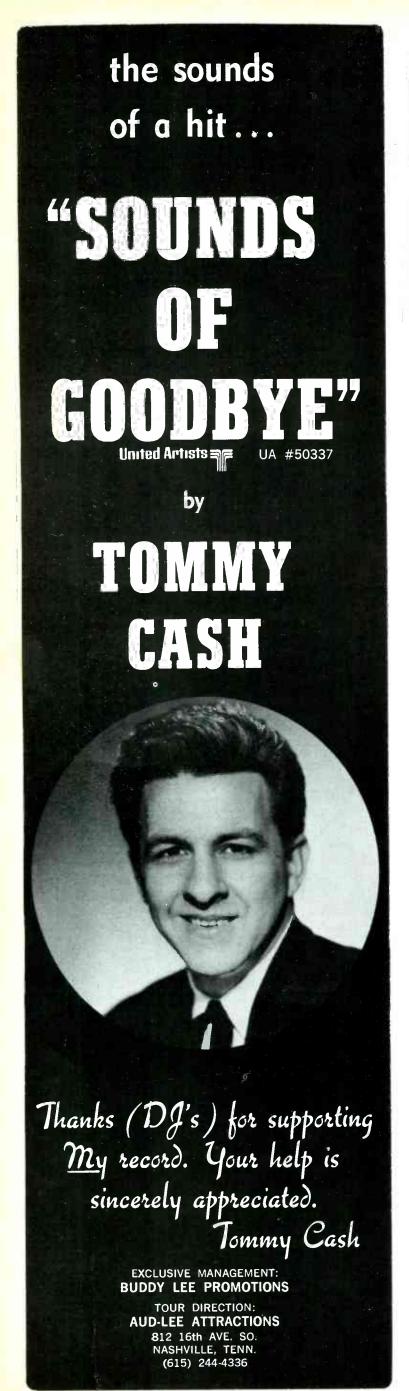
GOD HELP YOU WOMAN RC# #47-9587 JIM GLASER



GLASER PUBLICATIONS, INC.

RCA

Photo: New World/Nashville



Country Music

Nashville Scene

By BILL WILLIAMS

Phil Harris is the latest in a list of celebrities who will take part in the Pro-Celebrity Golf Invitational Oct. 12-13. He will be accompanied by Slim Bergman, his traveling manager. Monument's Marti Brown, who spent much of the year in the Far East, has just concluded another overseas tour, winding up in Goose Bay, Labrador. . . Shot Jackson is recovering from a heart attack at St. Luke's Hospital, Newburg, N. Y. The long-time member of the Roy Acuff group was stricken while on a road appearance.

Rita Faye, back from a tour of the Midwest with the Doyle Wil-burn show, accompanies some political campaigners on that trail,

litical campaigners on that trail, and then returns to the Flame in Minneapolis. The Capitol artist soon will do another session.

Roger Cleghorn, of Decca, hosted a party for Conway Twitty at the Playroom in Atlanta.

Hank Williams Jr. toured eight cities in the South after his movie premiered here.

Marty Robbins attended Atlanta autograph parties, along with David Rogers parties, along with David Rogers and Mac Curtis. . . Miss Country Music U. S. A., Mary Guard, stopped by at KHEY, El Paso, Tex., and took a turn as disk jockey. . . . Dave Perkins, assistant manager of KNCB Radio, Vivian. La., salutes **Doug Davis**, of Town & Country Promotions, Nash. Tex., for helping many in getting record service. Still, Perkins needs co-operation in record service from others. . . . Moss-Rose executive Audie Ashworth filled in for WKDA's Dave Allen during the latter's vacation.

Marion Worth, Del Reeves and Don Bowman will take part in a fund-raising concert in Pell City, Ala., to subsidize the town's Symphony Concert Orchestra. . . . The Colorado Music Festival Labor Day picnic included a jam session of country music. . . . Grandpa Jones reportedly broke attendance records at Gallipolis, Ohio, Hep-worth, Ont., and Dallastown, Pa. The Monument artist will have a new release during the October convention. Johnny Wright has signed a five-year renewal contract with Decca.... Johnny Dar-rell and Anita Carter have teamed for their first duet soon to be re-leased on United Artists.

Johnny Carver's new single for Imperial is expected to move into the pop field. It's titled "Leaving Again." . . . Marve Hoerner has announced the signing of Dave Finn, of Denver, to a personal management pact, in an arrangement with Vi Flageolle. Columbia's Judy Lynn, following a Nashville session under the direction of Frank Jones, played Hershey Park, Pa., over Labor Day, and then flew directly to Madrid,

Flying Cowboy Jimmy Kish riying Cowboy Jimmy Kish taped a guest appearance on the "Gene Carroll TV Show" at WESW-TV, Cleveland. Kish plans to move to Nashville in the near future. . . . Musicor artist Lowell Knipp, who was the first to record "Walk Through This World With Me" has a new song catch-With Me," has a new song catching on in scattered parts of the country titled "He Took the You Out of Us." The Four Guys have signed a long-term recording contract with Pete Drake's Stop Record label. . . Ernie Bivens has written a song about the "WWVA Jamboree" titled "Where Country Music Swings," and released it on the American Artists label. Bivens is the newest regular "Jamboree.

Ray Price's show at the Palladium in Hollywood drew near-ca-pacity crowds in an all country program with modern orchestral sound. The show, promoted by **Barbara John** of KGBS, was booked by One-Niters here. Among those in the audience were Dean Martin and Keeley Smith.

For Week Ending 9/14/68 COUNTRY LP'S

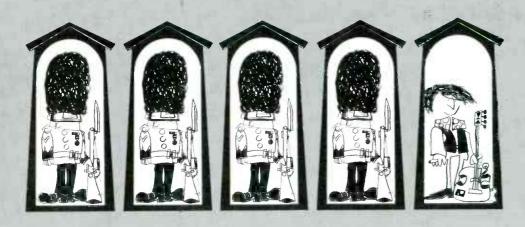
This	Last	former—LP's registering proportionate upward progress this week. Weeks on
Week	Wee	
liboard Ward 2	1 2	A NEW PLACE IN THE SUN
3	3	Buck Owens & His Buckaroos, Capitol (No Mono); ST 2962 (5)
4		D-I-V-O-R-C-E Tammy Wynette, Epic (No Mono); BN 26392 (S) HONEY 19
	5	Bobby Goldsboro, United Artists UAL 3642 (M); UAS 6642 (S) JOHNNY CASH AT FOLSOM PRISON 14
5	6	Columbia (No Mono); CS 9639 (5)
0	26	THE BEST OF MERLE HAGGARD
7	7	ANOTHER TIME, ANOTHER PLACE
8	11	BY THE TIME I GET TO PHOENIX
9	4	MAKE MINE COUNTRY
10	8	LORETTA LYNN'S GREATEST HITS
11	9	TOUCH OF SADNESS Jim Reeves, RCA Victor LPM 3987 (M); LSP 3987 (S)
12	12	ONLY THE GREATEST Waylon Jennings, RCA Victor LPM 4023 (M); LSP 4023 (S)
13	14	ALREADY IT'S HEAVEN David Houston, Epic (No Mono); BN 26391 (S)
山	20	BIG GIRLS DON'T CRY Lynn Anderson, Chart CHM 1008 (M); CHS 1008 (S)
15	15	THE ROMANTIC WORLD OF EDDY ARNOLD 15 RCA Victor LPM 4009 (M); LSP 4009 (S)
16	16	HEY LITTLE ONE Glen Campbell, Capitol T 2878 (M); ST 2878 (S)
17	19	GENTLE ON MY MIND
18	18	HOMETOWN GUITAR Chef Atkins, RCA Victor LPM 4017 (M); LSP 4017 (S)
19	22	A TENDER LOOK AT LOVE 7
20	10	Roger Miller, Smash (No Mono); SRS 67103 (S) LEGEND OF BONNIE AND CLYDE 20
21	21	Merle Haggard, Capitol (No Mono); ST 2912 (S) HEAVEN SAYS HELLO 8 Sonny James, Capitol (No Mono); ST 2937 (S)
22	23	KITTY WELLS SHOWCASE
23	29	Decca (No Mono); DL 74961 (S) A THING CALLED LOVE 10
24	24	A THING CALLED LOVE 10 Jimmy Dean, RCA Victor LPM 3999 (M); LSP 3999 (S) WILD WEEKEND 16 Bill Anderson, Decca DL 4998 (M); DL 74998 (S)
25	27	JUST BETWEEN YOU AND ME Porter Wagoner & Dolly Parton, RCA Victor LPM 3926 (M);
26	17	BY THE TIME I GET TO PHOENIX 15
27	13	Marty Robbins, Columbia (No Mono); CS 9617 (S) FIST CITY Loretta Lynn, Decca DL 4997 (M); DL 74997 (S)
28	28	PROMISES PROMISES Lynn Anderson, Chart CHM 1004 (M); CHS 1004 (S)
29	25	JOHNNY CASH'S GREATEST HITS, VOL. 1
30	33	Columbia CL 2678 (M); CS 9478 (S) I LOVE CHARLEY BROWN Connie Smith, RCA Victor LPM 4002 (M); LSP 4002 (S)
31	31	
32	39	
33	35	
34	32	20
35	36	
36	41	72
血	_	LIKE A MERRY-GO-ROUND Liz Anderson, RCA Victor (No Mono); LSP 4014 (S)
38	37	BEST OF BUCK OWENS, VOL. 2
39	40	IN THE BEGINNING 2 Hank Williams, MGM (No Mono); SE 4576 (S)
40	43	Henson Cargill, Monument (No Mono); SLP 18094 (S)
41	38	RCA Victor LPM 3931 (M); LSP 3931 (S)
42	42	Flatt & Scruggs, Columbia (No Mono); CS 9649 (S) SOMFTHING SPECIAL 1
44	44	Mel Tillis, Kapp (No Mono); KS 3570 (S) COUNTRY ON MY MIND
15		Carl Smith, Columbia (No Mono); CS 9688 (S) A TIME TO SING 1 Hank Williams Jr., MGM (No Mono); SE 4540 ST (S)

#34 In this weeks Billboard country chart, with a star... *TIUST CAME TO GET INTY BABY MERCLRY 7-2827 Faron Young AND THE DEPUTIES









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Rhythm & Blues

BEST SELLING

Billboard SPECIAL SURVEY For Week Ending 9/14/68

Rhythm & Blues Singles

gress this week.

		★ STAR Performer—LP's registering greates	t proportio	nate v	pward prog
This Week	Last Week	Title, Artist, Label, No. & Pub. Weeks on Chart	This Week	Last Week	Title, Art
Billboard Award	1	YOU'RE ALL I NEED TO GET BY	26	26	I CAN'T YOU'RE I Martha Re (Jobete, B
2	2	YOU MET YOUR MATCH	वा	35	I SAY A Aretha Fra
3	3	LOVE MAKES A WOMAN	28	40	FLY ME Bobby Wor
4	4	PLEASE RETURN YOUR LOVE TO ME 5 Temptations, Gordy 7074 (Jobete, BMI)	29	27	PRAYER I
Û	12	SLIP AWAY 11 Clarence Carter, Atlantic 2508 (Fame, BMI)	30	11	LISTEN I Eddie Harr
6	6	I CAN'T STOP DANCING 7 Archie Bell & the Drells, Atlantic 2534 (Downstairs/Double Diamond, BMI)	31	33	HELP YOU James & E
Û	10	THE HOUSE THAT JACK BUILT 4 Aretha- Franklin, Atlantic 2456 (Cotillion, BMI)	32		O. C. Smi (Russell-Ca
8	8	STAY IN MY CORNER 13 Dells, Cadet 5612 (Conrad, BM!)	33	30	GRAZIN' Hugh Mass
9	5	I'VE NEVER FOUND A GIRL (To Love Me Like You Do) 10 Eddie Floyd, Stax 0002 (East, BMI)	34	_	SAY IT L I'M PROU James Brot (Golo, BMI
10	13	GIRL WATCHER 6 O'Kaysions, ABC 11094 (North State, ASCAP)	35	-	I WISH I Gladys Kn (Jobete, B
	14	SPECIAL OCCASION 3 Smokey Robinson & the Miracles, Tamla 54172 (Jobete, BMI)	36	37	(You) GO Freddie Sc Downstairs
12	7	SOUL LIMBO	如	-	THERE W Gene Chan
13	28	KEEP THE ONE YOU GOT	38	_	(Golo/Lois,
14	9	1 LOVED AND 1 LOST 8 Impressions, ABC 11103 (Chi-Sound, BMI)	39	39	YESTERDA Four Tops,
15	15	GET THE SWEETEST FEELIN' 9 Jackie Wilson, Brunswick 55381 (T.M./McCoy, BMI)	40	42	BROWN I Bill Medle (Screen G
1	19	GIRLS CAN'T DO WHAT THE GUYS DO 7 Betty Wright, Alston 4001 (Sherlyn, BMI)	41	43	PRIVATE Judy Clay
17	17	HIP CITY—PART 2 3 Jr. Walker & the All Stars, Soul 35048 (Jobete, BMI)	42	44	I WON'T Lezli Vale (Gambi, B
18	16	(Love Is Like a) BASEBALL GAME 9 Intruders, Gamble 217 (Razor Sharp, BMI)	43	-	OH LORD Los Pop T
19	20	CAN'T YOU FIND ANOTHER WAY (Of Doing It) 5	44	47	Masquerad
20	22	Sam & Dave, Atlantic 2540 (East/Pronto, BMI) PEOPLE GOT TO BE FREE 6 Rascals, Atlantic 2537 (Slacsar, ASCAP)	45	46	I AM YO Bobby Tay (Jobete, B
21	21	GOD BLESS OUR LOVE	46	45	WORKIN' Patti Drew (Screen Ge
22	18	STONED SOUL PICNIC 14 5th Dimension, Soul City 766 (Tuna Fish, BMI)	47	48	BREAK Y Delfonics,
23	23	THE MULE 5 James Boys, Phil-L.A. of Soul 316 (Dandelion/James Boy, BM1)	48	_	(Nickel Sh UNCHAIN Sweet Ins
24	24	DON'T CHANGE YOUR LOVE 3 Five Stairsteps & Cubie, Curtom 1931 (Camad, BMI)	19	_	(Frank, AS MESSAGE Joe Simon
25	25	FUNKY JUDGE Bull & the Matadors, Toddlin' Town 108 (Downstream/Napac/Flomar, BMI)	50	50	(Cape Ann TALKIN' Marvin L.

Week	Last Week	Title, Artist, Label, No. & Pub. Weeks on Chart
26	26	I CAN'T DANCE TO THAT MUSIC YOU'RE PLAYIN'
2	35	i SAY A LITTLE PRAYER
28	40	FLY ME TO THE MOON 4 Bobby Womack, Minit 32048 (Almanac, ASCAP)
29	27	PRAYER MEETIN' 6 Willie Mitchell, Hi 2147 (Edroy, BMI)
30	11	LISTEN HERE 11 Eddie Harris, Atlantic 2487 (Hargrove, BMI)
31	33	HELP YOURSELF (To All of My Lovin') 3 James & Bobby Purify, Bell 735 (Helios, BMI)
32	-	LITTLE GREEN APPLES 1 O. C. Smith, Columbia 44616 (Russell-Cason, ASCAP)
33°	30	GRAZIN' IN THE GRASS
84	-	SAY IT LOUD—I'M BLACK AND I'M PROUD
愈	-	I WISH IT WOULD RAIN
36	37	(You) GOT WHAT I NEED 3 Freddie Scott, Shout 233 (Double Diamond/ Downstairs, BMI)
如	-	THERE WAS A TIME 1 Gene Chandler, Brunswick 55383 (Golo/Lois, BMI)
38	-	I LIKE EVERYTHING ABOUT YOU 1 Jimmy Hughes, Volt 4002 (Ro-Gor, BMI)
39	39	YESTERDAY'S DREAMS
40	42	BROWN EYED WOMAN 2 Bill Medley, MGM 13959 (Screen Gems-Columbia, BMI)
41	43	PRIVATE NUMBER 2 Judy Clay & William Bell, Stax 0005 (East, BMI)
42	44	I WON'T DO ANYTHING
43	-	OH LORD, WHY LORD
44	47	I AIN'T GOT TO LOVE NOBODY ELSE 2 Masqueraders, Bell 733 (Press, BMI)
45	46	I AM YOUR MAN
46	45	WORKIN' ON A GROOVY THING Patti Drew, Capitol 2197 (Screen Gems-Columbia, BMI)
47	48	BREAK YOUR PROMISE 2 Delfonics, Philly Groove 152 (Nickel Shoe/Bellboy, BMI)
48	-	UNCHAINED MELODY 1 Sweet Inspirations, Atlantic 2551 (Frank, ASCAP)
49		MESSAGE FROM MARIA 1 Joe Simon, Sound Stage 7 2617 (Cape Ann, BMI)
50	50	TALKIN' ABOUT SOUL 2 Marvin L. Sims, Revue 11024 (Anthor, BMI)

From The Music Capitals of the World

Art Blakey's Jazz Messengers drew large crowds in Tokyo despite arriving a day late for their fifth Japan tour. Accompanying Blakey, in addition to his regular musicians, were Art Blakey Jr. and his daughter Evelyn Blakey, a jazz vocalist. Accompanying musicians included William Hardman (trumpet), Julian Priester (trombone), Billy Harper (tenor sax), Ronnie Matthews (piano), Law-rence Evans (bass). . . Japan's top jazz saxophonist, Sadao Watanabe, returned recently from Rio de Janeiro. . . . Ramsey Lewis Trio plane into Tokyo Sept. 5 for a series of dates and Victor Co. of Japan has released a two-record package of the "Best of Ramsey to commemorate the trio's fifth visit to this country. Tony Bennett, Tony Martin, Aretha Franklin and Frankie Randall are all scheduled for concert and military dates in Tokyo before the end of this month. . . . Ray Eberle arrives soon. His first Japan trip. Older brother Bob has made two previous trips.

Four Freshmen did good business here, both at private clubs and on the military circuit, during August.
... The Memorial to Billy Banks

came off as scheduled with many artists joining the show in salute to the old-time jazz entertainer who made Japan his home 10 years previous to his death last year. Top Japanese artists including Yoshiko Goto, Mori Sakae, Sanae Mizushima, the River Sounds, the Dixie Kings, and trumpeter Nanri Humio were on hand. American entertain-Jere Cosby, Sinclair Taylor, the House Rockers (recently recorded here by Victor), Autry Ra-bon and Shirley Sanders also appeared in a tribute to Billy Banks. The Diamonds and the Platters arrived in Japan before setting out on Far East tours. Both were brought in by the ex-band leader Russ Geary, now president of S.E.E. Promotions in Tokyo. Tony Martin comes in for Geary in October. . . . After a slow opening night, Miriam Makeba's personal appearance tour picked up steam in Japan. Japanese press seemed more interested in her husband,

(Continued on page 57)

SOUL SAUCE



BEST NEW RECORD OF THE WEEK: "WHERE DO I GO" CARLA THOMAS (Stax)

By ED OCHS

SOUL SLICES: When George Wilson of WOXY radio in Milwaukee, offered listeners a free "white" label copy of the new Ray Charles disk to the first 25 writers to Al Sears at ABC, not even Wilson expected an avalanche of 1,500 letters, all staking a claim for the collector's catch. The flip side, "Listen, They're Playing My Song," should blossom into a country favorite. . . . Atlantic has signed **Brook Benton**, and will release his opener, "Do Your Own Thing," on Atlantic's Cotillion label this week. The tune was originally produced as a radio commercial for Thom McAn shoes with Neil Diamond singing the song. . . . The new Otis Redding single, due next week, will be "Dreams to Remember." . . . Chicago has a new soul show, "Up in Here," on WCIU-TV Channel 26. The talk-entertainment show jams for 90 minutes, four nights a week, emceed by Russ Meeks. . . . Channel 13's local "Soul!" debuts Friday (12) with Barbara Acklin, the Vibrations and Patti LaBelle & the Bluebelles. . . . The current Sweet Inspirations disk, "Unchained Melody," has been flipped to "Am I Ever Gonna See My Baby Again," a soulful side of gospel-sweet blues. . . Junior Parker, who is recording for Mercury in San Francisco under the musical ear and eve of Doug Sahm is out to have a bust to take him to ear and eye of **Doug Sahm**, is out to buy a bus to take his show on the road again. . . . Chuck Berry's latest album, "From Louis to Frisco," features a bit of harmony with his 17-year-old daughter. . . . Aretha Franklin has put "Lady Soul" in the gold—again. . . . A three-week promotional tour by Double Shot's Brenton Wood and Shirley Lee has sparked the Brenton Wood record of "Me and You" and the Shirley & Alfred record of "Kid Games and Nursery Physics" are White Alexander Double Shot with the shirley has a relative but the shirley with the shirley that the shirley has a relative but the shirley with the shirley that the shirley has a relative but the shirley with the shirley has a relative but the shirley with the shirle Rhymes" on Whiz. Also on Double Shot, a tribute to oldies but goodies in "Bring Back Those Doo-Woops," by the **Bagdads.**New Wilson Pickett: "I Found a True Love."... In the mail this week: a thank you note to Aretha Franklin from Vice-President Hubert Humphrey. Also on the HHH musical menu, Junior Wells, who played at the Vice-President's victory party at the Hubert discotheque. . . . Wells plays the Shrine in Los Angeles for a series of concerts with British blues genius John Mayall. Wells tours the Coast area till mid-October.

FILETS OF SOUL: Stevie Wonder-or Eivets Rednow for Motown's pun planners—smashed records at Soul City in Dallas last week. Stevie's latest, an instrumental version of "Alfie," is a harmonicat's delight. . . . Don DeVall writes to tout "Love Thief," by Ernie Lucas on the Okeh label, while Sandy Johnson is itchin' for a mention on Renaldo Domino's new one for Blue Rock "Say the Word." . . . At the 125th Street Apollo till Friday (12): the bril-Word."... At the 125th Street Apollo till Friday (12): the brilliant Ray Charles—along with the Raelets, Billy Preston and the Ray Charles Orchestra... Stevie Wonder and the Marvelettes will perform at a benefit for the National Alliance of Producers and Promoters (NAPP), Sunday (14). The show will also feature the Delphonics, Cubie & the Five Stairsteps and Cliff Nobles & Co. . . . Flash! Aretha Franklin, due back from her South American tour Tuesday (10), will tentatively play the Westbury Music Fair for five days from Oct. 15-20. . . . While the Impressions are playing the main room at Caesar's Palace in Las Vegas, Sept. 26-Oct. 9 the Dells will be sharing the same hot spot, same time—in another room. . . . King Curtis starred on Jerry Lewis' telethon, Sunday (2), keeping him on stage for five numbers. The King, who plays Montreal for one week starting Saturday (14), leaves on a college tour from Nov. 8-17 with the Four Tops and Marvin Gaye. . . . Erma Franklin departed for his premiere tour of Germany, Thursday (5), to be followed by the Marveletts on Tuesday (20) and the Vibrations on Oct. 4 to the 16... The Parliments, makin' music with their "Good Ole Music," play the Sugar Shack in Boston this week and a benefit at the St. Albans Naval Hospital in Queens. . . Eddie Harris, Queen booker, is off on a good-will tour to Boston and Montreal where some of Queen's acts are playing. . . Already on the presses—a new Arotha Franklin I.P. Snyder Turner of on the presses—a new Aretha Franklin LP. . . . Spyder Turner of 'Stand By Me" medley fame, has assembled his family into a Revue. . . . Stand by for a big noise from Motown. . . . Mike Staveley of "JFB News" in England, reads SOUL SAUCE. Do You?

MAKIN' SMOKE: Marvin Gaye, "Chained" (Tamla)... Tams, "Trouble Maker" (ABC)... Monitors, "Step By Step" (Soul)... B. B. King, "The B. B. Jones" (ABC)... Marveletts, "What's Easy for Two" (Tamla)... Stevie Wonder, "Alfie" (Gordy)... Robert Knight, "Isn't It Lonely Together" (Elf)... Patti LaBelle & the Bluebelles, "He's My Man" (Atlantic). . . Thomas, "Funky Mississippi" (Stax). . . . Little Milton, "Let Me Down Easy" (Checker). . . . Ray Charles, "Sweet Young Thing Like You" (ABC). . . . Sweet Inspirations, "Am I Ever Gonna See My

Billboard SPECIAL SURVEY For Week Ending 9/14/68

BEST SELLING Rhythm & Blues LP's

★ STAR Performer—LP's registering greates

		★ STAR Performer—LP's registering greates
This Week	Last Week	Title, Artist, Label, No. & Pub. Weeks on Chart
llboard lward	2	TEMPTATIONS WISH IT WOULD RAIN
2	1	ARETHA NOW 10 Aretha Franklin, Atlantic (No Mono); SD 8186 (S)
3	3	FELICIANO! 9 Jose Feliciano, RCA Victor LPM 3957 (M); LSP 3957 (S)
4	4	THE PROMISE OF A FUTURE 15 Hugh Masekela, Uni (No Mono); 73028 (S)
5	6	THE IMMORTAL OTIS REDDING
6	7	THERE IS
7	8	ELECTRIFYING EDDIE HARRIS
8	5	HICKORY HOLLER REVISITED 11 O. C. Smith, Columbia (No Mono); CS 9680 (\$)
9	9	EASY
10	10	LADY SOUL 30 Aretha Franklin, Atlantic 8176 (M); SD 8176 (S)
11	13	TIME PEACE/GREATEST HITS
12	12	DOWN HERE ON THE GROUND19 Wes Montgomery, A&M (No Mono); LP 3006 (S)
13	11	COWBOYS TO GIRLS
中	19	MAIDEN VOYAGE
15	17	STONED SOUL PICNIC
16	14	ARE YOU EXPERIENCED
17	15	THE MIDNIGHT MOVER 9 Wilson Pickett, Atlantic (No Mono); SD 8183 (S)
18	20	JAMES BROWN LIVE AT THE APOLLO, VOL. 2
19	16	A DAY IN THE LIFE
20	18	DOCK OF THE BAY
21	21	IN A MELLOW MOOD
22	24	TIME HAS COME
23	23	BEST OF NANCY WILSON
24	28	FEELIN' BLUESY
25	25	WHEELS OF FIRE 5 Cream, Atco (No Mono); SD 33-244 (S)

Baby Again" (Atlantic). . . . Ballads, "I Love You, Yeah" (Venture). . . . Marvin L. Sims, "Talkin' About Soul (Revue).

Stairsteps, "Don't Change Your Love" (Curtom). . . . William Bell & Judy Clay, "Private Number" (Stax). . . . Delphonics, "Break Your

Promise" (Philly Groove). . . . Masqueraders, "I Ain't Got to Love Nobody Else" (Bell). . . . Bill Medley, "Brown Eyed Woman" (MGM). . . . James & Bobby Purify, "Help Yourself" (Bell). . . . Aretha Franklin, "I Say a Little Prayer" (Atlantic). . . . Joe Tex, "Keep the One You Got" (Dial). . . . Bull & the Matadors,

"Funky Judge" (Toddlin' Town). . . Los Pop Tops, "Oh Lord, Why Lord" (Calla). . . . Cliff Nobles & Co., "Horse Fever" (Phil-L.A. of Soul). . . . Gladys Knight & the Pips, "I Wish It Would Rain" (Soul). . . . Jerry Butler, "Western Union Man" (Mercury).

FIRE & SMOKE: O'Kasions, "Girl Watcher" (ABC).

MAKIN' FIRE: James Brown, "Say It Loud" (King). . . . Impressions, "Fool for You" (Curtom). . . Cubie & the Five

st	proportion	nate u	pward prógress this week.
	This Week	Last Week	Title, Artist, Label, No. & Pub. Weeks on Chart
	26	27	JAMES BROWN PLAYS NOTHING BUT SOUL
-	21	31	THE SOUL GOES ON
	28	29	PLUG ME IN
	29	26	HISTORY OF OTIS REDDING 37 Volt 418 (M); S 418 (S)
	30	30	LIGHTHOUSE '68
	31	-	FOR LOVE OF IVY
	32	22	VALLEY OF THE DOLLS
	33	_	A TRIBUTE TO COURAGE
	34	_	BEST OF THE IMPRESSIONS 1 ABC ABCS 654 (S)
	35	35	BEST OF LOU RAWLS 5 Capitol (No Mono); SKAO 2948 (S)
	36	33	TO RUSSELL, MY BROTHER, WHOM I SLEPT WITH 23 Bill Cosby, Warner Bros. Seven Arts (No Mono); WS 1734 (S)
	37	36	LOOK AROUND
	38	38	LOOK OF LOVE
	39	39	SMOKEY ROBINSON & THE MIRACLES GREATEST HITS, VOL. 2 Tamla T 280 (M); TS 280 (S)
	40	32	PORTRAIT OF RAY
	41	41	UP POPS RAMSEY LEWIS
-	42	34	TEMPTATIONS GREATEST HITS 92 Gordy 919 (M); S 919 (S)
	43	30	HERE COMES THE JUDGE 8 Pigmeat Markham, Chess (No Mono); LPS 1523 (S)
	44	43	DIONNE WARWICK'S GOLDEN HITS, PART 1
ĺ	45	48	DOIN' OUR THING
	46	45	SOUL COUNTRY Joe Tex, Atlantic (No Mono); SD 8187 (S)
	47	42	SERENADE TO A SOUL SISTER 5 Horace Silver Quintet Featuring Stanley Turrentine, Blue Note (No Mono); BST 84277 (S)
	48	50	TIGHTEN UP
	49	46	REFLECTIONS 20 Diana Ross & the Supremes, Motown (No Mono); 665 (S)
	50	37	STEVIE WONDER'S GREATEST HITS 20 Tamla (No Mono); 282 (S)



SAM MOORE, of the Sam and SAM MOORE, of the Sam and Dave soul duo, pauses before taking the stage for the Randall's Island show, Aug. 31, with, left, WWRL deejays Frankie Crocker and Eddie O'Jay, right. Sam and Dave, currently riding the charts with "Can't You Find Another Way," will appear at Harlem's Apollo Theatre from Sept. 27 to Oct 3

Minit & Veep's **Bevy of Releases**

NEW YORK-United Artists r&b labels, Minit and Veep, last week released four new soul disks and have planned a batch of releases, including four gospel singles.

New releases include singles by Gloria Jones, the Popular Five, the Young Hearts and Sari & the Shalimars on Veep. Other new product includes an LP from Baby Washington and singles from Jimmy McCraklin. Four gospel singles will be issued in coming weeks, coinciding with the release of gospel albums by the Robert Patterson Singers and the Mighty Gospel

Bobby Womack, Minit's mainstay, is currently on the r&b and pop charts with "Fly Me to the Moon."

From the Music Capitols of the World

• Continued from page 56

Stokely Carmichael, who didn't make the trip. Victor of Japan has released a new "Miriam Makeba's Golden Hits." The House Rockers, an all-GI group stationed in Japan, has just completed an album for Victor, "The House Rockers Present the Golden Memphis Sounds." It's being released



THE CHIFFONS, of "He's So Fine" fame, look on as Laurie Records" Doug Morris signs the girls—Barbara Lee, Sylvia Peterson, Patricia Stelly and Judy Mann (not pictured)—to a long-term recording contract. Also on hand is Phil Strassberg, the group's manager. A new single, "Up on the Bridge," has just been released.

ERNIE

K'DOE "HOW **SWEET** YOU ARE"

b/w

"GOTTA PACK MY BAGS"

Duke 437

THE BELL **BROTHERS** "THE KEY"

b/w

"TELL HIM NO"

Sure Shot 5038

EDDIE WILSON

"SHING-A-LING-

Backbeat 596

JOHN ROBERTS

"I'LL **FORGET**

Duke 436

DUKE-PEACOCK RECORDS

2809 Erastus St. Houston, Texas

Walker & the All Stars, "Hip City" (Soul).... Aretha Franklin, "The House That Jack Built" (Atlantic).... Smokey Robinson & the Miracles, "Special Occasion" (Tamla).... James Boys, "The Mule" (Phil-L.A. of Soul).... Temptations, "Please Return Your Love to Me" (Gordy).... Martha Reeves & the Vandellas, "I Can't Dance to That Music" (Gordy).... Rascals, "People Got to Be Free" (Atlantic). SEPTEMBER 14, 1968, BILLBOARD

Classical Music

25 Stereo Treasury LP's Mark London's Drive

NEW YORK-London Records is running an allout drive to establish its Stereo Treasury Series as a significant low-price line with the issuance of 25 fine albums, which also are available to dealers in a prepak. While much of the material is standard, there also are

some esoteric items.

Among the four titles being issued here for the first time is an excellent guitar recital by William Gomez, his first U. S. release. Raymond Leppard and the English Chamber Orchestra appear in two concertos by J. S. Bach and one by C. P. E. Bach, all featuring an outstanding quartet of harpsichord soloists: George Malcolm, Valda Aveling, Geoffrey Parsons and Simon Preston.

The other good new U. S. releases are by members of the Vienna Octet, including a Spohr pressing that includes a first listing for the "Double Quartet, Op. 87" paired with the "Nonet, Op. 31." The other album couples Beethoven's "Quintet for Piano, Oboe, Clarinet, Basson and Horn, Op. 16" and Mozart's "Divertimento

Other Titles

The other titles include seven albums by Ernest Ansermet and L'Orchestre de la Suisse Romande; five sets by the Vienna Philharmonic under conductors Karl Muenchinger, Karl Boehm, Hans Knappertsbusch, and Willi Boskovsky; Israel Philharmonic disks conducted by Josef Krips and Jean Martinon; and the Paris Conservatory Orchestra under Georg Solti and Al-

Pianist Wilhelm Backhaus has a superb Haydn recital, and is the soloist with Boehm and the Vienna Philharmonic in an excellent performance of Mozart's "Concerto No. 27," which is paired with another fine Bachkaus reading in Mozart's "Sonata No. 11." Another topography is a mozart's "Sonata No. 11." Another topography is a mozart's "Sonata No. 11." other topnotch piano recital is Wilhelm Kempff's third volume of Chopin's piano music, which contains the "Sonatas Nos. 2 and 3." Ruggiero Ricci has a recital of violin "Virtuoso Showpieces," and that they are. Pianist Ernest Lush accompanies.

Muenchinger conducts the Stuttgart Chamber Orchestra in a first-rate Bach "Musical Offering" as well as his fine Vienna Philharmonic sets, one pairing Schubert's "Symphonies Nos. 2 and 8 (Unfinished)," and the other pairing Mozart's "Clarinet Concerto" with Alfred Prinz and the "Flute and Harp Concerto" with soloists Werner Tripp and Hubert Jellinek.

Boskovsky is in his element with a sparkling Vienna Philharmonic ballet disk with Johann Strauss' "Graduation Ball" and Weber's "Le Spectre de la Rose." Knappertsbusch's Vienna Philharmonic set, also a delight, contains Tchaikovsky's "Nutcracker Suite," Schubert's "Marche Militaire," the Weber-Berlioz "Invitation to the Dance," and the overture to Nicolai's "The Merry Wives of Windsor."

Topflight

The "Invitation to the Dance" also turns up on another topflight album in performance by Wolff and the Paris Conservatory Orchestra, which is on an LP with Ravel's "Bolero" and "Alborada del Gracioso," and three dances from Falla's "The Three Cornered Hat." The other fine Paris Conservatory Orchestra album has Solti conducting Tchaikovsky's "Symphony No. 5."

Ballet music also is featured in a superior coupling of Massenet's "Le Cid" and the Meyerbeer-Lambert "Les Patineurs" by Martinon and the Israel Philharmonic. Krips, a Mozart stylist, leads the same orchestra in an outstanding pairing of the "Symphony No. 41 (Jupiter)" and the "Symphony No. 35 (Haffner)." Another superb album contains the incidental music from Grieg's "Peer Gynt" as performed by the London Symphony under Oivin Fjeldstad.

Nikita Magaloff is the capable soioist in a Stravinsky pairing of the "Concerto for Piano and Wind Instruments" and the "Capriccio for Piano and Orchestra" with Ansermet and the Swiss orchestra. Ansermet conducts his orchestra in two good Beethoven disks: one with the "Symphony No. 4" and "Coriolan Overture" and the other with the "Symphony No. 6 (Pastoral)"

and "Prometheus Overture."

Two Bizet warhorses receive excellent treatment in an Ansermet coupling of the "Carmen and L'Arlesienne Suites." Ansermet and the Swiss orchestra also have a fine album of Balakirev's symphonic poem "Thamar" and orchestral music of Liadov. Rounding out the orchestra's seven albums are a collection of Weber overtures and a Debussy disk with "La Boite a Joujoux" and "Printemps." These 25 albums should indeed do much towards increasing the stature of this excellent low-price line. FRED KIRBY

For Mfrs., It's Opera LP Release Time

NEW YORK—Joan Sutherland, Leontyne Price, Montserrat Caballe and Dietrich Fischer-Dieskau are among the artists being featured in fall operatic releases. Included is the first set of Cherubini's "Medea" re-

corded in stereo. An earlier version has been reissued in re-channeled stereo on Everest. The new package on London features Gwyneth Jones, Pilar Lorengar, Bruno Prevedi, Fiorenza Cossotto and Justino Diaz. Lamberto Gardelli conducts the orchestra of L'Accademia di Santa Cecilia of Rome.

Also being issued by London is a collection by Miss Sutherland of excerpts from Graun's "Montezuma" and Bonocini's "Griselda" with Richard Bonynge conducting the London Philharmonic. A late August re-lease has Miss Sutherland in Donizetti's "La Fille du Regiment" with Luciano Pavarotti, Monica Sinclair and Spiro Malas, Bonynge conducting.

'Royal Family'

Another August release on London was a specially priced package "The Royal Family of Opera," contained excerpts by Kirsten Flagstad, Renata Tebaldi, Miss Sutherland, Birgit Nilsson, Marilyn Horne, Elena Suliotis, Miss Lorengar, Teresa Berganza, Regine Crespin, Regina Resnik, Miss Jones, Christa Ludwig, Grace Bumbry, Felicia Weathers, Hilde Gueden, Giulietta Simionato, Virginia Zeani, Nicolai Ghiaurov, Mario Del Monaco, Giuseppe Di Stefano, Cesare Siepi, Carlo Bergonzi, Robert Merrill, Fischer-Dieskau, Franco Corelli, Tito Gobbi, Prevedi, Cornell MacNeil, Geraint Evans, George London, James McCracken, Tom Krause, Hans Hotter, James King, Fernando Corena, Wolfgang Windgassen and Ettore Bastianini.

RCA this month is issuing six albums of opera excerpts. Also on tap for the fall is Mozart's "Cosi Fan Tutte" with Miss Price, Tatiana Troyanos, George Shirley, Sherrill Milnes, Judith Raskin, and Ezio Flagello. Erich Leinsdorf conducts the New Philharmonia

Orchestra and Ambrosian Opera Chorus. Handel's 'Solomon'

Another Red Seal release is a first recording of Handel's "Solomon" with John Shirley-Quirk, Alexander

By FRED KIRBY

Young, Patricia Brooks and Saramae Endich. Stephen Simon conducts the Vienna Volksoper Orchestra and Jeunesse Chorus.

Deutsche Grammophon is continuing its Wagnerian "Der Ring des Niebelungen" cycle under Herbert von Karajan with "Das Rheingold," featuring Fischer-Dieskau, Josephine Veasey, Oralia Dominguez, Gerhard Stolze, Martti Talvela, Karl Riderbush, Zoltan Kele-man, Erwin Wohlfart, Simone Mangelsdorff, Robert Kerns, and a Rheinmaden trio of Helen Donath, Edda Moser and Anna Reynolds. Karajan conducts the Berlin Philharmohic.

DGG also will issue Mozart's "Le Nozze di Figaro" with Gundula Janowitz, Fischer-Dieskau, Hermann Prey, Edith Mathis, Miss Troyanos, Patricia Johnson and Wohlfart. Karl Boehm conducts the Deutsche Oper

Henze Series

That label also is continuing its Hans Werner Henze series with an album of three cantatas with the composer conducting Miss Moser, the Berlin Radio Chorus and the Berlin Philharmonic Chamber Orchestra. Gisela May is featured in Kurt Weill's "Seven Deadly Sins" with the Berliner Ensemble.

Angel is issuing Verdi's "Rigoletto" this month with MacNeil, Reri Grist and Nicolai Gedda. Francesco Molinari-Pradelli conducts the orchestra and chorus of the Rome Opera, Another September release has Victoria de los Angeles in "Songs of Andalusia." Also slated on Angel are Richard Strauss' "Ariadne

auf Naxos" with Miss Janowitz, King, Prey and the Dresden Opera under Rudolf Kempe, and Wagner's "Der fliegende Hollaender" with Anja Silja, Theo Adam and Gernard Unger, Otto Klemperer conducting the New Philharmonia Orchestra and BBC Chorus. Maria Callas

Elisabeth Schwarzkopf and Fischer-Dieskau are the soloists in Mahler's "Das Kunaben Wunderhorn" with George Szell and the London Symphony. An Angel

choral album of Charpentier and Purcell features April Cantelo, the Kings College Choir of Cambridge and the English Chamber Orchestra under David Willcocks. Repackagings will include Handel "Messiah" choruses conducted by Charles Mackerras, and a set by Miss De los Angeles.

Seraphim is reissuing two Maria Callas operas, including Ponchielli's "La Gioconda" this month. The opera also features Fiorenza Cossotto, Irene Companeez, Ivo Vinco, Pier Miranda Ferraro, Piero Cappuccilli and the La Scala Orchestra and chorus under Antonini Votto.

The other Callas set is her first Donizetti "Lucia di Lammermoor" with Di Stefano and Gobbi, Tulio Serafin conducting. Another Seraphim title has Wagnerian selections by Miss Flagstad and Set Svanholm.

Britten First London also is issuing the first recording of Benjamin Britten's "Billy Budd" with the composer conducting the London Symphony and a cast headed by Peter Glossop, Peter Pears, Michael Langdon, and Shirley Quirk. Georg Solti conducts the Vienna Philharmonic in Verdi's "Requiem" with Miss Sutherland, Miss Horne, Pavarotti and Talvela. Pavprotti and Placido Domingo have recital albums, while Miss Weathers has two lieder

The RCA operatic highlights albums have Miss Price in Verdi's "Un Ballo in Maschera" with Shirley Verrett, Miss Grist, Bergonzi, Merrill and Flagello, Leinsdorf conducting; Verdi's "La Traviata" with Miss Caballe, Bergonzi and Milnes, Georges Pretre conducting; Puccini's "La Rondine" with Anna Moffo, Daniele Barioni, Mario Sereni, Piero De Palma and Graziella Sciutti, Molinari-Pradelli conducting; Donizetti's "Lucrezia Borgia" with Miss Caballe, Miss Verrett, Alfredo Kraus and Flagello, Jonel Perlea conducting; Verdi's "Ernani" with Miss Price, Bergonzi, Sereni and Flagello, Thomas Schippers conducting; and Verdi's "Luisa Miller" with Miss Moffo, Bergonzi, Iviacion,
Tozzi, Fausto Cleva conducting.

(Continued on page 60) Miss Moffo, Bergonzi, MacNeil, Flagello and Giorgio

CONCERT REVIEW

'The Wild Bull' Tosses Out Traditional for Electronic

NEW YORK - Although Morton Subotnick's "The Wild Bull" is an avant-garde electronic composition using no natural instruments or tradi-tional music scoring, the work displays many classical intonations.

The work, which was debuted Aug. 26 as part of the Electric Circus' continuing series of weekly multimedia and avantgarde concerts, was commissioned by Nonesuch Records and will be issued on record this month.

"The Wild Bull," composed on the Buchla modular electronic music synthesizer, was extremely well-structured, as opposed to many recent electronic works. Subotnick fused classical counterpoint with melodic passages and familiar, but fresh rhythmic patterns into a self-contained musical concept not alien to the ear.

Subotnick seemed to prove that one can compose a synthesized musical work which is an extension of traditional mu-

(Continued on page 61)

Cilea's "Adriana Lecouvreur" opens the Metropolitan Opera's 84th season on Monday (16) with a cast headed by Renata Tebaldi, Franco Corelli, Irene Dalis and Anselmo Colzani. Fausto Cleva conducts. On Sept. 28 Elena Cer-nei replaces Miss Dalis as La Principessa di Bouillon. The season's first performance of Puc-cini's "La Boheme" on Wednesday (18) will feature Teresa Stratas, Gainni Raimondi, Judith De-Paul, Mario Sereni, Jerome Hines and Fernando Corena, Francesco Molinair-Pradelli conducting.

(Continued on page 61)

Nonesuch Issues 6-LP Set of Haydn's 'London'

NEW. YORK — Nonesuch Records is issuing its largest multiple set to date, in a six-LP package of Haydn's 12 "London" symphonies performed by Leslie Jones and the Little Orchestra Society. The multiple is the first integral collection of the cycle and also the first stereo packaged unit of Haydn's last 12 symphonies.

The rest of the low-price label's release ranges from baroque to avant-garde. In the latter category is Morton Subotnick's "The Wild Bull," the second all-electronic work composed by Subotnick on a Nonesuch commission. Last September, Nonesuch issued his "Silver Apples of the Moon." Another album in the commission series was issued in July.

The first stereo pressing of Charles-Marie Widor's "Organ Symphony No. 5" features Richard Elsasser at the organ of the Hammond Museum of Gloucester, Mass. Another first in stereo is a disk of 13 Charles Ives songs sung by Marni Nixon.

Karl Ristenpart and the Chamber Orchestra of the Saar per-(Continued on page 61)



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HOROWITZ

STEREO >>

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It's Opera LP Release Time

Continued from page 58

Miss Caballe also has an album of zarzuela duets with Bernabe Marti and will be featured in an album early next year of Strauss' "Salome" with Milnes, Richard Lewis, Miss Resnik and King, Leinsdorf conducting the London Symphony. Schippera will conduct a Samuel Barber album featuring Miss Price, which will include arias from "Anthony and Cleopatra." Scene from Verdi's "Otello" are slated on RCA Victrola this month with Helen Jepson, Giovanni Martinelli and Lawrence Tibbett, Wilfred Pelletier conducting.

Everest Operas

More than 30 albums are slated by Everest with most of the titles being only listings, including Leoncavallo's "La Boheme," Mascagni's "Il Piccolo Marat," a Zandonai coupling of "Conchita" and "Giulietta e Romeo," Haydn's "Le Stagioni," Quattro Rusteghi" and "The Secret of Suzanne," Paisiello's "Niva ovvero La pazza per amore," the premiere pressing of Mammino's "Vivi" and a pairing of "Livietta e Tracolio" and "Il Geloso Schernito," both by and or attributed to Pergolesi,

Other only listings set for Everest include Moniuszko's "Hal-ka" and "The Haunted Castle," both from Ars Polona; Fibich's "Sarka" and Blodek's "In a Well," both from Supraphon; and a coupling of Scarlatti's "La from Harmonia nd that composer's Giudetta" Mundi and that composer's "Trionfo dell 'onore" from Ce-

Also from Cetra, Everest is issuing Puccini's "Il Trittico," and a pairing of an only listing of Donizetti's "Rita" with that composer's "Il Campanello."

From Eurodisc sources, Everest will release Weber's "Der Freischuetz," Johann Strauss' "Die Fledermaus," Strauss'
"Weiner Blut," Lehar's "The
Merry Widow," Strauss' "The
Gypsy Baron" and an only listing of Milloecjer's "The Beggar

Chailly Named By La Scala

MILAN — Luciano Chailly has been appointed artistic director of La Scala opera house, replacing Gianandrea Gavazzeni who will devote his time solely to conducting.

Chailly has been musical director of RAI's Rome studios since 1962. A noted composer, he is a graduate of the Milan Conservatory and a former student of Paul Hindemith in Salzburg.

His compositions include the operas "Ferrovia Sopraelevata (Elevated Railway)," "Procedura Penale (Penal Trial)," "Il Mantello (The Cloak)" and "Una Domanda di Matrimonio (A Marriage Proposal)."

Chailly will be aided in his new post by an advisory committee of music critic Massimo Mila, conductor Francesco Siciliani and composer Goffredo Petrassi.

Classical LP's

Billboard SPECIAL SURVEY For Week Ending 9/14/68

This Week	Last Week		ks on hart	This Week	Last Wee		eks o hart
>		MOZART: CONCERTOS NOS. 17 & 21 Anda/Camerata Academica of the Salzburg Mozarteum (Anda), DGG (No Mono); 138/783 (S)	32	21	21	MOZART: CONCERTOS NOS. 21 & 24 Robert Casadesus/Cleveland Orch. (Szell), Columbia (No Mono); MS 6695 (S)	0
2		WEST MEETS EAST, VOL. 2 Yehudi Menuhin & Ravi Shankar, Angel (No Mono); S 36026 (S)	8	22	20	MAHLER: SYMPHONIES NOS. 6 & 9 (3 LP's) New York Philharmonic (Bernstein), Columbia (No Mono) M3S 776 (S)	1
3	3	MY FAVORITE CHOPIN Van Cliburn, RCA Victor LM 2576 (M); LSC 2576 (S)	.128	23		LEONTYNE PRICE—PRIMA DONNA, VOL. 2 RCA Victor LM 2968 (M); LSC 2968 (S)	5
4		WEST MEETS EAST Yehudi Menuhin & Ravi Shankar, Angel 36148 (M); S 36148 (S)	62	24	27	CHOPIN NOCTURNES (2 LP's) Artur Rubinstein, RCA Victor LM 7050 (M); LSC 7050 (3 S)
5		GLORY OF GABRIELLI E. Power Biggs/Various Artists/Columbia (No Mono);	2 7	25	19	SATIE: PIANO MUSIC, VOL. 1 Aldo Ciccolini, Angel (No Mono), S 36482 (S)	1
6	10	MS 7071 (S) SELECTIONS FROM 2001: A SPACE ODYSSEY	5	26	25	TCHAIKOVSKY: CONCERTO NO. 1 Van Cliburn, RCA Victor LM 2252 (M); LSC 2252 (S)	11
		Philadelphia Orch. (Ormandy)/New York Philharmonic (Bernstein), Columbia (No Mono); MS 7176 (S)		27		PROKOFIEV: PETER & THE WOLF/TCHAIKOVSKY; NUTCRACKER SUITE	4
7		BERG: LULU (3 LP's) Lear/Fischer-Dieskau/Various Artists/Deutsche Oper Berl (Boehm), DGG (No Mono); 139 273/75 (S)	. 21 in			New York Philharmonic (Bernstein), Columbia ML 5593 (M); MS 6193 (S)	
8	9	ROSSINI RARETIES Montserrat Caballe/RCA Italiano Opera Orch. & Chorus (Cillario), RCA Victor LM 3015 (M); LSC 3015 (S)		28		BERLIOZ: SYMPHONIE FANTASTIQUE (2 LP's) Various Artists/London Symphony (Boulez), CBS (No Mono); 32 B1 0010 (S)	
9	11	GOLDEN AGE OF OPERETTA (2 LP's) Joan Sutherland/New Philharmonia Orch. (Bonynge), London (No Mono); OSA 1268 (S)	. 25	29	28	BRAHMS: PIANO CONCERTO NO. 2 Watts/New York Philharmonic (Bernstein), Columbia (No Mono); MS 7134 (S)	
10	16	SOUNDTRACK: 2201; A SPACE ODYSSEY MGM (No Mono); SIE 13 ST (S)	5	30		BACH: ORGAN FAVORITES, VOL. 1 E. Power Biggs, Columbia ML 5661 (M); MS 6261 (S)	
11	18	VERDI: ERNANI (3 LP's) Price/Bergonzi/Various Artists/RCA Italiano Orch.	26	31	22	SATIE: PIANO MUSIC, VOL. 3 Aldo Ciccolini, Angel (No Mono); S 36485 (S)	
12	15	(Schippers), RCA Victor LM 6183 (M); LSC 6183 (S) R. STRAUSS: ALSO SPRACH ZARATHUSTRA	8	32		NONESUCH GUIDE TO ELECTRONIC MUSIC Paul Beaver/Bernard Krause, Nonesuch (No Mono); HC 73018 (S)	
		Chicago Symphony (Reiner), RCA Victor LM 2609 (M); LSC 2609 (S)		33	_	UP, UP AND AWAY Boston Pops (Fiedler), RCA Victor (No Mono);	
13		LISZT: ARRANGED BEETHOVEN SYMPHONY NO. 5 Glenn Gould, Columbia (No Mono); MS 7095 (S)	18			LSC 3041 (S)	
14		MAHLER: SYMPHONY NO. 1 New Haven Symphony (Brieff), Odyssey (No Mono); 32 160286 (S)		34		MAHLER: SYMPHONY NO. 8 (2 LP's) Various Artists/London Symphony (Bernstein), Columbia M2L 351 (M); M2S 751 (S)	
15		BERG: LULU (3 LP's) Rothenberger/Meyer/Various Artists/ Hamburg State	14	35		BEETHOVEN SONATAS Artur Rubinstein, RCA Victor LM 2654 (M); LSC 2654 (S	
16	31	Opera Orch. (Ludwig), Angel (No Mono); SC 3726 (S) R. STRAUSS: ALSO SPRACH ZARATHUSTRA Philadelphia Orch. (Ormandy), Columbia ML 5947 (M);	7	36	-	BERLIOZ: NUITS D'ETE Janet Baker/New Philharmonia Orch. (Barbirolli), Angel (No Mono), S 36505 (S)	
17		MS 6547 (S) BERNSTEIN'S GREATEST HITS	65	37	37	ART OF ALEXANDER KIPNIS Seraphim 60076 (M); (No Stereo)	
,		New York Philharmonic (Bernstein), Columbia ML 6388 (M); MS 6988 (S)		38		BELLINI: NORMA (2 LP's) Suliotis/Cossotto/Del Monaco/Various Artists/Orch.	
18		J. STRAUSS: BLUE DANUBE Berlin Philharmonic (Karajan), DGG (No Mono); 139 014 (S)	. 14			L'Academia di Santa Cecilia (Varviso), London (No Mono) OSA 1272 (S)	
19	_	DONIZETTI: LA FILLE DU REGIMEN (2 LP's) Sutherland/Pavarotti/Various Artists/Royal Opera Hous		39	36	BEETHOVEN: COMPLETE 9 SYMPHONIES (8 LP's) Berlin Philharmonic (Karajan), DGG (No Mono); SKL 101/108 (S)	
20		Orch. (Bonynge), London (No Mono); OSA 1273 (S) BACH: ORGAN FAVORITES, VOL. 3 E. Power Biggs, Columbia (No Mono); MS 7108 (S)		40	40	SHOSTAKOVITCH: SYMPHONIES NOS. 2 & 3 Royal Philharmonic (Gould), RCA Victor (No Mono); LSC 3044 (S)	

NEW ACTION LP's

Title, Artist, Label & No.

GREENSLEEVES

Philadelphia Orch. (Ormandy), Columbia (No Mono); MS 7103 (S)

STRAUSS: WALTZES Royal Philharmonia (Dorati), London (No Mono); 21018 (S)

THE COMIC MOZART Coth/Schreier/Prei/Berry/Convivium Musicum of Munich (Keller), Vienna Akademie Kammerchor with Xavier Mayer, Seraphim (No Mono); S 60050 (S)

4 World Premieres Set for **American Symphony Season**

NEW YORK-Four world premieres are scheduled for the 1968-1969 season of the American Symphony under Leopold Stokowski, music director. The season opens Oct. 7 with Stokowski conducting an instrumental program of Riegger, Barber, Surinach and Bach.

Weigl's "Symphony No. 5 (Apocalyptic)" will be premiered in the Oct. 27-28 concert pair; Panufnik's "Epitaph for the Victims of Katyn" is slated to be premiered Nov. 17-

18. The latter pair also will have guitarist Alirio Diaz as soloist in Villa Lobos and Rodrigo.

The Camerata Singers, Abraham Kaplan, director, will perform in the premiere of Hov-haness' "Praise the Lord with Psaltry" on Dec. 22-23. The fourth premiere, Menotti's fourth premiere, Menotti's "Triple Concerto." is slated for March 9-10. The Hovhaness and Menotti works were commissioned by the orchestra. Gutche's "Genhis Khan" will re-

(Continued on page 61)

Philips Bows Mozart Set

AMSTERDAM — Ingrid Haebler has completed the integral recordings of Mozart's piano concertos and sonatas, and Philips will release the 12-LP set in a de luxe coffret in the major world markets this month.

The special series of recordings has taken five years to complete and comprises all 23 piano concertos, the concert rondos K. 382 and K. 386 and all the keyboard sonatas. The concertos were recorded with the London Symphony Orchestra under Colin Davis, Alceo Galliera or Witold Rowicki. For

the "Lodron" concerto, Miss Haebier was joined by Luawig Hoffmann and Sas Bunge.

Most of the recordings have already been released separately as single LP's.

The 12-record package will

include a specially commissioned 16-page booklet, fully illustrated, with a text by a leading authority on Mozart's keyboard music, Prof. Arthur Hutchings of Durham University. The set is contained in a box bearing a bas-relief portrait of Mozart commissioned by Philips from the Dutch sculptress Eva Medlik.

New Album Releases

☐ ANGEL

MIRELLA FRENI-French & Italian Opera Arias; S 36527

MAHLER: SYMPHONY NO. 6—New Philharmonia Orch. (Barbirolli); SB 3725

□ ATLANTIC

BILLY VERA-With Pen in Hand; SD 8197

□ COLUMBIA

THE DAVE BRUBECK TRIO—Brubeck/Mulli-gan: Compadres; CS 9704 VLAOIMIR HOROWITZ—Horowitz on Tele-vision; MS 7106 vision; MS 7106
ANDRE KOSTELANTEZ & HIS ORCH.—For the Young at Heart; CS 9691
GRACE SLICK & THE GREAT SOCIETY—How
It Was; CS 9702

DOT

VARIOUS ARTISTS—The Classic Collection Traditional The Great Jazz Men Vol. 1; DLP 25878

DLP 25878
VARIOUS ARTISTS—The Classic Collection Contemporary The Great Jazz Men Vol. 2; DLP 25879
VARIOUS ARTISTS—The Classic Collection The Best of Word Jazz Ken Nordine Vol. 3; DLP 26880

THE HERD—Lookin' Thru You; SRF 67579
LITTLE BOY BLUES—In the Wonderland of
Weir; SRF 67578

☐ IMMEDIATE

CHRIS FARLOWE-Paint It Farlowe; Z1 2 52

☐ LIBERTY

TOAD HALL-Class of '68; LST 7580

☐ LONDON

FRANK CHACKSFIELD & HIS ORCH.-Foreign Film Festival; SP 44112

MAURICE LARCANGE/THE ROLAND SHAW

ORCH.—The French Touch; SP 44110

☐ LONDON STEREO **TREASURY**

BACH: MUSICAL OFFERING—Stuttgart Chamber Orch, (Muenchinger); STS 15063
WILHELM BACKHAUS—Piano Music of Haydn; STS 15041
BLAKIREY: THAMAR/LIADOV—L'Orch, de la Suisse Romande (Ansermet); STS 15066
BEETHOVEN: SYMPHONY NO. 4/CPRIOLAN OVERTURE—L'Orch, de la Suisse Romande (Ansermet); STS 15055
BEETHOVEN: QUINTET OP. 16/MOZART: DIVERTIMENTO NO. 1—Vienna Octet; STS 15055

MASSENET: LE GID/MEYERBEER-LAMBERT; LES PATINEURS—Israel Phil (Martinon); STS 15051

NOTE OF THE NOTE O

SCHUBERT: SYMPHONIES NOS. 8 & 2— Vienna Philharmonic (Muenchinger); STS 15061

Vienna Philharmonic (Muenchinger); STS 15061
SPOHR: MONET/DOUBLE QUARTET—Vienna Octe; STS 15074
STRAUSS: GRADUATION BALL/WEBER: LE SPECTRE DE LA ROSE—Vienna Philharmonic (Boskovsky); STS 15070
STRAVINSKY: CONCERTO FOR PIANO & WINDS/CAPRICCIO.— Magaloff/L'Orch. de la Suisse Romande (Ansermet); STS 15048
TCHAIKOVSKY: SYMPHONY NO. 5—Paris Conservatory Orch. (Solti); STS 15060
TCHAIKOVSKY: NUTCRACKER SUITE & OTHER FAVORITES—Vienna Philharmonic (Knappertsch); STS 15045
VARIOUS ARTISTS—Music for 4 Harpsichords, English Chamber Orch. (Leppard); STS 15075
WEBER OVERTURES—L'Orch. de la Suisse Romande (Ansermet); STS 15056

─ MELODIYA/ANGEL

PROKOFIEV: THE STONE FLOWER—Bolshol Theater Orch, (Rozhdestvensky); SR 40066

☐ MEL-SO' NANCE

ESTELLA MUNSON-Christmas Is in the Air; SLP 33-100

☐ MERCURY

BRAHMS: SYMPHONY NO. 4/ACADEMIC FESTIVAL OVERTURE—London Symphony Orch. (Dorati); SR 90503 BRAHMS: SYMPHONY NO. 3/HAYDN VARIA-TIONS—London Symphony (Dorati); SR

90502 DORATI SYMPHONY/NOCTURNE & CAPICCIO

—Lord/Allegri String Quartet/Minneapolis Symphony (Dorati); SR 90499 AY RIVERA & ORCH.—Latin Workout; SR SMOTHERS BROTHERS Comedy Hour; SR

61193
VARIOUS ARTISTS—The Heart of the Piano Concerto; SR2-9129
VARIOUS ARTISTS—Original Gold Soul; SRM

□ NASHVILLE

CS-NLP 2065
LEWIS FAMILY—Gospel Singing Sensations
From Dixie; CS-NLP 2062
GEORGE MORGAN—Misty Blue; CS NLP ARTHUR SMITH-Guitar Boogie; CS NLP

FRANCK: PSYCHE — Hague Philharmonic/ Netherlands Chamber Choir (Van Otterlo); PHC 9096 MYSTIC MOODS ORCH.-Emotions: PHS 600-The Last Will and Testament JAKE THACK-RAY; PHS 600-275

☐ RCA CAMDEN

The One and Only SAM COOKE; CAL 2264, CAS 2264 Songs From Walt Disney's Jungle Book; CAL

Songs From Walt Disney's Jungle Book; CAL 1102, CAS 1102
JACK HESS & HIS FAMILY GROUP—Beautiful Isle of Somewhere; CAL 2268, CAS 2268
LIVING STRINGS Play the Music From Finian's Rainbow; CAL 2263, CAS 2263
LIVING TRIO—"Honey" & Other Hits; CAL 2265, CAS 2265
HANK SNOW—My Nova Scotia Home & Other Early Hank Snow Favorites; CAL 2257, CAS 2257

RCA VICTOR

The Big Latin Band of HENRY MANCINI; LSP 4049 CHARLEY PRIDE—Songs of Pride Charley That Is; LSP 4041

ARMANDO PERAZA-Wild Thing; SK 5D

☐ SMASH

JAMES BROWN Sings Out of Sight; SRS SCOTT WALKER-Scott Vol. 2; SRS 67106

☐ STARDAY

CROSSROADS QUARTET — Prayer Changes Things; S-SLP 425 SNOOKY LANSON—Nashville Now; S-SLP 426 RED SOVINE—Sunday With Sovine; S-SLP WILLIS BROTHERS—Hey, Mister Truck Driver!; S-SLP 428

☐ UNITED ARTISTS

FERRANTE & TEICHER—A Bouquet of Hits; UAS 6659

☐ VEEP

BABY WASHINGTON—With You in Mind; VPS 16528

☐ VERVE

THE GORDIAN KNOT; V6-5062
The Best of WES MONTGOMERY Vol. 2; V6-8757
JIMMY SMITH-Livin' It Up!; V6-8750

Classical **Notes**

Continued from page 58

The new release of Tchaikovsky's "Symphony No. 6 (Pathetique)," by Eugene Ormandy and the Philadelphia Orchestra on Columbia Masterworks, has been remastered and retaped from a 1960 recording session, not rechannelled as previously reported. The work is one of the first pieces to work is one of the first pieces to be cut by Ormandy and the Phil-adelphia under their new contract with RCA. FRED KIRBY

4 World Premieres

· Continued from page 60

ceive its first New York performances on March 23-24.

Stokowski, who will conduct eight of the 14 season pairs, will lead all of the premieres. Conductors of one pair each will be Oiven Fjelstadt, Everett Lee, Charles Munch, Eugen Jochum, Hans Schmidt-Isset-stedt and Igor Markevitch. Among the other soloists will be soprano Ingrid Bjoner, pianist Jeanne-Marie Darre, and violinist Young Uck Kim. The Westminster Choir also will per-

Nonesuch LP Set

• Continued from page 58

form Mozart, the last recording by Ristenpart before his death last December. Rounding out the release is a first listing for Bach's "Cantata BWV (Preise dein Gluecke)" with soprano Erna Spoorenberg, tenor Werner Krenn, bass Erich Wenk, the Gaechinger Kantorei, the Chorus of the Gedaechtniskirche, and the Bach-Collegium of Stuttgart, under the direction of Helmuth Rilling.

'The Wild Bull'

• Continued from page 58

sic rather than a separate entity within its own music universe. "The Wild Bull," which was excellently received by packed houses, should prove to become not only a standard, but a beacon to other contemporary serious composers. HANK FOX

ARCHIE CAMPBELL—The Two Sides of Archie Campbell; CS-NLP 2064 DAVE DUDLEY—Six Days on the Road; 15053 BEETHOVEN: SYMPHONY NO. 6/PROMETHEUS OVERTURE—L'Orch. de la Suisse Romande (Ansermet); STS 15064 BIZET: CARMEN SUITE/L'ARLESIENNE SUITE L'Orch. de la Suisse Romande (Ansermet); L'Orch. de la Suisse Romande (Ansermet); STS 15052 DEBUSSY: LA BOITE A JOUJOUX/PRINTEMPS -L'Orch. de la Suisse Romande (Ansermet); STS 15042 WILLIAM GOMEZ—A Guitar Recital; STS THE STONEMANS: CS NLP 2063 15072 GRIEG: PEER GYNT—London Symphony (Fieldstad); STS 15040 WILHELM KEMPFF—Piano Music of Chopin Vol. 3; STS 15050 ☐ PHILIPS BEETHOVEN: STRING QUARTET NO. 15— Quartetto Italiano; PHS 900-182 BLUE CHEER—Outsideinside; PHS 600-278 BEST SELLING TITLE, Artist, Label & Number Billboard PROMISE OF THE FUTURE lugh Masekela, Uni (No Mono); 73028 (S) Award DOWN HERE ON THE GROUND Nes Montgomery, A&M (No Mono); SP 3006 (S) THE ELECTRIFYING EDDIE HARRIS Atlantic 1495 (M); SD 1495 (S) A DAY IN THE LIFE 50 Wes Montgomery, A&M LP 2001 (M); SP 3001 (S) BEST OF WES MONTGOMERY Verve V 8714 (M); V6-8714 (\$) Jose Feliciano, RCA Victor LPM 3957 (M); LSP 3957 7 11 LOOK AROUND Sergio Mendes & Brasil '66, A&M LP 137 (M); SP 4137 (S) MAIDEN VOYAGE Ramsey Lewis, Cadet (No Mono); LPS 811 (S) PLUG ME IN Eddie Harris, Atlantic (No Mono); SD 1506 (S) BEST OF WES MONTGOMERY, VOL. 2 10 Verve (No Mono); V6-8755 (S) ARETHA NOW 11 Aretha Franklin, Atlantic (No Mono); SD 8186 (S) SOUL BAG Mongo Santamaria, Columbia (No Mono); CS 9653 (S) HICKORY HOLLER REVISITED 13 14 Smith, Columbia (No Mono); CS 9680 (S) LOOK OF LOVE 14 15 Turrentine, Blue Note (No Mono); BST 84286 (S) BEST OF LOU RAWLS Capitol (No Mono); ST 2948 (S) 15 LIVIN' IT UP 16 18 Jimmy Smith, Verve (No Mono); V6-8750 (S) UP POPS RAMSEY LEWIS ... Cadet LP 799 (M); LPS 799 (S) 17 17 18 THE BEST OF CANNONBALL ADDERLEY Capitol (No Mono); SKAO 2939 (S) MILES IN THE SKY 11 Miles Davis, Columbia (No Mono); CS 9628 (S) MIDNIGHT CREEPER Lou Donaldson, Blue Note (No Mono); BST 84280 (S) 20 Billboard SPECIAL SURVEY For Week Ending 9/14/68.

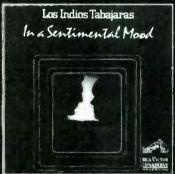
Billboard SPECIAL SURVEY-For Week Ending 9/14/68 ■ TOP 40 These are best selling middle-of-the-road singles compiled from national retail sales and radio station air play listed in rank order Wks. Ago Weeks On Chart TITLE, Artist, Label & Number - 10 6 THE FOOL ON THE HILL Sergio Mendes & Brasil '66, A&M 961 (Comet, ASCAP) 1) TO WAIT FOR LOVE 7 10 28 Herb Alpert, A&M 964 (Blue Seas/Jac, ASCAP) 2 CLASSICAL GAS 3 1 3 Mason Williams, Warner Bros.-Seven Arts 7190 (Irving, BMI) 8 12 MY WAY OF LIFE 4 Frank Sinatra, Reprise 0764 (Roosevelt, BMI) DREAM A LITTLE DREAM OF ME 5 Mama Cass with the Mamas & Papas, Dunhill 4145 (Words & Music, ASCAP) TURN AROUND, LOOK AT ME Vogues, Reprise 0686 (Viva, BMI) 16 3 3 6 DON'T GIVE UP 5 Petula Clark, Warner Bros.-Seven Arts 7216 (Duchess, BMI) 7 IMPOSSIBLE DREAM 8 Roger Williams, Kapp 907 (Fox, ASCAP) 18 19 24 APRIL AGAIN Dean Martin, Reprise 0761 (Pamona, BMI) 9 HARPER VALLEY P.T.A. 36 40 — Jeannie C. Riley, Plantation 3 (Newkeys, BMI) (10)MY SPECIAL ANGEL 29 — — (11)Vogues, Reprise 0766 (Viva, BMI) 12 15 17 ALL MY LOVE'S LAUGHTER Ed Ames, RCA Victor 47-9589 (Canopy ASCAP) (12 14 18 29 HELP YOURSELF (13) Tom Jones, Parrot 40029 (Famous, ASCAP) HALFWAY TO PARADISE 10 (14)Bobby Vinton, Epic 10350 (Screen Gems-Columbia, BMI) WHO IS GONNA LOVE ME? 21 25 36 [15] Dionne Warwick, Scepter 12226 (Blue Seas/Jac, ASCAP) AUTUMN OF MY LIFE 12 (16)Bobby Goldsboro, United Artists 50318 (Unart, BMI) SAN FRANCISCO-WEAR SOME (17 FLOWERS IN YOUR HAIR Paul Mauriat, Philips 40550 (Wingate/Honest John, ASCAP) THEN YOU CAN TELL ME GOODBYE 26 29 37 (18 Eddy Arnold, RCA Victor 47-9606 (Acuff-Rose, BMI) MONTAGE FROM HOW SWEET IT IS 20 21 22 (19 Love Generation, Imperial 66310 (National, ASCAP) DREAMS OF THE EVERYDAY 11 11 7 (20) 11 11 7 DREAMS OF THE EVERYDAY HOUSEWIFE Glen Campbell, Capitol 2224 (Combine, BMI) 27 30 33 BATTLE OF NEW ORLEANS Harpers Bizarre, Warner Bros.-Seven Arts 7223 (Warden, BMI) 31 — THIRTY DAYS HATH SEPTEMBER Robert Goulet, Columbia 44617 (Bourne, ASCAP) 30 39 40 WALK IN THE PARK Claudine Longet, A&M 967 (21) (22 (23)Claudine Longet, A&M 967 (Great Honesty, BMI) 32 32 35 THAT OLD TIME FEELING Dean Martin, Reprise 0761 (Pamona, BMI) (24)

FUNNY GIRL (25)Barbra Streisand, Columbia 44622 (Chappell, ASCAP) THIS GUY'S IN LOVE WITH YOU 22 24 27 (26)Tony Mottola, Project 3 1337 (Blue Seas/Jac, ASCAP) HANG 'EM HIGH Hugo Montenegro, RCA Victor 47-9554 (Unart, BMI) 13 13 11 (27) THE MUSIC PLAYED (Was Ich Der 15 17 20 (28) Sagen Will) Munro, Capitol 2201 (Easy Listening, ASCAP) 38 — — THE BIPLANE EVERMORE (29) Irish Rovers, Decca 32371 (Little Darlin', BMI) I SAY A LITTLE PRAYER (30 Julius Wechter & the Baja Marimba Band, A&M 975 (Blue Seas/Jac, ASCAP) DISSATISFIED MAN Vikki Carr, Liberty 56062 (United Artists, ASCAP) (31) MISSION: IMPOSSIBLE/NORWEGIAN (32) WOOD Alan Copeland, ABC 11088 (Bruin/Maclen, BMI) SOUL LIMBO MG's, Stax 0001 (East, BMI) RUNAROUND (34)Steve Lawrence, Calendar 63-1005 (Razzle Dazzle, BMI) CAN'T GET YOU OUT MY MIND Margaret Whiting, London 124 (Spanka, BMI) I'D RATHER BE BLUE OVER YOU THAN HAPPY WITH SOMEBODY ELSE Barbra Streisand, Columbia 44622 (Fisher/Bourne, ASCAP) WHY CAN'T I WALK AWAY (37)Vic Damone, RCA Victor 47-9626 (Valando/HLG, ASCAP) LOVE IS HERE TO STAY (38 Chris Montez, A&M. 958 (Chappell, ASCAP) **SOFTLY** (39) Sandpipers, A&M 968 (Witmark, ASCAP) TOMBOY 40 Ronnie Dove, Diamond 249 (Melrose, BMI)





LSP-4055



LSP-4013

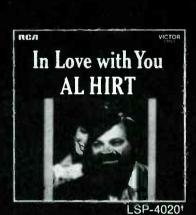


CROWN OF CREATION JEFFERSON AIRPLANE

LSP-4058



Available on RCA Stereo 8 Cartridge Tape



VICTOR



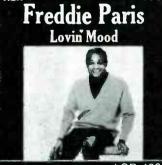
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RC/I VICTOR The Single Man Rod McKuen Sings and Reads Rod McKu

LSP-4010



LSP-4064



LSP-40411



JUST THE TWO OF US Porter Wagoner and Dolly Parton



LSP-4039





COSO-5007

RED SEAL



LSC-3039



LSC-3040





LSC-3028
*Manufactured and Distributed by RCA



LSC-3043

RED SEAL



RCA

Verdi's

HIGHLIGHTS from

La Traviata

Montserrat CABALLE





VICTROLA



V:C / VICS-1E63



VIC-1365



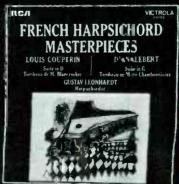
VIC-1361



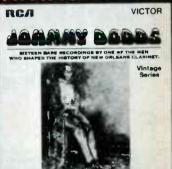
VIC-1372



VIC/VICS-1364



VIC/LICS-1370



LPV-558



LPV-557



BEAUTIFUL ISLE OF SOMEWHERE JAKE HESS AND HIS FAMILY GROUP

Album Reviews





SOUNDTRACK

INTERLUDE—Soundtrack. Colgems COSO 5007 (S)

Classical music is "in" in films, including "Elvira Madigan," "2001," and "Rosemary's Baby," and this sounctrack takes advantage of this situation in spades with selections by Beethoven, Brahms, Tchaikovsky, Dvorak and Rachmaninoff, played brilliantly by the Royal Philharmonic under Ernest Fleischman. The original music of the film is composed and conducted by Georges Delerue.



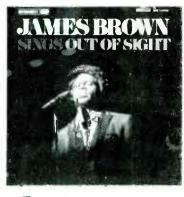


POP

and subtle touch.

THE FRENCH TOUCH—Maurice Larcange/The Roland Shaw Orch. London SP 44110 (S)

Such writers as Jacques Brel ("Marike"), Andre Popp ("Love Is Blue"), Gilbert Becaud ("What Now My Love" and "It Must Be Him") are represented in this smoothly flowing LP. It features some fancy work on accordion by Maurice Larcange, while the Shaw orchestra gives the tunes that soft





JAMES BROWN SINGS OUT OF SIGHT—Smash SRS 1-67109 (S)

James Brown here turns to standards for much of his material, giving a new dimension to such numbers as "Till Then," "I Wanna Be Around" and "I Love You Porgy." "Come Rain or Come Shine" is a real gem. While Brown has appeared as an instrumentalist on Smash before, this is his first vocal LP for that label, "Somethin' Else" is a good instrumental. "I Got You" and "Out of Sight" are good numbers in Brown's familiar style.





POP

IN THE WONDERLAND OF WEIR

—The Little Boy Blues, Fontana
SRF 67578 (S)

The Little Boy Blues, a new group with an electric rock make-up, debut with a multi-music assault of hard rock, blues, jazz and semi-classical stylizations. Like the Cream, the group boasts a blues belter in Mark Coplon and a way with prolonged rock numbers that drift in and out of electric instrumentation and vocals. "The Death of Don Quixote," "It's Only You" and "Dream Weaver" star.





POP

FOR THE YOUNG AT HEART— Andre Kostelanetz & His Orchestra, Columbia CS 9691 (S)

Two particular tunes are so outstanding on this LP that they're highly recommended for easy listening and good music airplay—"Mrs. Robinson" and "Lady Madonna." Ander Kostelanetz and producer Teo Macero have created some superlative work in this LP.





JAZZ

WILD THING-Armando Peraza. Skye SK 5D (S)

Havana-born Armando Peraza, a protege of





PO

IN LOVE WITH YOU— Al Hirt. RCA Victor LSP 4020 (\$)

The ace trumpeter swings casually along with some solid and sophisticated arranging by Herb Bernstein and Bill Walker. Result is a top LP featuring such hits as "This Guy's in Love With You," "My Name Is Jack" and "Dream a Little Dream of Me." The bright chorus supplies tasty backing.





CLASSICAL

PROKOFIEV: THE STONE FLOWER-Bolshoi Theater Orch. (Rozhdestvensky). Melodiya/ Angel SR 40066 (S)

Gennady Rozhdestvensky continues his Prokofiev series with this first recording of excerpts from "The Stone Flower," which many Americans will remember from the first U. S. visit of the Bolshoi Ballet. Earlier recordings in this series have hit hit the charts. The Bolshoi Theater Orchestra, familiar with this repertoire, is marvelous in this one.





THE GORDIAN KNOT-

Tremendously high quality album for the debut of the Gordian Knot. The LP is jammed with entertainment like "If Only I Could Fly," slated for much top 40 play, a country-flavored "I Can't Be. Hurt Anymore," and some other cuts that deserve easy listening play. Smooth sound, plus mellow presentation by a polished group,





CLASSICAL

BRAHMS: SYMPHONY No. 4/ ACADEMIC FESTIVAL OVERTURE —London Symphony (Dorati). Mercury SR 90503 (S)

Dorati explores the rich and moving "No. 4" with knowledgeable depth and imagination. Sections come alive with smoothness and vivid clarity under his spirited direction. Fourth movement is subtle and spirited. The "Overture" is sprightly and relaxed, a welcome "filler."



(B)(B)

ollar LP					▲ STAR PERFORMER—LP's on chart 15 weeks	TAPE PACKAGES AVAILABLE						
RIAA Million Dollar LP	Star Pertormer	Weeks on Chart	Last Week	THIS WEEK	or less registering greatest proportionate upward progress this week. NA Not Available	8-TRACK	4-TRACK	CASSETTE	REEL TO REEL			
RIA	Star	Wee	Last	E	ARTIST Title Label & Number	8-1	4-T	Š	Æ			
(6)		6	1	1	DOORS—Waiting for the Sun Elektra (No Mono); EKS 74024 (S)							
<u></u>		10	2	2	RASCALS—Time Peace/Greatest Hits Atlantic (No Mono); SD 8190 (S)							
 (3)		10	3	3	CREAM—Wheels of Fire Atco (No Mono); SD 2-700 (S)							
4	-	9	4	4	JOSE FELICIANO—Feliciano! RCA Victor LPM 3957 (M); LSP 3957 (S)	NA.	NA		NA			
		12	5	5	JOHNNY RIVERS—Realization							
		28	6	6	Imperial (No Mono); LP 12372 (\$) STEPPENWOLF							
		41	9	7	Dunhill (No Mono); DS 50029 (S) CREAM—Disraeli Gears	-						
•					Atco 33-232 (M); SD 33-232 (S) JIMI HENDRIX EXPERIENCE—Are You Experienced?	-						
3)		56	8	8	Reprise (No Mono); RS 6261 (S)	-						
		10	7	9	ARETHA FRANKLIN—Aretha Now Atlantic (No Mono); SD 8186 (S)		-	A. A				
8		27	12	10	SOUNDTRACK—The Graduate Columbia (No Mono); OS 3180 (5)			NA				
•		21	10	11	SIMON & GARFUNKEL—Bookends Columbia (No Mono); KCS 9529 (S)			NA				
(3)		19	11	12	HERB ALPERT & THE TIJUANA BRASS— Beat of the Brass A&M (No Mono); SP 4146 (S)							
		28	14	13	SERGIO MENDES & BRASIL '66—Look Around A&M (No Mono); SP 4137 (S)							
		12	16	14	MASON WILLIAMS—Phonograph Record Warner BrosSeven Arts (No Mono); WS 1729 (S)							
		38	15	15	GLEN CAMPBELL—By the Time I Get to Phoenix Capitol T 2851 (M); ST 2851 (S)			NA				
		28	21	16	GLEN CAMPBELL—Gentle on My Mind Capitol (No Mono); ST 2809 (S)			NA				
		14	13	17	JOHNNY CASH—At Folsom Prison Columbia (No Mono); CS 9639 (S)			NA				
		17	18	18	TEMPTATIONS—Wish It Would Rain Gordy (No Mono); 7072 (S)							
		8	19	19	DONOVAN—In Concert Epic (No Mono); BN 26386 (S)			NA	NA			
7	+	10	23	20	VANILLA FUDGE—Renaissance Atco (No Mono); SD 33-244 (S)							
		9	22	21	IRON BUTTERFLY—In-A-Gadda-Da-Vida Atco (No Mono); SD 33-250 (S)							
		15	26	22	HUGH MASEKELA—Promise of a Future Uni (No Mono); 73028 (S)							
(8)		53	25	23	VANILLA FUDGE Atco 33-224 (M); SD 33-224 (S)							
(3)		30	27	24	ARETHA FRANKLIN—Lady Soul Atlantic 8176 (M); SD 8176 (S)							
		31	55	25	CHAMBERS BROTHERS—The Time Has Come Columbia CL 2722 (M); CS 9522 (S)			NA				
(3)		97	17	26	SIMON & GARFUNKEL—Parsley, Sage, Rosemary & Thyme Columbia CL 2563 (M); CS 9363 (S)			NA				
(8)		78	24	27	DOORS Elektra (No Mono); EKS 74007 (S)							
		22	20	28	BOBBY GOLDSBORO—Honey United Artists UAL 3642 (M); UAS 6642 (S)							
		18	29	29	RICHARD HARRIS—A Tramp Shining Dunhill (No Mono); DS 50032 (S)							
		30	32	30	CANNED HEAT—Boogie With the Liberty (No Mono); LST 7541 (S)				NA			
		16	30	31	DEAN MARTIN—Greatest Hits, Vol. 1 Reprise (No Mono); RS 6301 (S)							
(8)		46	40	32	DOORS—Strange Days Elektra (No Mono); EKS 74014 (S)							
7	*	3	62	33	BIG BROTHER & THE HOLDING COMPANY— Cheap Thrills Columbia (No Mono); KCS 9700 (S)			NA				
7	*	4	45	34	JEFF BECK—Truth Epic (No Mono); BN 26413 (S)	NA	NA	NA	NA			
		16	35	35	RAY CONNIFF & THE SINGERS—Honey Columbia (No Mono); CS 9661 (S)			NA				
		23	3 9	36	NANCY SINATRA/LEE HAZLEWOOD—Nancy & Lee Reprise (No Mono); RS 6273 (S)							
		15	37	37	ANDY WILLIAMS—Honey Columbia (No Mono); CS 9662 (S)			NĄ				
		22	31	38	SPIRIT Ode Z12-44003 (M); Z12-44004 (S)			NA				
		13	41	39	Capitol (No Mono); ST 2907 (S) RILL CORRY To Dussell My Brother Whom	-	-					
(6)		24	38	40	BILL COSBY—To Russell, My Brother, Whom I Slept With Warner BrosSeven Arts (No Mono); WS 1734 (S)							
		17	34	41	DELLS—There Is Cadet (No Mono); LP 804 (S)	1						

۲ لو						TAPI PACKA AVAILA			
RIAA Million Dollar LP	Star Performer	Weeks on Chart	Last Week	THIS WEEK	Awarded RIAA seal for sales of 1 Million dollars at manufacturer's level. RIAA seal audit available and optional to all manufacturers. ARTIST — Title — Label & Number	8-TRACK	4-TRACK	CASSETTE	REEL TO REEL
		71	43	43	CREAM—Fresh Atco 33-206 (M); SD 33-206 (\$)				
		23	36	44	EDDIE HARRIS—Electrifying				
		37	48	45	Atlantic 1495 (M); SD 1495 (S) JUDY COLLINS—Wild Flowers				
۵		19	46	46	Elektra (No Mono); EKS 74012 (S) MONKEES—The Birds, the Bees & the Monkees		ΝA	NA	N,
		65	52	47	Colgems COM 109 (M); COS 109 (S) BEATLES—Sgt. Pepper's Lonely Hearts Club Band			para de la composición dela composición de la co	
a)		20	50	48	Capitol MAS 2653 (M); SMAS 2653 (S) MOODY BLUES—Days of Future Past				
		26	44	49	Deram DE 16012 (M); DES 18012 (S) OTIS REDDING—The Dock of the Bay				
(879)		32	47	50	Volt 419 (M); S 419 (S) SOUNDTRACK—The Good, the Bad & the Ugly				-
•					United Artists UAL 4172 (M); UAS 5172 (5) TEMPTATIONS—Greatest Hits				-
-		92	53	51	Gordy (No Mono); 919 (S)				-
	*	11	60	52	SOUNDTRACK—Wild in the Streets Tower (No Mono); 5099 (S)				
		14	57	53	TOM JONES—Fever Zone Parrot (No Mono); PAS 71019 (S)				_
		51	54	54	DIANA ROSS & THE SUPREMES—Greatest Hits Motown (No Mono); MS 2-663 (5)				
	*	3	61	55	BEE GEES—Idea Atco (No Mono); SD 33-253 (S)				_
	*	14	66	56	DON RICKLES—Hello Dummy! Warner BrosSeven Arts (No Mono); WS 1745 (S)				N
		32	58	57	JIMI HENDRIX EXPERIENCE—Axis: Bold as Love Reprise (No Mono); RS 6281 (S)				
		10	59	58	SOUNDTRACK—2001 Space Odyssey MGM (No Mono); SIE 13 ST (5)		NA	NA	
(6)		40	49	59	PAUL MAURIAT & HIS ORK—Blooming Hits Philips PHM 200-248 (M); PHS 600-248 (S)				
Tans)	1	4	68	60	5th DIMENSION-Stoned Soul Picnic	1		NA	
	^	42	64	61	Soul City (No Mono); SCS 92002 (S) OTIS REDDING—History of				
	_	4	85	62	Volt 418 (M); S 418 (S) ENGELBERT HUMPERDINCK—Man Without Love				-
(E)	X	131	63	63	Parrot (No Mono); PAS 71022 (S) SOUNDTRACK—Dr. Zhivago				
•		5	65	64	MGM (No Mono); 1SE-6ST (S) BUFFALO SPRINGFIELD—Last Time Around				
	_	9	76	65	Atco (No Mono); SD 33-256 (S) OTIS REDDING—The Immortal				-
	*				Atco (No Mono); SD 33-252 (S) JEFFERSON AIRPLANE—Crown of Creation	NA	NA	NA	N
	*	2	148	66	RCA Victor LSP 4058 (S)				-
		20	42	67	WES MONTGOMERY—Down Here on the Ground A&M (No Mono); LP 3006 (S)				-
9		45	67	68	MAMAS & PAPAS—Farewell to the First Golden Era Dunhill (No Mono); DS 50025 (\$)			NA	
		18	28	69	GARY PUCKETT & THE UNION GAP—Young Girl Columbia (No Mono); CS 9664 (S)				
		24	73	70	GLEN CAMPBELL—Hey Little One Capitol (No Mono); ST 2878 (S)			NA	
		30	81	71	SMOKEY ROBINSON & THE MIRACLES— Greatest Hits, Vol. 2 Tamla (No Mono); TS 280 (S)				
		51	69	72	FOUR TOPS—Greatest Hits Motown (No Mono); MS 662 (S)				
		7	78	73	ORIGINAL CAST—Hair		NA	NA	
		50	74	74	WES MONTGOMERY—A Day in the Life				
(8)		183	72	75	SOUNDTRACK—The Sound of Music		NA	NA	
		44	77	76	PIONNE WARWICK—Golden Hits, Part 1				
		10	33	77	Scepter SRM 565 (M); SPS 565 (S) COUNTRY JOE & THE FISH—Together	-			
		16	56	78	Vanguard (No Mono); VSD 79277 (S) NANCY WILSON—Easy			NA	
		13	80	79	Capitol (No Mono); ST 2909 (S) OUICKSILVER MESSENGER SERVICE				N
		6	104	80	Capitol (No Mono); ST 2904 (S) BAND—Music From Big Pink	NA	NA	NA	N
Commen	*	34	70		Capitol (No Mono); SKAO 2955 (S) BOB DYLAN—John Wesley Harding	-		NA	-
•				81	Columbia CL 2804 (M); CS 9604 (S) SOUNDTRACK—Camelot				
		45	83	82	Warner BrosSeven Arts (No Mono); BS 1712 (S)				-
	*	3	94 138	83	RAMSEY LEWIS—Maiden Voyage Cadet (No Mono); LPS 811 (S) MIKE BLOOMFIELD, AL KOOPER, STEVE STILLS—			NA	N
		14	87	85	Super Session Columbia (No Mono); CS 9701 (S) AMBOY DUKES—Journey to the Center of the Mind				N
			71		Mainstream 56112 (M); S/6112 (S) PAUL MAURIAT ORK—Mauriat Magic	-			+-

42 SIMON & GARFUNKEL—Sounds of Silence
Columbia CL 2469 (M); CS 9269 (S)

CONTINUED FROM PAGE,65

ollar LP		4-			STAR PERFORMER—LP's on chart 15 weeks		PACI	APE (AGE LABL	
RIAA Million Dolfar LP	ır Performer	Weeks on Chart	Last Week	THIS WEEK	or less registering greatest proportionate upward progress this week. NA Not Available	8-TRACK	4-TRACK	CASSETTE	סבבו דה סבבו
2	Star				ARTIST - Title - Label & Number	<u>8</u>	4		-
		20	79	87	MOBY GRAPE—Wow Columbia (No Mono); CXS 3 (S)			NA	N/
		11	88	88	SOUNDTRACK—Speedway RCA Victor LPM 3989 (M); LSP 3989 (S)		NA	NA	N.
		24	75	89	IRISH ROVERS—Unicorn Decca DL 4951 (M); DL 74951 (S)				
		28	82	90	DIONNE WARWICK—Valley of the Dolls Scepter (No Mono); SPS 568 (S)				
		17	84	91	MAMAS & PAPAS—Papas & Mamas Dunhill (No Mono); DS 50031 (S)				
	*	4	129	92	PAUL BUTTERFIELD BLUES BAND— In My Own Dream Elektra (No Mono); EKS 74025 (5)				N
(3)		39	95	93	BEATLES—Magical Mystery Tour				
		10	98	94	Capitol MAL 2835 (M); SMAL 2835 (S) WILSON PICKETT—The Midnight Mover				
		6	100	95	Atlantic (No Mono); SD 8183 (S) JOAN BAEZ—Baptism				
		21	96	96	Vanguard (No Mono); VSD 79275 (S) DIANA ROSS & THE SUPREMES—Reflections				
		2	118	97	Motown (No Mone); 665 (S) PETULA CLARK—Petula	-	-		
(E)	×	175	93	98	Warner BrosSeven Arts WS 1743 (S) HERB ALPERT & THE TIJUANA BRASS—	-			
•			-		Whipped Cream & Other Delights A&M (No Mono); SP 4110 (S)				
		44	101	99	ARLO GUTHRIE—Alice's Restaurant Reprise (No Mono); RS 6267 (S)				
		23	99	100	JOHNNY MATHIS—Love Is Blue Columbia (No Mono); CS 9637 (S)			NA	
	*	2	120	101	DEEP PURPLE—Shades of Tetragrammaton T 102 (S)				
		14	102	102	O. C. SMITH—Hickory Holler Revisited Columbia (No Mono); CS 9680 (S)	NA	NA	NA	NA
		21	89	203	STEVIE WONDER—Greatest Hits Tamla (No Mono); 282 (S)				
		31	91	104	HUGO MONTENEGRO—Music From "A Fistful of Dollars," "For a Few Dollars More," "The Good, the Bad & the Ugly"		NA	NA	
		37	105	105	RCA Victor LPM 3927 (M); LSP 3927 (S) BURT BACHARACH—Reach Out	-			
		21	111	106	A&M LP 131 (M); SP 4131 (S) SPANKY & OUR GANG—Like to Get to Know You	-			
	+	2	123	107	Mercury (No Mono); SR 61161 (S) FRANK SINATRA—Greatest Hits	+			
		30	92	108	Reprise FS 1025 (S) ED AMES—Sings "Who Will Answer" and Other Songs of Our Times RCA Victor LPM 3961 (M); LSP 3961 (S)		NA	NA	
		66	103	109	5th DIMENSION—Up, Up & Away Soul City (No Mono); SCS 92000 (S)		1		
	-	9	110	110	VARIOUS ARTISTS—Super Hits, Vol. 2 Atlantic (No Mono); SD 8188 (S)				
		3	114	111	BYRDS—Sweetheart of the Rodeo Columbia (No Mono); CS 9670 (S)			NA	
		8	113	112	INTRUDERS—Cowboys to Girls Gamble (No Mone); SG 5004 (5)				
		14	90	113	EDDY ARNOLD—The Romantic World of RCA Victor LPM 4009 (M), LSP 4009 (S)		NA	NA	NA
		20	112	114	TINY TIM—God Bless Reprise (No Mono); RS 6292 (S)				
		33	97	115	SOUNDTRACK—Walt Disney Presents the Story & Songs of the Jungle Book Disneyland 3948 (M); SD 3948 (S)		NA	NA	
		22	117	116	ELECTRIC FLAG.—A Long Time Comin' Columbia (No Mono); CS 9597 (S)			NA	
		43	107	117	LETTERMEN—"And Live" Capitol T 2758 (M); ST 2758 (S)			NA	
8		66	121	118	ENGELBERT HUMPERDINCK—Release Me Parrot PA 61012 (M); PAS 71012 (S)				
8		139	106	119	ORIGINAL CAST—Man of La Mancha Kapp KL 4505 (M); KS 5505 (S)				
		7	124	120	EDDIE HARRIS—Plug Me In Atlantic (No Mono); SD 1506 (S)				
		23	108		LETTERMEN—Goin' Out of My Head Capitol (No Mono); ST 2865 (S)			NA	

ollar LP					Awarded RIAA seal for sales of		T/ PACI AVAI		
RIAA Million Dollar LP	Star Performer	Weeks on Chart	Last Week	THIS WEEK	1 - Million dollars at manufacturer's level. RIAA seal audit available and optional to all manufacturers.	B-TRACK	4-TRACK	CASSETTE	REEL TO REEL
~	25	≥	<u> </u>		MOODY BLUES—In Search of the Lost Chord	œ	4	3	~
(Trick)	*	106	127	122	Deram DES 18017 (S) SERGIO MENDES & BRASIL '66	-			-
(8)				123	A&M (No Mono); SP 4116 (S)	-		-	-
		7	116	124	NEIL DIAMOND—Greatest Hits Bang (No Mono); BLP 4219 (\$)				-
		24	119	125	The Twain Shall Meet MGM (No Mono); SE 4537 (S)				
		11	126	126	OHIO EXPRESS			NA	, N
		39	125	127	Buddah (No Mone); BDS 5018 (S) ENGELBERT HUMPERDINCK—The Last Waltz				+
-		20	109	128	Parrot PA 61015 (M); PAS 71015 (S) ASSOCIATION—Birthday	1			
		3	131	129	Warner BrosSeven Aris (No Mono); WS 1733 (S) AL MARTINO—The Best of	-	-		-
	_	2	146	130	Capitol (No Mono); SKAO 2946 (S) DEAN MARTIN—Greatest Hits, Vol. 2	-	-		-
	*	78	134	131	Reprise RS 6320 (S) ANITA KERR/ROD McKUEN/SAN SEBASTIAN	-			-
		,,	101	131	STRINGS—The Sea Warner BrosSeven Arts (No Mono); WS 1670 (S)				
		9	115	132	PIGMEAT MARKHAM—Here Comes the Judge Chess (No Mono); LPS 1523 (S)			NA	N/
		3	142	133	BOOTS RANDOLPH—Sounds of Boots Monument (No Mono); SLP 18099 (S)			1	
6		81	122	134	ED AMES-My Cup Runneth Over		NA	NA	
	+	6	150	135	RCA Victor LPM 3774 (M); LSP 3774 (S) TEN YEARS AFTER—Undead				-
(3)		71	140	136	Deram (No Mono); DES 18016 (S) ANDY WILLIAMS—Born Free		-	NA	+
(8)		68	132	137	Columbia CL 2680 (M); CS 9480 (S) BOB DYLAN—Greatest Hits			NA	-
		31	136	138	Columbia KOL 2663 (M); KOS 9463 (S) RAY CONNIFF & THE SINGERS—It Must Be Him	-	-	NA	
		26	149	139	Columbia CL 2795 (M); CS 9595 (S) IRON BUTTERFLY—Heavy		-		-
		29	137		Atco LP 33-227 (M); SD 33-227 (S) VANILLA FUDGE—The Beat Goes On				-
				140	Atco 33-237 (M); SD 33-237 (S)		-		-
(8)		57	141	141	YOUNG RASCALS—Groovin' Atlantic 8148 (M); SD 8148 (S)	-	ļ		
_		6	144	142	ED AMES—Sings Apologize RCA Victor LPM 4028 (M); LSP 4028 (S)		NA	NA	
		31	143	143	Woman, Woman			NA	
	4	3	159	144	GRATEFUL DEAD—Anthem of the Sun				
(3)	^	153	139	145	Warner Bros. Seven Arts (No Mono); WS 17. (S) HERB ALPERT & THE TIJUANA BRASS— Going Places				
		28	145	146	A&M (No Mono); SP 4112 (S) RAMSEY LEWIS—Up Pops				-
(3)		39	86	147	Cadet LP 799 (M); LPS 799 (S) HERB ALPERT & THE TIJUANA BRASS—Ninth		-		-
		2	154	148	A&M (No Mono); SP 4134 (S) COWSILLS—Captain Sad & His Ship of Fools MGM SE 4554 (S)				-
		29	135	149	RASCALS—Once Upon a Dream Atlantic 8169 (M); SD 8169 (S)				
		39	151	150	TEMPTATIONS—In a Mellow Mood Gordy (No Mono); 924 (S)				
	*	2	187	151	JAMES BROWN—Live at the Apollo, Vol. 2 King 1022 (S)		NA	NA	N/
		4	160	152	VENTURES—Horse Liberty (No Mono); LST 8057 (S)	NA	NA	NA	
(8)		71	153	153	BILL COSBY—Rvenge Warner BrosSeven Arts (No Mono); WS 1691 (S)				
		59	147	154	VARIOUS ARTISTS—Super Hits Atlantic 501 (M); SD 501 (S)				
		12	165	155	STEVE MILLER BAND—Children of the Future Capitol (No Mono); SKAO 2920 (S)	NA		NA	NA
		56 8	158	156	FLIP WILSON—Cowboys & Colored People Atlantic 8149 (M); SD 8149 (S) PEOPLE Love You	MA	NA	NI A	NI A
		3	128	157	PEOPLE—I Love You Capitol (No Mono); ST 2924 (S) NANCY WILSON—Rost of	NA		NA	NA
	A	2	168 74	158	NANCY WILSON—Best of Capitol (No Mono); SKAO 2947 (S)				
(The	*	43	163	159	BEACH BOYS—Best of the, Vol. 3 Capitol DKAO 2945 (S) MONKEES—Pisces, Aquarius, Capricorn & Jones, Ltd.	-			
(3)		58	152	161	Colgems COM 104 (M); COS 104 (S) FOUR TOPS—Reach Out	-			
		6	166	162	Motown (No Mono); S 660 (S) JERRY VALE—This Guy's in Love With You Columbia (No Mono); CS 9694. (S)		ŅA	NA	NA

DOP PS A-Z (LISTED

Herb Alpert & the Tijuana
Brass 12, 98, 145, 147, 187
Amboy Dukes 85
Ed Ames 108, 134, 142
Anda/Camerata Academica
of the Salzburg
Mozarteum163
Eddy Arnold113
Association128, 179
Burt Bacharach105
Joan Baez 95
Band 80
Beach Boys
Beacon Street Union 185
Beatles
Jeff Beck 34
Bee Gees 55
Big Brother & Holding
Co
Mike Bloomfield/Al
Kooper/Steve Stills 84
Arthur Brown191

11 = (21012)
James Brown & His Famous Flames 151, 170 Buffalo Springfield 64 Eric Burdon & the
Animals125, 167
Paul Butterfield Blues Band 92 Byrds 111
Campbell 15, 16, 39, 70
Canned Heat 30
Johnny Cash 17
Chambers Brothers 25
Ray Charles
Petula Clark 97
Nat King Cole192
Judy Collins 45
Ray Conniff Singers 35, 138
Bill Cosby40, 153
Country Joe & the Fish 77
Cowsills 148
Cream3, 7, 43

BY	ARTIST)
	dence Clearwater
Re	evival
Dells	
Deep	Purple
Neil	Diamond 124
Done	ovan
Door	rs
Bob	Dylan
	tric Flag116
Jose	Feliciano 4
Feve	r Tree199
5th	Dimension 60, 109
Four	Tops 72, 161
Aret	Tops
	by Goldsboro 28
Robe	ert Goulet200
Grat	eful Dead144
	Guthrie 99
	e Harris44, 120
	ard Harris 29
	Hendrix
	perience8, 57

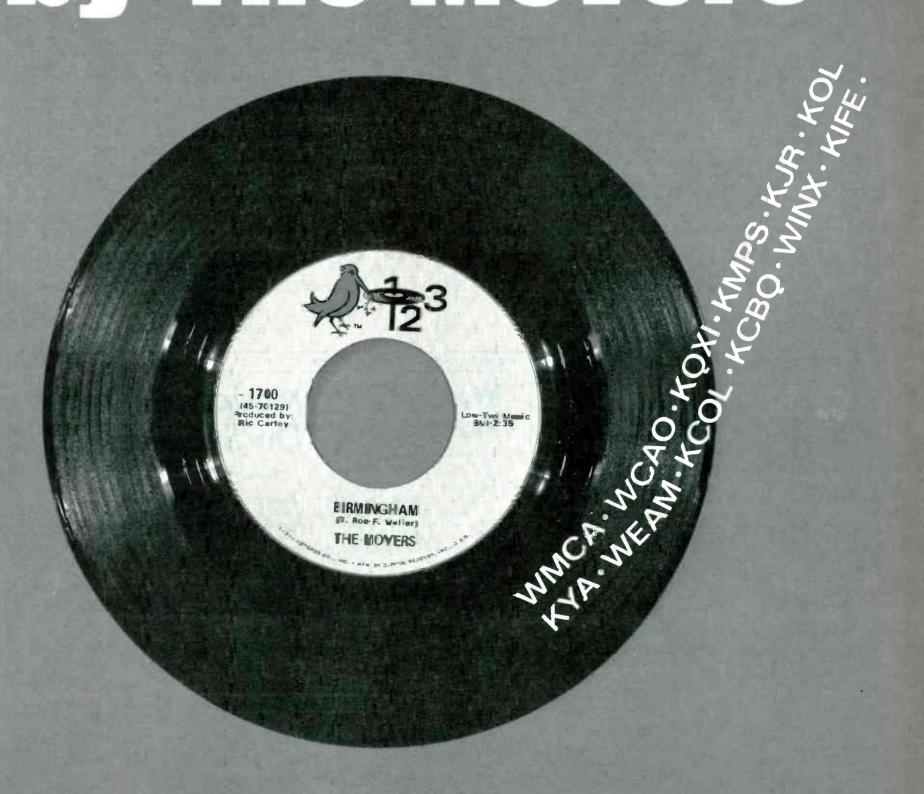
Engelbert	
Humperdinck 62, 118	. 127
Incredible String Band.	
Intruders	112
Irish Rovers	89
Iron Butterfly21,	130
Jefferson Airplane	44
Tom Jones	
Anita Kerr/Rod McKuen	, 33
San Sebastian	'/
Strings	. 131
Lettermen117, 121	, 197
Gary Lewis & the	
Playboys	. 168
Ramsey Lewis83	
Mamas & Papas6	B, 91
Pigmeat Markham	. 132
Dean Martin31	
Al Martino	. 129
Hugh Masekela	. 22
Johnny Mathis	. 100
Paul Mauriat & His	
Ork59	. 86
John Mayali's Blues	,
Breakers	. 166
Sergio Mendes &	
Brasil '6613	123

Roger Miller 181
Steve Miller Band 155
Moby Grape 87
Monkees46, 160
Hugo Montenegro104
Wes Montgomery 67, 74, 189
Moody Blues 48, 122
Jim Nabors169
Wayne Newton196
Laura Nyro188
Ohio Express126
Original Casts
Camelot
Hair 73
Man of La Mancha119
People
Peter, Paul & Mary 175
Wilson Pickett 94, 178
Gene Pitney
Gary Puckett & the
Union Gap 69, 143
Quicksilver Messenger
Service 79
Boots Randolph 133
Rascals2, 141, 149
Lou Paule 146
Lou Rawls
Otis Redding49, 61, 65

M	usi	c .	• • •		10 75
0	f	lvy	٠	. 1	93
go					63
					82
					36
					_
ra				Ĺ	07
		. 11	. 20	5.	42
		, -		٠,	-
апт	ar	ia		i	84
e-N		ie		`'1	źĭ
			54	1	96
				•	, ,
					71
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á 1.
Speedway 88
Thomas Crown Affair 190
2001 Space Odyssey 58
Wild in the Streets 52
Spanky & Our Gang106
Spirit 38
Steppenwolf
Temptations 18, 51, 150
Ten Years After 135
Tiny Tim114
Jerry Vale 162
Jerry Vale
Various Artists
Super Hits154
Super His
Super Hits, Vol. 2110
Ventures152, 180
Vogues
Dionne Warwick 76, 90
Julius Wechter & Baja
Marimba Band 173
Marimba Band 173 Wichita Train Whistle. 164
Marimba Band 173 Wichita Train Whistle 164 Andy Williams 37, 136
Marimba Band 173 Wichita Train Whistle. 164 Andy Williams 37, 136 Mason Williams 14
Marimba Band
Marimba Band 173 Wichita Train Whistle 164 Andy Williams 37, 136 Mason Williams 14 Flip Wilson 156 Nancy Wilson 78, 158
Marimba Band

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DOP DPS

CONTINUED FROM PAGE 66

ollar LP		+			STAR PERFORMER—LP's on chart 15 weeks		PACI	APE KAGE LABI	
RIAA Million Dollar LP	Star Performer	Weeks on Chart	Last Week	THIS WEEK	or less registering greatest proportionate Upward progress this week. NA Not Available	8-TRACK	4-TRACK	CASSETTE	REEL TO REEL
=	₽	3		=	ARTIST — Title — Label & Number	<u>~</u>	4	క	2
		-8	164	163	ANDA/CAMERATA ACADEMICA OF THE SALZBURG MOZARTEUM (ANDA)—Mozart: Concertos Nos. 17 & 21 DGG (No Mono); 139 783 (S)		NA	NA	
		7	157	164	WICHITA TRAIN WHISTLE—Mike Nesmith Presents the Wichita Train Whistle Sings Dot (No Mono); DLP 25861 (S)				
		3	169	165	LOU RAWLS—Best of Capitol (No Mono); SKAO 2948 (S)				
	*	1	-	166	JOHN MAYALL'S BLUES BREAKERS—Bare Wires London PS 537 (S)		NA		NA
		4	173	167	ERIC BURDON & THE ANIMALS—Every One of Us MGM (No Mono); SE 4557 (S)				
		5	167	168	GARY LEWIS & THE PLAYBOYS—Now! Liberty LST 7568 (S)	NA	NA	NA	NA
		10	156	169	JIM NABORS—Kiss Me Goodbye Columbia (No Mono); CS 9620 (S)		NA	NA	NA
		4	170	170	JAMES BROWN—Plays Nothing But Soul King (No Mono); 1034 (S)				
		7	171	171	BUFFY SAINTE-MARIE—I'm Gonna Be a Country Girl Again Vanguard (No Mono); VSD 79280 (S)			NA	NA
		9	161	172	INCREDIBLE STRING BAND—Hangman's Beautiful Daughters Elektra (No Mono); EKS 74021 (S)				NA
		3	176	173	JULIUS WECHTER & THE BAJA MARIMBA BAND— Do You Know the Way to San Jose A&M (No Mono); SP 4150 (S)				
	*	1	_	174	PAUL REVERE & THE RAIDERS— Something Happening Columbia CS 9665 (\$)			NA	
	*	1		175	PETER, PAUL & MARY—Late Again Warner BrosSeven Arts WST 1751 (S)				
	*	2	198	176	VOGUES—Turn Around Look at Me Reprise RS 6314 (S)				NA
	*	7	194	177	CREEDENCE CLEARWATER REVIVAL Fantasy (No Mono); 8382 (S)				
		45	182	178	Atlantic 8151 (M); SD 8151 (S)				

oollar LF	Awarded RIAA seal for sales of			PACKAGES AVAILABLE					
RIAA Million Dollar LP	Star Performer	Weeks on Chart	Last Week	THIS WEEK	1 Million dollars at manufacturer's level. RIAA seal audit available and optional to all manufacturers. ARTIST — Title — Label & Number	8-TRACK	4-TRACK	CASSETTE	REEL TO REEL
8		72	179	179	ASSOCIATIONInsight Out Warner BrosSeven Arts (No Mono); WS 1696 (S)				
		39	178	180	VENTURES—Golden Greats by the Liberty LRP 2053 (M); LST 8053 (S)				
		4	185	181	ROGER MILLER—A Tender Look at Love Smash (No Mono); SRS 67103 (5)	NA		NA	
		260	162	182	ORIGINAL CAST—Camelot Columbia OL 5620 (M); OS 2031 (S)			ΝA	
(1)		86	181	183	ARETHA FRANKLIN—I Never Loved a Man the Way I Love You Atlantic 8139 (M); SD 8139 (S)				
		6	183	184	MONGO SANTAMARIA—Soul Bag Columbia (No Mono); CS 9653 (S)			NA	NA
		1		185	BEACON STREET UNION—The Clown Died in Marvin Gardens MGM SE 4568 (S)		NA		NA
		23	184	186	RAY CHARLES—A Portrait of Ray ABC (No Mono); ABCS 625 (S)				
(8)		123	175	187	HERB ALPERT & THE TIJUANA BRASS— What Now My Love A&M (No Mono); SP 4114 (S)				
		6	188	188	LAURA NYRO—Eli and the Thirteenth Confession Columbia (No Mono); CS 9626 (S)	NA	NA	NA	NA
		2	192	189	WES MONTGOMERY—The Best of, Vol. 11 Verve V6-8757 (S)				
		3	190	190	SOUNDTRACK—Thomas Crown Affair United Artists (No Mono); UAS 5182 (S)	NA	NA	ΝA	NA
		2	196	191	ARTHUR BROWN—Crazy World of Track-Atlantic SD 8198 (S)				
		1	_	192	NAT KING COLE—The Best of Capitol SKAO 2944 (S)				
		1	_	193	SOUNDTRACK—For Love of Ivy ABC ABCS OC 7 (S)			NA	
		2	195	194	TAMMY WYNETTE—D-I-V-O-R-C-E Epic BN 26392 (S)			NA	NA
		1	-	195	GENE PITNEY—She's a Heartbreaker Musicor MS 3164 (S)			NA	NΑ
		3	197	196	WAYNE NEWTON—Walkin' on New Grass MGM (No Mono); SE 4523 (S)			214	NA
		1	-	197	LETTERMEN—Special Request Capitol ST 2934 (5) CANDELED S. AMERICA.		N.A	RΑ	NA
		2	200	198	SANDPIPERS—Softly A&M SP 4147 (S)		NA		
		16	199	199	FEVER TREE Uni 3024 (M); 73024 (S)				
		1		200	ROBERT GOULET—Woman, Woman Columbia CS 9695 (S)		NA	NA	NA

Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard

Action Records

• Continued from page 64

Albums

* NATIONAL BREAKOUTS

MOODY BLUES—In Search of the Lost Chord . . . Deram DES 18017 (S)

★ NEW ACTION LP's

MIDNIGHT VOICES—This Guy's in Love With You . . . Bravo 35500 (S)

SOUNDTRACK—Rosemary's Baby Dot DLP 25875 (S)

SOUNDTRACK—Funny Girl . . . Columbia BOS 3220 (S)

JULIE DRISCOLL/BRIAN AUGER & THE TRINITY—Open . . . Atco SD 33-258 (S)

DAVID NEWMAN—Bigger & Better . . . Atlantic SD 1505 (S)

PHIL OCHS—Tape From California . . . A&M SP 4148 (S)

PERCY FAITH & HIS ORK—Angel of the Morning . . . Columbia CS 9706 (S)

ORPHEUS—Ascending MGM SE 4569 (S)

BOBBY GOLDBORO—Word Pictures . . . United Artists UAS 6657 (S)

ULTIMATE SPINACH—Behold & See . . . MGM SE 4570 (S)

BILL MEDLEY-100% . . . MGM SE 2583 (S)

PEACHES & HERB—Greatest Hits . . . Date TES 4012 (S)

BUCK OWENS & HIS BUCKAROOS— Sweet Rosie Jones . . . Capital ST 2962 (S) SRC . . .
Capital ST 2991 (S)
SMALL FACES—Ogden's Nut Gone
Flake . . .
Immediate Z12-52-008 (S)

JANIS IAN—Secret Life of J. Eddy Fink . . . Verve/Forecast FTS 3048 (S)

SOUND SYMPOSIUM—Paul Simon Interpreted . . . Dot DLP 25871 (S)

MARVIN GAYE & TAMMI TERRELL— You're All I Need . . . Tamla TS 284 (S)

JACK JONES—Where Is Love . . . RCA Victor LSP 4048 (S)

FATS DOMINO—Fats Is Back Reprise RS 6304 (S)

FRANK D'RONE—Brand New Morning . . . Cadet LPS 806 (S)

Singles

* NATIONAL BREAKOUTS

HEY JUDE . . . Beatles, Apple 2276 (Maclen, BMI)

Beatles, Apple 2276 (Maclen, BMI)

* REGIONAL BREAKOUTS

OH LORD, WHY LORD . . . Los Pop Tops, Calla 154 (Same, BMI) (New York)

SOUL DRIPPIN' Mauds, Mercury 72832 (Four Star, BMI) (Chicago)

MESSAGE FROM MARIA . . . Joe Simon, Sound Stage 7 2617 (Cape Ann, BMI) (Washington, D. C.)

ALL ALONG THE WATCH TOWER . . . Jimi Hendrix Experience, Reprise 0767 (Dwarf, BMI) (Seattle)

Wax Sets Up Franchises

Continued from page 1

motion men will be invited to join the group at a charter fee of \$1,000 a market. The group will supply members with a strong national advertising campaign in trade publications, which will list the members and their areas. Members also will receive promotional literature, which tends toward a national uniformity on specific product.

Wax is offering franchises only to qualified promotion with at least 18 months of valid, successful promotion experience and suitable references. Under the new set-up, clients need no longer contract with separate promotion men in markets throughout the U.S., but can secure these services through the National Promotion Group.

Wax explained. "Because of the fantastic growth of the record industry, and with Wall Street's entry into the field, there is a great need for a strong, uniform promotion team."

TRO Launches Promotion on 'Days'

NEW YORK — The Richmond Organization is bowing a massive push on the tune "Those Were the Days" written by Gene Raskin and recorded by Mary Hopkin for Apple Records.

The promotion involves a special edition of the sheet music, saturation teaser postcard mailing to deejays and the press, and TRO will also bow a long-term promotion or other tunes written by Raskin in the campaign.

Musicland Cashes in On Suburban Location

• Continued from page 26

salesmen point out the good trade-in values on the economy models. Musicland will give the customer full credit toward the more expensive models and state that "for this kind of money, it is as inexpensive as most rentals."

Traffic at the store is very consistent throughout the week. The shopping center location gives the store more evening business than stores in the center of the city and to capitalize on this, Musicland is open five nights a week. Lively shopping

center promotions aid the Musicland outlet as well as other stores at Har Mar. Many groups perform in the enclosed Mall, such as the recent appearance of the Preservation Hall Band from New Orleans.

Although the outlet does not gain much school instrument business, it does a brisk volume in sheet music and instructional books with surrounding school systems. This business comes in the early fall with a considerable rush by school teachers, as well as students, who are picking up individual sheet music items.

Monmouth-Evergreen LP's

NEW YORK—Monmouth-Evergreen Records is issuing three LP's this month, including a first recorded performance of a concert program, which Ethel Waters toured the nation with in the mid-50's. The other albums are a Mildred Bailey reissue collection and of Meyer Davis playing Cole Porter.

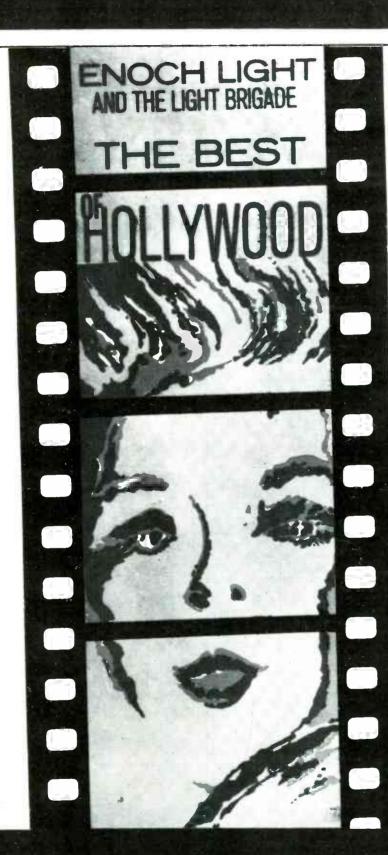
The line has been set with distributors Alpha for New York, New Jersey and Connecticut; M. S. for Illinois, Indiana and Wisconsin; Melody Sales for Northern California; Record Merchandisers for Southern California; Mutual for Massachusetts, Vermont and New Hampshire, and Chips for Philadelphia, Eastern Pennsylvania and Delaware.

Musimart, Ltd., of Montreal will represent the firm in Canada, both for importing and leasing of the label's masters for Canadian pressing. Monmouth-Evergreen titles will be represented in Britain through the World Record Club. Albums also will be featured through the Nostalgia Book Club in the U. S.

The firm's staff includes Bill Borden, president, who coproduces all product with Steve Marvin; Pat Sabatino, sales manager; Mel Richmond, promotion, and consultants Burt Goldblatt, artist, and publicity men Robert Ganshaw and John Prescott.

B. Goldberg Moves

LOS ANGELES — Buddah artist Barry Goldberg has shifted his recording-publishing activities here from Chicago. The organist will operate out of his manager Schwaid Merenstein's office at 8961 Sunset Boulevard.



PR5027SD

TOTAL SOUND STEREO

THE WINDMILLS OF YOUR MIND

MRS. ROBINSON THE GOOD, THE BAD, AND THE UGLY

HUSHABYE MOUNTAIN

(from "Chitty Chitty Bang Bang")

Lullaby from 'ROSEMARY'S BABY''

OLD DEVIL MOON

(from "Finian's Rainbow")

FUNNY GIRL HANG 'EM HIGH

"THE DEVIL'S BRIGADE"

NOW (adapted from Mozart Concerto No. 21 played in "Elvira Madigan")

SOMEONE TO WATCH OVER ME (from "Star")

INTERLUDE

The greatest movie album ever made.

Project® Records

4	STAR PERFORMER—Sides registering greatest proportionate	e upward progress this week.	ustry Association of America seal of certification as million selling single.
1 FEOFLE COTT TO BE FREE 2	Ago	GUYS DO 7	Equals (President Records Prod.), RCA Victor 47-9583
3 3 4 LICHT MY FIRE MANY SOURCE STATE MANY SOURCE STAT	TITLE Artist (Producer), Label & Number	(24) 36 36 43 DOWN AT LULU'S	Strawberry Alarm Clock (F. Slay & Bill Holmes), Uni 55076
4		25 21 12 DREAM A LITTLE DREAM	(DO) Big Brother & the Holding Company (Bob Shad),
3 3 4	4 7 81 HARPER VALUE P.T. A	Mama Cass with the Mamas & Papas (Lou Adler), Dunhill 4145	THERE TO REMIND ME 3
(1) 2 2 2 2 BBR 10 10 10 10 10 10 10 1	3 3 4 LIGHT MY FIRE 8	(JD) Ray Stevens (Fred Foster & Ray Stevens),	♣ 76 84 — THE WEIGHT 3
7 12 22 1. 2. 3. RED LIGHT Section Street Part Section	2 2 2 BORN TO BE WILD	Smokey Robinson & The Miracles	78 78 — MY WAY OF LIFE 3
3	7 12 22 1, 2, 3, RED LIGHT 8	Beatles (George Martin), Apple 2276	
(4) 3 1 4 38 HUSH 13 14 38 HUSH 15 5 4 3 HELD 1, LOVE NOTE SHEEL 16 17 18 32 THE FOOL ON THE SHILL 17 18 32 THE FOOL ON THE SHILL 18 32 THE FOOL ON THE SHILL 18 32 THE FOOL ON THE SHILL 19 2 6 11 (You Keep Mc HANGIN ON 1) 10 10 11 15 6 SUNSINE OF YOUR LOVE 20 22 52 57 9 I SAY A LITTLE FRAYER 18 18 18 THE FOOL ON THE SHILL 18 19 9 9 1 CANT STOP DANCING 19 10 10 10 STAY A LITTLE FRAYER 20 22 43 31 00 IT ACAIN 21 10 10 TAXAN IN MARKS A WOMAN 22 23 10 10 IT ACAIN 23 10 10 IT ACAIN 24 25 57 0 SUNSING SHILL 25 10 10 STAY IN MY CORNER. Gard Hall 26 26 67 7 GET, MAKES A WOMAN 27 10 11 15 15 17 LOVE MAKES A WOMAN 28 20 27 10 IT ACAIN 29 30 40 7 I CANT STOP DANCING 20 30 57 10 IT ACAIN 25 10 IN ACCOUNT SHILL 26 10 IN ACCOUNT SHILL 27 10 IN ACCOUNT SHILL 28 20 10 IN ACCOUNT SHILL 29 20 21 SIND SHIP CORNER. Gard Hall 20 30 22 24 31 DO IT ACAIN 20 30 42 22 8 STONED SOUL PICKING 20 30 42 28 STONED SOUL PICKING 20 30 42 28 STONED SOUL PICKING 20 30 42 28 STONED SOUL PICKING 20 30 47 10 IN ACAIN 20 30	6 20 21 THE HOUSE THAT JACK BUILT 5	Jr. Walker & The All Stars (Lawrence Horn), Soul 35048	73 82 82 FLY ME TO THE MOON 5
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3	13 14 38 HUSH 5	45 69 78 LITTLE GREEN APPLES 5	Judy Clay & William Bell (Booker T. Jones), Stex 0005
17 18 32 THE FOOL THE RILL.	5 4 3 HELLO, I LOVE YOU	MUSIC YOU'RE PLAYIN' 6	Merrilee Rush (Tommy Cogbill & Chips Moman),
1 10 22 15 17 17 18 18 18 18 18 18		Gordy 7075	Impressions (Curtis Mayfield), Curtom 1932
13 1 5 6 SUNSHINE OF YOUR LOVE 25 25 25 29 SAY A LITTLE PRAYER 5 5 11 17 TURN AROUND, LOOK AT ME! 14 14 45 57 89 SIX MAN BAND 18 18 18 18 18 18 18 1	Sergio Mendes & Brasil '66 (Sergio Mendes,	44 65 80 THE SNAKE 5	Five Stairsteps & Cubic (Curtis Mayfield), Curtom 1931
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1		47 49 60 BROWN EYED WOMAN 7	Box Tops (Dan Penn), Mala 12017
18 9 9 1 CANT STOTP DANCING. 9 1		48 57 89 SIX MAN BAND 4	Avant-Garde (Billy Sherril), Columbia 44590
The Jack Wild State Date Date Date Date Date Date Date	Vogues (Dick Glasser), Reprise 0686	Seven Arts 7229	The James Boys (Jesse James), Phil L.A. of Soul 316
36 00 7 GRL WATCHER 100 100 TAY IN MY CORNER 12 100 10 TAY IN MY CORNER 12 10 TAY IN MY CORNER	Archie Bell & the Drells (Gamble-Huff), Atlantic 2534	★ 52 53 96 WHO IS CONNA LOVE ME? 4	Bobby Vee (Dallas Smith), Liberty 56057 SHAPE OF THINGS TO COME. 2
10 10 10 10 10 10 10 10	Clarence Carter (Rick Hall & Staff), Atlantic 2508	50 24 22 8 STONED SOUL PICNIC 16	87 — THEN YOU TELL ME GOODBYE 2
10 22 24 31 DO T ACAIN 10 11 12 12 13 15 15 17 LOYE MARKES A WOMAN 10 10 10 10 10 10 10 1	O'Kaysions (North State Music), ABC 11094	19 16 16 JOURNEY TO THE CENTER	88 — — SHOOT 'EM UP BABY 2
20 15 15 17 LOVE MAKES A WOMAN 10 10 10 10 10 10 10 1	Dells (Bobby Miller), Codet 5612	Amboy Dukes (Bob Shad), Mainstream 684 64 74 — MIDNIGHT CONFESSIONS 3	
20 16 13 5 CLASSICAL GAS 13 13 14 15 15 15 15 15 15 15	Beach Boys (Beach Boys), Capitol 2239	(53) 53 59 66 MORNING DEW 6	Creedence Clearwater Revival (Saul Zaentz),
30 42 68	Brunswick 55379	54) 56 63 — TO WAIT FOR LOVE	GENTLE ON MY MIND 8 Gen Campbell (Al de Lory, Lapitol 5939
35 46 72 ON THE ROAD AGAIN Cannet Nete (Ioilas Smiths), liberty, 56038 Cannet Nete (Ioilas Smiths), liberty, 56038 Cannet Nete (Ioilas Smiths), liberty, 56037 Cannet Nete (Ioilas Smiths), liberty, 10007 Cannet Nete (Ioilas Smiths), li	30 42 68 I'VE GOTTA GET A MESSAGE	57 62 67 LISTEN HERE 9	91 91 — LIGHT MY FIRE20
25 19 19 SEALED WITH A KISS 13	Bee Gees (Robert Stigwood), Atco 6603	56 59 80 — PIECE OF MY HEART	Mamas & Papas (Lou Adler), Dunhill 4150
The little range of the Cherokee Start Flower Chambers Brothers (Day'd Robinson), Colombia 444321 Crasy World of Arrhur Brown (Rit Lambert), Decca 323421 Start Eyes OF A NEW YORK WOMAN	Canned Heat (Dellas Smith), Liberty 56038		(92) Buil & The Matadors (Sherrel-Cross Prod.),
who (kit Lambert), Decca 323422 1 7 1 91 TIME HAS COME TODAY Chambers Brothers (David Robinson) Chambers Brothers (Miki Dallon), OPP Crected 40	27 22 57 MACIC BUS	Iron Butterfly (Jim Hilton), Atco 6606	Hollies (Ron Richards), Epic 10361
(28) 32 34 34 THE EYES OF A NEW YORK WOMAN 13	who (Kit Lambert), Decca 32362	INDIAN RESERVATION 3 L	(94) My Lovin') 31
29 37 40 TUESDAY AFTERNOON (Forever Afternoon) Moody Blues (Tony Clarke), Deram 83028 30 20 17 18 SOUL LIMBO Booker T. & the M.C.'s (Booker T. Jones), Stax 0001 Booker T. & the M.C.'s (Booker T. Jones), Active Bull Dooker T. Active	32 34 34 THE EYES OF A NEW YORK	Crazy World of Arthur Brown (Kit Lambert),	Flavor (Tim O'Brien), Columbia 44521
(Forever Afternoon) Moody Blues (Tony Clarke), Deram 85028 30 20 17 18 SOUL LIMBO Booker T, Jones), Stax 0001 SAY IT LOUD (I'm Black And I'm Proud) James Brown, King 6187 (Jimes Brown), King 6187 Temptations (Norman Whitfield), Gordy 7074 HOT 100—A TO Z—(Publisher-Licensee) SCOUND ACT (Included and Included Source Prod.), Capitol 2197 Pattl Drew (Carone Prod.), Capitol 2197 Rolling Stones (Jimmy Miller), London 909 97 SLIPPING AWAY SLIPPING AWAY SLIPPING AWAY SLIPPING AWAY SLIPPING AWAY HOLD ME TIGHT Johnny Nash & Arrhur Jenkins), Jerry Butler (Gamble-Hutt), Mercury / 28503 Phill-La. of Soul 318 100 100— LADY MADONNA Fats Domino (Richard Perry), Reprise 0763	B.J. Thomas (Chips Moman), Scepter 12219	Jackie DeShannon (Charles Greene & Brian Stone),	Irish Rovers (Charles Bud Dant), Decca 32371
Patri Drew (Carone Prod.), Capitol 2197 Booker T. & the M.G.'s Blooker T. Jones), Stax 0001 SAY IT LOUD (I'm Black And I'm Proud). James Brown, King 61887 (James Brown), King 61887 And I'm Proud). James Brown, King 61887 To ME To ME Temptations (Norman Whitfield), Gordy 7074 HOT 100—A TO Z—(Publisher-Licensee) Patri Drew (Carone Prod.), Capitol 2197 Booker T. & the M.G.'s Blooker T. Jones), Stax 0001 Relling Stones (Jimmy Miller), London 909 Relling Stones (Jimmy Miller), London 909 Patri Drew (Carone Prod.), Capitol 2197 Booker T. & the M.G.'s Blooker T. Jones), Stax 0001 Relling Stones (Jimmy Miller), London 909 Relling Stones (Jimmy Miller), London 909 Patri Drew (Carone Prod.), Capitol 2197 Relling Stones (Jimmy Miller), London 909 Relling Stones (Johnny Nash & Arrhur Lenkins) Relling Stones (Jimmy Miller), London 909 Relling Stones (Johnny Nash & Arrhur Lenkins) Relling Stones (Johnny Nash & Arrhur Lenkins) Relling Stones (Jimmy Miller), London 909 Relling Stones (Johnny Nash & Arrhur Lenkins) Relling Stones (Jimmy Miller), London 909 Relling Stones (Moody Blues (Tony Clarke), Deram 85028	62) 63 70 77 WORKIN' ON A GROOVY	(9/) SLIPPING AWAY
And I'm Proud). James Brown & His Famous Flames, (James Brown), King 6187 (James Brown), King 6187 (James Brown), King 6187 79 83 — HEY, WESTERN UNION MAN. 3 [99 — HORSE FEVER	Booker T. & the M.G.'s (Booker T. Jones), Stax 0001	Patti Drew (Carone Prod.), Capitol 2197 84 — STREET FIGHTING MAN 2	(98) Johnny Nash (Johnny Nash & Arthur Jenkins),
32 26 26 28 PLEASE RETURN YOUR LOVE TO ME	And I'm Proud)	79 83 HEY, WESTERN UNION MAN. 3	— — HORSE FEVER
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	Raby Come Back (Biccadilly RMI) 66 Nie City Back 2 (labore	Piece of My Heart (Webb IV/Ragmar, BMI) 56	

Baby, Come Back (Piccadilly, BMI)	
ASCAP)	
Biplane, Evermore, The (Little Darlin, BMI)	•
Born to Be Wild (Duchess, BMI)	
Break Your Promise (Nickel Shoe/Bellboy, BMI).	-
Brown Eyed Woman (Screen Gems-Columbia, BMI)	
Chained (Jobete, BMI)	
Classical Gas (Irving, BMI)	. :
Do 1t Again (Sea of Tunes, BMI)	2
Do the Best You Can (Maribus, BMI)	9
Do the Best You Can (Maribus, BMI)	ŧ
Don't Change Your Love (Caned, BMI)	- 7
Down at Lulu's (Peanut Butter/Kaskat, BMI)	1
Down Here on the Ground (Warner BrosSeven	
Arts; BMI)	. :
Down on Me (Brent, BMI)	. (
Dream a Little Dream of Me (Words & Music,	
ASCAP)	٠
Eyes of a New York Woman, The (Press, BMI)	. :
Fire (New Action, BMI)	
Fly Me to the Moon (Almanac, ASCAP)	. :
Fool for You (Camad, BMI)	. :
Fool on the Hill, The (Comet, ASCAP)	. '
For the Love of Ivy (Wingate/Honest John, ASCAP	۱ (
Funky Judge, The (Downstream/Napac/Flomar,	
BMI)	٠ '
Gentle on My Mind (Glazer, BMI)	
Girl Watcher (North State, ASCAP)	
Girls Can't Do What the Guys Do (Sherlyn, BMJ).	
Give a Damn (Takya, ASCAP)	
Hello, I Love You (Nipper, ASCAP)	
Hel- Vousself (To All My Lovin') (Helior BMI)	
Help Yourself (To All My Lovin') (Helios, BMI) Hey Jude (Maclen, BMI)	
Hey, Western Union Man (Parabut/Double Diamond,	,
Downstairs, BMI)	

Hip City-Part 2 (Jobete, BMI)
I Can Feel Your Love Slipping Away (Blockbuster,
BMI)
I Can't Dance to That Music You're Playin'
(Jobete, BMI) 42
I Can't Stop Dancing (Downstairs/Double
Diamond RM1)
I Met Her in Church (Press, BMI)
I Say a Little Prayer (Jac/Blue Seas, ASCAP) 14
I Wish It Would Rain (Jobete, BMI)
In-a-Gadda-Da-Vida (Ten Last-Cotillion, Itasca, BMI) 58
I've Gotta Get a Message to You (Casserole, BMI) 23
I've Never Found a Girl (To Love Me Like You Do)
(East, BMI) 40
Journey to the Center of Your Mind (Brent, BMI) 51
Lady Madonna (Macien, BMI)
(Lament of the Cherokee) Indian Reservation
(Acuff-Rose, BMI)
(Acuff-Rose, BMI)
Light My Fire (Jose Feliciano) (Nipper, ASCAP) 3
Listen Here (Hargrove, BMI)
Little Green Apples (Russell-Cason, ASCAP) 41
Love Makes a Woman (Jalynne/BRC, BMI) 21
Magic Bus (Essex, ASCAP)
Midnight Confessions (Little Fugitive, BMI) 52
Mr. Businessman (Ahab, BMI)
Morning Dew (Nina, BMI)
The Mule (Dandelion/James, BMI)
My Special Angel (Viva, BMI)
My Way of Life (Roosevelt, BMI)
Naturally Stoned (Cedarwood, BMt)
On the Road Again (Lawn, BMI)
1. 2. 3 Red Light (Kaskat, BMI)
People Got to Be Free (Slacsar, ASCAP)
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	Piece of My Heart (Webb IV/Ragmar, BMI). Please Return Your Love to Me (Jobete, BMI). Poor Baby (Pocket Full of Tunes/Akbestal, BMI). Private Number (East, BMI). Revolution (Maclen, BMI).	56 32 87 75 33
	Sally Had a Party (125th Street, ASCAP)	95 31 25
	BMI) Shoot 'Em Up Baby (Unart/Jeachim, BMI) Six Man Band (Beechwood, BMI) Slip Away (Fame, BMI) The Snake (Marks, BMI).	84 86 47 17 44
	Soul Limbo (East, BMI). Special Occasion (Jobete, BMI). Stay in My Corner (Conrad, BMI). Stoned Soul Picnic (Tuna Fish, BMI).	30 37 19 50
	Street Fighting Man (Gideon, BM1)	63 13 88 76
	Then You Tell Me Goodbye (Acuff-Rose, BMI). There's Always Something There to Remind Me (Blue Seas/Jac/Rose Jungnickel, ASCAP) Time Has Come Today (Spinmaker, BMI).	85 69 27
	To Wait for Love (Blue Seas/Jac, ASCAP) Tuesday Afternoon (Forever Afternoon) (Essex, ASCAP)	54
	Turn Around, Look at Me (Viva, BMI)	15 74 61
	Weight, The (The Band) (Callee, ASCAP). Who Is Gonna Love Me? (Blue Seas/Jac, BMI) Workin' on a Groovy Thing (Screen Gems- Columbia, BMI)	70 49 62
	(You Keep Me) Hangin' On (Jobete, BMI) You're All I Need to Get By (Jobete, BMI)	12

101. ALL ALONG THE WATCHTDWERJimi Hendrix Experience, Reprise 0767
102. MESSAGE FROM MARIAJoe Simon, Sound Stage 7 2617
103. ICE IN THE SUNStatus Quo, Cadet Concept 7006
104. M'LADY Sly & the Family Stone, Epic 10353
105. BATTLE OF NEW ORLEANS Harper's Bizarre, Warner BrosSeven Arts 7223
106. OVER YOU
107. FIVE CARD STUD
108. DO YOU WANNA DANCE?Love Society, Scepter 12223
109. MONTAGE (From How Sweet It Is)Love Generation, Imperial 66310
110. I AM YOUR MAN
111. APPLE CIDER
112. CHOICE0'Jays, Bell 737
113. DON'T LET HIM TAKE YOUR LOVE Jimmy Ruffin, Soul 35046
114. HARPER VALLEY P.T.A
115. MEDLEY: YOU'VE LOST THAT LOVIN' FEELIN'/YOU'RE
116. LOVE HEALS
117. SUNSHINE AMONG US Eternity's Children, Tower 439
118. YOU GOT THE LOVEProfessor Morrison's Lollipop, White Whale 275
119. SAN FRANCISCO—WEAR SOME FLOWERS IN YOUR HAIR
120. OH LORD, WHY LORD
121. THE B.B. JONES
122. SAN FRANCISCO GIRLSFever Tree, Uni 55060
123. I'M GONNA MAKE YOU LOVE MEAesop's Fables, Cadet Concept 7005
124. FIRE
125. BIRMINGHAM

means
Willie
Mitchell



Willie's newest chart buster:

UP-HARD

45-2151



ATTRACTIVE
4-COLOR SLEEVE



INCLUDED IN LP "SOLID SOUL" SHL 32045

ight Singles

NUMBER OF

THIS WEEK 122

LAST WEEK

164

*This record is predicted to reach the TOP 40 EASY LISTENING Chart

TOP 20 POP SPOTLIGH

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

GARY PUCKETT & UNION GAP-OVER YOU

(Prod. Jerry Fuller) (Writer: Fuller) (Viva, BMI)—Producer-composer Jerry Fuller comes up with more winning material for the exceptional million selling group. Right in the emotional driving ballad feel of their former hits, this one can't miss hitting with the same sales impact. Flip: "If the Day Would Come." Columbia 44644

5th DIMENSION—SWEET BLINDNESS

(Prod. Bones Howe) (Writer: Laura Nyro) (Tuna Fish, BMI)-Following up their "Stoned Soul Picnic" smash, the inventive group gives this exceptional Laura Nyro rhythm material a powerhouse vocal workout. This'll go straight to the top of the Hot 100. Flip: (No Information Available). Soul City 768

KASENETZ-KATZ SINGING ORCHESTRAL CIRCUS-QUICK JOEY SMALL (Run Joey Run)

(Prod. J. Katz-J. Kasenetz-J. Levine-A. Resnick) (Writers: Levine-Resnick) (T.M., BMI)—Hard driving rock item loaded with sales and discotheque appeal. Beat never quits from start to finish and the lyric line is a wild one. Disk can't miss. Flip: "(Poor Old) Mr. Jensen" (Kaskat, BMI). Buddah

TOP 60 POP SPOTLIGHT

Spotlights Predicted to reach the top 60 of the HOT 100 Chart

WILSON PICKETT—I FOUND A TRUE LOVE

(Prod. Tom Dowd) (Writers: Young-Womack) (Cotillion/Tracebob/Erva, BMI)—Pickett rode high on the Hot 100 with his "I'm a Midnight Mover" and this raucous rock outing should prove equally successful on the sales charts. Flip: "For Better or Worse" (Cotillion/Stet, BMI).

OTIS REDDING-I'VE GOT DREAMS TO REMEMBER

(Prod. Steve Cropper) (Writers: Redding-Redding-Rock) (East/Time/Redwal, BMI)—Powerful and soulful reading of a solid blues ballad should carry Redding to an even higher spot on the charts than his recent two-sided "Amen" and "Hard to Handle" hit. Flip: "Nobody's Fault But Mine" (East/Time/Redwal, BMI). Atco 6612

RAY CHARLES-SWEET YOUNG THING LIKE YOU

(Writer: Ervin) (Tangerine/Roker, BMI)—Charles is at his rockin' best with this groovy material that should prove a pop and r&b sales winner, and go even higher than his "Eleanor Rigby" hir. Flip: "Listen, They're Playing My Song" (Central Songs, BMI). ABC/TRC 11133

ROBERT JOHN-DON'T LEAVE ME

(Prod. David Rubinson) (Writer: Nilsson) (Dunbar, BMI)—Robert John had a lengthy sales run on the Hot 100, and this long-awaited follow-up should prove successful. The David Rubinson production is tops. Flip: "Children" (Five Arts, BMI). Columbia 44639

SOUTHWEST F.O.B.—SMELL OF INCENSE

(Writers: Markley-Morgan) (Rhombus/Halfpint, BMI)-Smoothly blended new group offers an intriguing rhythm ballad that's loaded with programming and sales potential. Flip: (No Information Available). Hip 8002

CARLA THOMAS-WHERE DO I GO?

(Prod. Al Bell) (Writers: Rado-Ragni-Macdermot) (United Artists, ASCAP)—Miss Thomas does the exciting rhythm ballad from B'way's "Hair" in this exceptional commercial outing and her exceptional performance should prove a hot sales item. Flip: (No Information Available). Stax 0011

VANITY FARE—I LIVE FOR THE SUN

(Prod. Roger Easterby & Des Champ) (Writer: Henn) (Sea of Tunes, BMI)—Intriguing rhythm number, already a British hit, should have no difficulty in making its mark here in the States. Smooth vocal blends. Flip: "On the Other Side of Life" (Mills, ASCAP). Page One 21007

THE PARADE-LAUGHIN' LADY

(Prod. Jerry Riopelle) (Writers: Margolin-Riopelle) (Irving, BMI)—Good vocal work and powerful rhythm material could easily make this a left-field winner. Jerry Riopelle's production work is first-rate. Flip: (No Information Available). A&M 970

BAGDADS-BRING BACK THOSE DOO-WOPPS

(Prod. Hooven-Winn-Rodgers) (Writer: Rodgers) (Big Shot, ASCAP)—Clever material involving titles of many rock and roll classics should win immediate sales reaction. Could prove a long shot winner. Flip: "Green Power" (Hot Shot, BM!). Double Shot 133

NEIL DIAMOND—SUNDAY SUN

(Prod. Tom Catalano & Neil Diamond) (Writer: Diamond) (Stonebridge, BMI)
—With even more sales potential than his recent "Two-Bit Manchild,"
Diamond offers a strong rhythm outing with this exciting original number.
Flip: "Honey-Drippin' Times" (Stonebridge, BMI). Uni 55084

Spotlighting new singles deserving special attention of programmers and dealers.

- LOVIN'- SPOONFUL—(Till I) Run With You (Prod. Bob Finiz) (Writers: Gordon-Bonner) (Chardon, BMI)—Infectious rhythm material given a powerful vocal workout featuring new lead singer, Joe Butler: Kama Sutra 251
- BILLY VERA—I've Been Loving You Too Long (Prod. Chip Taylor & Ted Daryll) (Writers: Redding-Butler) (East/Time/Curtom, BMI)—Following up his "With Pen in Hand" hit, Vera carries this solid blues ballad all the way home. Atlantic 2555
- KING CURTIS & HIS KINGPINS—Harper Valley P.T.A. (Prod. Jom Dowd) (Writer: Hall) (Newkeys, BMI)—Rocking instrumental outing of the current Jeannie C. Riley smash is loaded with discotheque and sales appeal. Atco 6613
- *TRINI LOPEZ—Malaguena Salerosa (Prod. Don Costa) (Writers: Tucker-Wakefield) (Tridon, BMI)—The beautiful Mexican ballad is a perfect vehicle for the smooth vocal work of Lopez. Reprise 0770
- JONATHAN KING-1968 (A Message to the Candidates) (Prod. Jonathan King) (Writer: King) (Mainstay, BMI)—An intriguing original rhythm ballac that builds to a big finish and has much to say. King is at his best. Parrot 23021
- JERRY JAYE—Long Black Veil (Writers: Wilkin-Dill) (Cedarwood, BMI)— Jaye had a Hot 100 chart rider last year with his "My Girl Josephine" and now he comes up with an exceptional treatment of this country-folk ballad. Hi 2150
- *RAY CONNIFF & SINGERS—Look Homeward Angel (Prod. Jack Gold) (Writer: Gold) (Vibar, ASCAP)—The Johnnie Ray hit of the mid-fifties is revived in fine form by the smoothly blended voices of the Conniff Singers. Columbia 44645
- *BOBBY RUSSELL—1423 Franklin Pike Circle Hero (Prod. Buzz Cason & Bobby Russell) (Writer: Russell) (Rusself-Cason, ASCAP)—Culled from his new LP, Russell (composer of "Honey" and others) proves an equally competing vocalist with this intriguing original ballad material. Elf 90020
- *ENOCH LIGHT & THE LIGHT BRIGADE—Hang 'Em High (Writer: Frontiere) (Unart, BMI)—The much recorded film theme gets an exciting instrumental workout by Light's Light Brigade that should prove a hot programmer. Project 3 1341
- *VIC DAMONE—Why Can't I Walk Away (Prod. Jack Pleis) (Writers: Hugo & Luigi-Weiss) (Valando/HLG, ASCAP)—Beautiful ballad from the forth-coming B'way entry "Maggimuflynn" is perfect material for the rich voice of Vic Damone. RCA Victor 47-9626
- *THE CHIPMUNKS—Chitty Chitty Bang Bang (Prod. Ross Bagdasarian) (Writers: Sherman-Sherman) (Unart, BMI)—Alvin, Simon and Theodore are at it again in their delightful and distinct treatment of the new film theme. Watch it! Sunset 61003
- *HOWARD ROBERTS CHORUS & ORK—Lady Willpower (Prod. Hy Grill) (Writers: Kahn-Andree-Schwadt) (Viva, BMI)—The recent Union Gap smash serves as a powerful introduction for Roberts to the Kapp label. Top Programmer. Kapp 940

- LATTIMORE BROWN—Everyday I Have to Cry Some (Prod. J. R. Ent.)
 (Writer: Alexander) (Tiki, BMI)—Brown could easily have a big one with his soulful powerhouse vocal treatment of this top blues ballad.

 Sound Stage 7 2616
- THE CASUALS—Jesamine (A Butterfly Child) (Writers: Manston-Gellar) (Mills, ASCAP)—Currently riding up the British chart, this unusual and appealing rhythm ballad has equal sales potential for the States. Mainstream 692
- DORSEY BURNETTE—Son, You've Got to Make It Alone (Prod. Baker Knight & Glen Hardin) (Writer: Knight) (Pomona, BMI)—Rhythm material, in the vein of "Sixteen Tons," is given a top vocal treatment by Burnette marking his return to the disk scene. Music Factory 417
- PETER KASTNER—I Just Can't Get Over You (Prod. Carole Bayer & George Fischoff) (Writers: Bayer-Fischoff) (Screen Gems-Columbia, BMI)—Star of the upcoming TV series "Ugliest Girl in Town" proves a compelling vocalist in this smooth debut that should garner much airplay. Colgems 66-1029
- BROTHERHOOD—Jump Out the Window (Prod. Brotherhood) (Writers: Smith-Volk-Levin) (Brobrobro, ASCAP)—Quartet with a psychedelic-oriented rock sound has a hot piece of commercial material here that could prove a left-field hit. RCA Victor 47-9621
- CLASSICS IV—Stormy (Prod. Buddy Buie) (Writers: Buie-Cobb) (Low-Sal, BMI)—Group had a smash with "Spooky" a year ago, and this easy beat item should carry them back to the selling spotlight. Imperial 663
- LINDA TILLERY & THE LOADING ZONE—No More Tears (Prod. Rick Jarrard) (Writers: Shapiro-Fauerso) (Deluxe Brothers, BMI)—Miss Tillery has a powerful voice and it's shown off to best advantage with this solid rock ballad with a top Rick Jarrard Production. RCA this solid rock Victor 47-9620
- NORRO WILSON-Sunset and Vine (Prod. Jerry Kennedy) (Writer: Welty) (Gallico, BMI)—Good rhythm number with equally good vocal work by Wilson makes this a high potent sales item. Smash 2184
- SHANE MARTIN—You're So Young (Prod. J. Darrow) (Writer: Webb)
 (Hanbo, BMI)—A knockout rocker that could prove the one to bring
 Martin to the charts. Top Jay Darrow production work. Epic 10384
- NOEL ODOM & THE GROUP—Come on Down to Earth (Prod. Lee-Kesler-Reynolds-Gray) (Writer: Odom) (II Gatto, BMI)—Infectious and solid rocker gets a powerful vocal workout with a big band arrangement that's loaded with sales potential. Tower 441
- FORD THEATRE—From a Back Door Window (The Search) (Prod. Bob Thiele) (Writers: Magee-Palmer) (D'Asure/Karmeny/Lyann, ASCAP)—Culled from their album debut, this psychedelic-oriented rock item should prove a hot programmer for progressive rock stations, with sales to follow. ABC 11118
- TED CARROLL & MUSIC ERA—What the World Needs Now Is Love (Prod. Manly May) (Writers: Bacharach-David) (Blue Seas/Jac, ASCAP)—The fine Bacharach-David ballad gets a soul treatment that has equal potential for pop and r&b markets. Atlantic 2549

(0) 22(0)

COUNTRY

Spotlights Predicted to reach the top 20 of the HOT COUNTRY SINGLES Chart

CHARLEY PRIDE-LET THE CHIPS FALL

(Prod. Jack Clement/Felton Jarvis) (Writer: Clement) (Jack, BMI)-Another Pride gem in his chain of country smash hits is this poignant follow-up to his "The Easy Part's Over." Could easily prove his biggest to date. Flip: "She Made Me Go" (Hall-Clement, BMI). RCA Victor 47-9622

JERRY LEE LEWIS-SHE STILL COMES AROUND (To Love What's Left of Me)

(Writer: Sutton) (Gallico, BMI)-Lewis rode to the top of the country chart, and made a dent in the Hot 100 with his "Milwaukee" hit and this moving ballad should quickly follow the same successful sale pattern. Flip: (No Information Available), Smash 2186

MARTY ROBBINS-I WALK ALONE

(Prod. Bob Johnston) (Writer: H. Wilson) (Adams-Vee & Abbott, BMI)-Robbins follows up his "Love Is In the Air" with a powerful ballad that has equal pop potential. Exceptional Bob Johnston production. Flip: "Lily of the Valley" (Mariposa, BMI), Columbia 44633

Spotlights Predicted to reach the HOT COUNTRY SINGLES Chart CHART

MAC CURTIS—The Sunshine Man (Pamper, BMI). EPIC 10385

OSBORNE BROTHERS—That Was Yesterday (Sure Fire, BMI). DECCA 32382

ROGER SOVINE-Home Town Blues (Cedarwood, BM1), IMPERIAL 66322

LYNN JONES-Applesauce (Central Songs, BMI). CAPITOL 2277

DON BOWMAN-Folsom Prison Blues No. 2, (Hj-Lo, B:MI). RCA VICTOR 47-9617

DALE WARD-If Loving You Means Anything (Combine, BMI), MONUMENT

10P20

R&B

Spotlights Predicted to reach the TOP 20 of the TOP SELLING R&B SINGLES Chart

MAD LADS-SO NICE

(Prod. Al Jackson) (Writers: Thomas-Crutcher) (East, BMI)—Soulful blues ballad with knockout vocal work by the Lads is loaded with sales potential for both r&b and pop markets. Should hit the chart with impact. Flip: (No Information Available). Volt 4003

Spotlights Predicted to reach the CHART R&B SINGLES Chart

THE AMBASSADORS-We Got Love (Blockbuster, BMI). ATLANTIC 2547 DR. FEELGOOD & INTERNS-Sugar Bee (Kamar/Tek, BMI). 123 1701

All records submitted for review should be addressed to Record Review Department, Billboard, 165 W. 46th Street, New York, N. Y. 10036.

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LEISURE TIME TIPS

by: Larry Finley

After an absence of several months, this column now returns to be read in the pages of this publication every wæk. The only difference is that the column "heading" is changed from "TAPE CARTRIDGE TIPS" to "LEISURE TIME TIPS."

In the weeks to come, we'll bring you "inside" stories of all "LEISURE TIME" activities, although the first few weeks will concentrate on the stereo tape/cartridge industry and its allied fields.

The formation of NORTH AMERICAN LEISURE CORPORATION is a giant step forward in the tape field, as the initial activity of NAL is being concentrated on 8-track, cassettes and the open reel configuration. At this time there are no plans for duplicating 4-track. This decision was made after a survey of the market shows a definite drop in percentage of sales of 4-track versus 8-track.

MAL's 8-track cartridges are being marketed under the NAL "SUPER STEREO 8" label, and all NAL cartridges truly offer a "SUPER STEREO" sound. Cassettes and open reel tapes also offer a "SUPER QUALITY STEREO" sound.

An innovation offered by NAL is what is hoped will become the standard of the industry. All labels, including "end tabs" of cartridges, are printed in "day-glo" ink, which reflects the light on an automobile dashboard so that the cartridge can be more easily seen. All NAL "SUPER STEREO 8" cartridges are fitted with a dust-cap and labels carry a printed warranty so that the consumer can effect an exchange by sending the cartridge directly to NAL for replacement.

Another outstanding NAL innovation is the introduction of the "20 Top Hits-Country and Western" package, which is a twin-pack, double length "SUPER STEREO 8"-track cartridge and cassette to retail at the price of a single album length cartridge or cassette. This "Tennessee Sound" series consists of 12 different volumes, with each tape boasting such outstanding names as: Red Sovine, Minnie Pearl, George Jones, Flatt and Scruggs, Johnny Cash and most of the greats of the Country and Western field. The twinpack cartridge has a suggested retail list price of \$6.95, and the twin-pack cassette a suggested retail list price of \$5.95.

Probably the most enthusiastic reception at last week's NARM was NAL's announcement that distributors would be given a guarantee of at least a 90% delivery within 48 hours from receipt of their order by NAL. All shipments within a radius of 1,200 miles of New York City will receive truck shipments and beyond that area NAL will make all shipments by air freight.

NAL will make its first shipments on October 1. If you are a distributor who wants to get on the bandwagon with America's hottest lines with America's hottest new tape company, contact the Tape Division of NAL at 1776 Broadway, New York, N. Y. 10019—phone: (212) 265-3340. North American Leisure Corporation is a subsidiary of Omega Equities Corporation.

Buddah Deals a Hot Singles Hand: Surges to 7th in Sales

• Continued from page 1

agreements in music business history. It was based on personal rapport between Masakela and Levine and all of us at Buddah."

Bogart recalled that it is now a year since Buddah president Artie Ripp formed the company with Phil Steinberg (also president) and \$200,000 borrowed from distributors. "This had to be paid back within six months," said Bogart. "It was. Buddah's first-year revenues will be nearly \$5.8 million. Success like this has created a great morale situation within the company.

"Although we are primarily known for 'bubble gum music' we still aim to hit the mass market, whatever the trend might be—r&b, teen-age music, or underground. Right now we

have a steady seller with Barry Goldberg Reunion; an album featuring the avant-rock organist and composer."

Buddah's staff consists of Steinberg and Ripp, presidents: Bogart and Art Kass, vice-presidents; Marty Thau, director of pop promotions: Cecil Holmes, director of r&b promotions, and a promotion team of Lennie Evenoff, Barry Lane and John Lloyd.

Last month Kama Sutra and Buddah were purchased by Viewflex Inc. for an undisclosed amount based on projected sales of more than \$6 million. Former Kama Sutra president Hy Mizrahi's interest in the company was acquired by Art Kass and Neil Bogart. (Buddah and Kama Sutra, British distribution change—see International section.)

Pye Profits All-Time High

• Continued from page 14

pared to consider a figure it regarded as uneconomical."

The report reveals that Pye has a 51 per cent interest in the Alex Strickland retail company, Soho Record Centre. It also states that ATV's Planned Music Group has obtained contracts for the supply of equipment to Israel and several European countries. It estimates 3,500,000 people in Britain listen to Muzak every week.

Theater Profits

ATV's Stoll Theatres Corporation, together with other theater activities, contributed £536.

000 (\$1,287,000) in profits on on a turnover of \$2,608,000 (\$6,740,000).

Among successes in the theater division during the financial year were the Tom Jones and Engelbert Humperdinck shows at the London Palladium and the seventh year of the Black and White Minstrel Show at the Victoria Palace. Most profitable musical was "Fiddler on the Roof" at Her Majesty's Theatre.

The touring version of "Hello, Dolly!" with Dora Bryan was a success, the report adds, and the Des O'Connor pantomime, "Cinderella," broke box office records in Manchester.

Exile's Label Reactivated

• Continued from page 1

\$150,000 by Sam and Bob Taran, well-known Florida coin machine distributors, who helped Goris when he fled Cuba in 1964. Goris, a 20-year veteran in the Latin field, was formerly president of Impresora Cubana discos, Cuba's only record company, now nationalized and still operating on the island.

Puchito's printing plant, al-

NARM Convention Attended by 400

Continued from page 1

person-to-person meetings were launched originally during NARM's midyear meetings, but moved to the annual winter meetings. This convention provided suppliers the first opportunity to concentrate on tape product selling during the person-to-person sessions.

The business meeting phase included a keynote address by EIA's Jack Wayman, who explained his association's functions; a spirited talk on the sale and promotion of tape cartridge playbacks and recordings by Jack Frankford (Auto Sound Distributing Co., Detroit), who illustrated is spe a session devoted to "Illegal Duplication" with Al Berman (Harry Fox Office), Henry Brief (RIAA) and Earl Kintner (NARM general counsel) participating, and a panel discussion of random tape industry problems with 10 industry leaders as panelists.

The NARM board will meet in Los Angeles Sept. 25-26 to evaluate the association's first tape meeting, and discuss plans for its regular winter convention to be held in that city in February.

ready equipped with tanks, plating facilities, boomers, wall decks and six water presses, was originally set up to handle the firm's manufacturing, but a backlog of outside business has pushed Puchito into independent pressing. The company later plans to install studios, reactivate its BMI and ASCAP publishing wings, sign reciprocal production agreements with other Latin labels and plant itself firmly in the record business. Puchito is now prepared to take records the route, from mastering to the finished product, including jackets.

Goris and his partner Pucci Storniollo are recording "new wave" Latin talent for the company's Dardo, Adria and J&G labels, including Marao, a new artist on the J&G logo. "New Wave," or nueva ola balada," according to Goris, is Latinadapted teen beat music in the American rock tradition. As a retailer-wholesaler and producer, Goris often made up 75 per cent of the local Latin hit parade

Goris has also signed a reciprocal agreement to distribute Mag, another Latin label, on his own Puchito line, now the budget label in his family of disks. Puchito Records has thus far set up distribution for its product in New York, Chicago, Los Angeles, Puerto Rico and Miami and expects to reach more than 100 Latin radio stations in the Latin countries and in North America.

Gaudio Writes

• Continued from page 3

hand, Gaudio readily admits that a great artist and an interpretation can make a song. The art of the producer too, is a factor. But for long-term ap-

NARM Highlights



SPEAKER'S TABLE AT OPENING NIGHT dinner meeting, left to right: NARM president Jack Geldbart, convent on chairman Jim Tiedjens, NARM executive director Jules Malamud; keynote speaker Jack Wayman, EIA consumer products division vice president; speaker Jack Frankford, owner of Detroit's Auto Sound Distributing Co., and Earl W. Kintner, NARM general counsel.





ILLEGAL DUPLICATION IS DISCUSSED by A Berman, left, controller, Harry Fox Office, and Henry Brief, right. RIAA executive secretary. NAFM general counsel Earl W. Kintner provided concluding remarks on subject.



TEN TAPE INDUSTRY LEADERS participate r panel discussion. First part of panel includes, left to right: Craig Corp.'s Jack Baker, GRT president Alan Baylay, RCA record division vice-president Jack Burgess, Lear Jet vice-president Jim Gall, Ampex vice-president Don Hall. Amos Heilicher, president of J. L. Marsh Co, is at rostrum, with panel moderator Jim Tiecjens standing behind him



PANEL'S SECOND SECTION includes, left to right: Jim Tiedjens at rostrum, Tape Distributors of America's Mort Ohren, MGM tape division head Mel Price, North American Phillips Co.'s assistant vice-president and manager of Norelco high-fidelity products department Wybo Semelink, Recordwagon, Inc.'s president Decil Steen, and Vince Vecchione, Belle Wood, Inc., president.

peal, a song of itself must have intrinsic values.

Gaudio emphasizes that in today's music market lyrics are very important, because it is through language that a writer can relate to contemporary life, "But," he says, "a lyric alone won't sell a song. It must have a melody. There is a lot of truth in the old concept of a song being a marriage of words and music."

Merc. Exec Shifted

SAN FRANCISCO — Mercury has transferred its West Coast director Bob Sarempa here from Los Angeles because of the company's growing involvement with boal pop groups. Sarempa joirs Abe Kesh, Mercury's resicent a&r man, in the company's cffices at 1340 Mission Street.

Sarempa will commute down to L. A. to keep in touch with the local office.

74

135,000 people went to a patch of grass in new york city to hear it once! 20,000,000 people will stay home next sunday night to hear it once!



Barbra Streisand: "A Happening in Central Park" made concert history. Barbra Streisand: "A Happening in Central Park" will make television history next Sunday on the CBS Television Network. And Barbra Streisand: "A Happening in Central Park," recorded live, on the spot, as it happened, will make record history.

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