

# Billboard

NEWSPAPER

NEWSPAPER

JUNE 7, 1969 • \$1.00  
SEVENTY-FIFTH YEAR

The International  
Music-Record-Tape  
Newsweekly

COIN MACHINE  
PAGES 43 TO 49

## Kusisto Offers Full-Play Mini 8-Track Shell

CHICAGO—Motorola has designed a smaller version of the existing 8-track stereo CARtridge—reducing the size by more than 40 per cent—which offers the same playing time and is compatible with the standard 8-track cartridge.

The Motorola-conceived cartridge measure 3½ by 4 inches and resembles a package of cigarettes. (See picture on page 13.) When in play position, the case is flush with the face of the

*(Continued on page 13)*

## U.K. Retailers Swinging to Self-Service to Hike Profit

By BRIAN MULLIGAN

CHELTENHAM, England—The future pattern of record retailing in Britain may see a large-scale switch to self-service methods as a means of combating decreasing profit margins and non-availability of knowledgeable counter staff.

However, it was made evident at the annual conference of the Music Trades Association here, that the changeover is taking place slowly because dealers were concerned about the effect of pilfering on their profits.

EMI's marketing director John Fruin estimated that an efficiently operated self-service store,

run by a manager, and two assistants could produce a turnover of \$120,000 a year. He based his figures on EMI's retail experience and added that a transfer from traditional methods in unchanged conditions (the same premises) should increase the annual gross by 30 per cent.

He thought that self-service provided the answer to a number of problems facing the retailer, including how to increase turnover, coping with shortage of staff and providing maximum area for display.

As an answer to containing pilfering within a maximum upper level of 3 per cent, Fruin impressed the need for the staff to be constantly circulating.

"Once customers see this is not happening, you will be milked heavily until you have

made a series of expensive prosecutions—which themselves are not necessarily the answer," he stated.

Fruin noted that EMI had suffered heavily in one of its own retail outlets by failing to appreciate this lesson. He added that the company's major Oxford Street store, which unsuccessfully experimented with self-service about 12 years ago, was now being replanned to revert to this form of trading.

Three dealers, detailing their personal experiences, guardedly came out in favor of the basic

*(Continued on page 58)*

## Capitol Riding With LP's as Opener to Acts

By ELIOT TIEGEL

LOS ANGELES—Capitol is emphasizing albums, rather than singles, by new, untested artists. Other labels are going the same route. The move breaks the traditional format of using a single as the initial promotional means of introducing an act.

Capitol has been releasing new LP's by avant-garde pop bands for the past several months,

*(Continued on page 8)*

## Forum 'Programs' Act Soiree

By CLAUDE HALL

NEW YORK — Jeannie C. Riley, Mary Hopkin, Sonny James, Ray Stevens, and Michele Lee will be among record artists attending an evening social event during the second annual Billboard Radio Programming Forum at the Waldorf-Astoria Hotel June 19-22. The event will provide leading record artists and groups an opportunity to meet and talk with radio men attending the Forum

from across the nation and world wide. The cocktail reception will be held at 6:30 p.m., June 20, and program directors, deejays, and station managers attending the Forum are invited to bring their wives not only to this reception but to the open house at the Billboard Magazine of-

*(Continued on page 24)*

## SPOTLIGHT ON THE SMOTHERS BROTHERS

See Center Section

## April-Blackwood's B'way Burst

By MIKE GROSS

NEW YORK — The April-Blackwood music publishing combine will get its first crack at the Broadway musical field this upcoming season. Neal Anderson, vice-president of April Music and Blackwood Music, has acquired the publishing rights to "A Raisin' in the Sun." He's also in on "Catfish Bend,"

which is being written by staff writer Herbert Martin (lyrics) with Bobby Scott (music).

"A Raisin' in the Sun," a musical adaptation of the Lorraine Hansberry play, will have a score by Judd Woldin (music) and Robert Brittan (lyrics). The book is by Robert Nemiroff. Fred Coe is the producer.

"Catfish Bend," which is being produced by Ed Padula, is a

*(Continued on page 4)*

## Complex Set By Radiomen

LOS ANGELES — Watermark, Inc., a multifaceted entertainment complex, will be launched here in a few days by a quintet consisting of Ron Jacobs, Tom Rounds, Tom Driscoll, Tom Moffat and Mitch Fisher. Jacobs announced his resignation as program director of KHJ, one of the nation's leading Top 40 stations, here Thursday (29). The firm will engage in a variety of entertainment fields, including production of audio and visual products, broadcasting, production of shows, and research and development in a related areas.

Watermark will actually combine several other already exist-

*(Continued on page 70)*



Joe Cocker, "With a Little Help From My Friends," a new album on A&M Records. A single from the album, "Feeling Alright," is now on the charts. The album was produced in England by Denny Cordell for Tarantula Productions. A&M SP-4182.

(Advertisement)



The Isley Brothers do their thing like nobody else can—they have two hit singles riding the charts, "It's Your Thing" and "I Turned You On," and selling like a single their smash LP, "It's Our Thing" TNS-3001. T-Neck Records is distributed by Buddah . . . of course.

(Advertisement)

## Sidewalk in 5-Label Tie

LOS ANGELES — Sidewalk Productions, a Transcontinental Entertainment Corp. subsidiary, has signed its first production deals with RCA, Columbia, MGM, Philips and Imperial. Heretofore, Sidewalk released its material through Tower, a Capitol subsidiary.

As a result of the new affiliation with RCA, Sidewalk will provide it with the soundtrack LP from "Wild Wheels." The film, was scored by Harley Hatcher, Sidewalk's president.

Six acts handled by Sidewalk appear in the picture, produced by Kendell Associates and dis-

*(Continued on page 8)*

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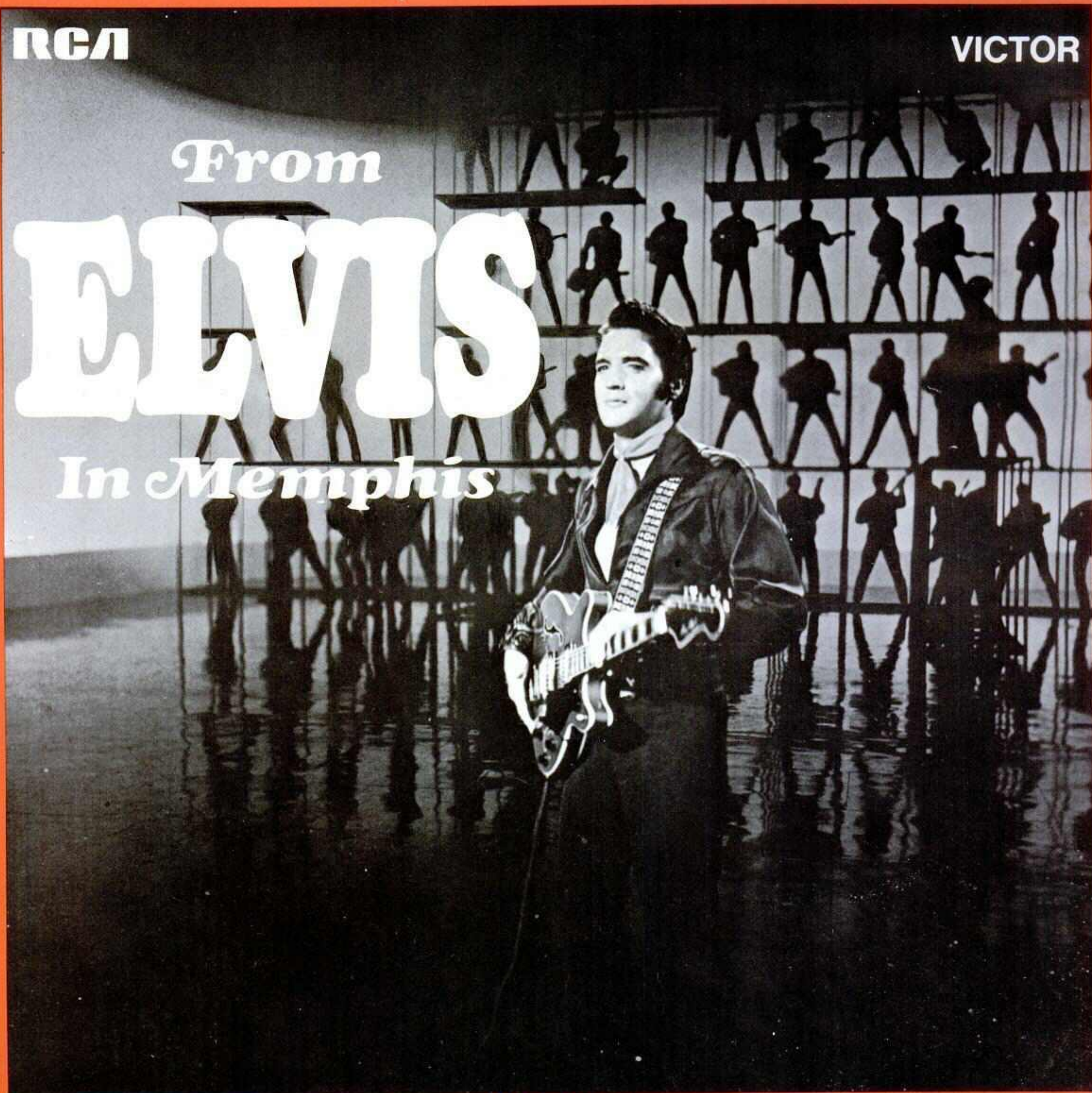
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## TAPE CONFAB PLANNING TOURS FOR REGISTRANTS

SAN FRANCISCO—The Billboard-Merchandising Week Tape Cartridge Conference to be held here Aug. 3-5 at the Mark Hopkins Hotel will employ a unique business seminar technique in getting registrants to the heart of industry issues.

A series of field trips will be incorporated into the seminars so that the sessions will combine discussions with on-the-spot visits to various installations and facilities which will be the subject of the respective seminars.

The topic to be treated by the Conference will be announced next week by Coleman Finkel, vice-president of James O. Rice Associates, Inc. This firm, which specializes in producing high level business education meetings and executive training seminars, was responsible for handling the first two Billboard Tape Cartridge Conferences, and conducted the recent Billboard-Record Retail International Music Industry Conference in the Bahamas.

Conference inquiries and registrations should be addressed to the Billboard-Merchandise Week Tape Cartridge Forum in care of James O. Rice Associates, Inc., 300 Madison Avenue, 9th Floor, New York, N. Y. 10016.

## Douglas Repackaging Jazz Albums for Spanish Market

NEW YORK — Alan Douglas, head of Douglas International, has initiated a program to expand the market for his jazz product. The expansion is being geared toward the Spanish market as a followup to Douglas' licensing deal with Gema Records.

Douglas feels that the Spanish market is ripe for the jazz and blues beat but has been shying away from the product because of the language barriers of the titles and the album liner notes. In his tie with

Gema, which will distribute the Douglas product here and in Latin America, Douglas will repackage the LP's with Spanish titles and Spanish liner notes. And, in association with Gema, Douglas is lining up a radio spot campaign on Spanish speaking stations.

Douglas' initial tie with Gema covers about 12 albums including "new jazz" product by artists such as Eric Dolphy, Dave Burrell, Elvin Jones, Paul Bley and Rick Colbeck, and "blues" albums by Muddy Waters and Richie Havens.

## Ranwood Plays It Loose On Releasing Schedule

LOS ANGELES — Ranwood Records, the 15-month-old company formed by Randy Wood, is operating with a flexible releasing schedule. The company is not locked into any automatic singles or albums release schedule. By the end of May it had released 55 albums by its 20 artists. The majority of its singles have been from albums, with such acts as Ray Anthony and the Exotic Guitars receiving good jukebox acceptance.

Several markets have begun playing the purchased master of "Quentin's Theme" by the Charles Randolph Green

Sounde, so the company feels it's near to its first major single hit. The song is the theme from the ABC-TV afternoon show, "Dark Shadows" which draws both teen and adult viewers.

In the main, Ranwood's product is produced by the company itself, with a few outside production deals. Ranwood received the Inner Dialog, a new soft vocal group, from Pat Curtis.

Wood started his label with two concept groups, Exotic Guitars and the Four Score Pianos. These two groups continue to record, with the Lawrence Welk stable of acts providing additional depth. Nine of Ranwood's 20 acts are from the Telekew Productions camp which leases the masters to the label for distribution.

Wood spends the majority of his time in the studio and he plans to develop shortly a new male singer. Damita Jo is his prime vocalist not associated with the Lawrence Welk show.

Thirty independent distributors handle Ranwood product, with executive vice-president Chris Hamilton indicating the company plans adding representation in five additional markets.

Ranwood's small staff of executives is scattered in a number of cities. Sales-distribution vice-president Morey Goldman is in Chicago; Eastern operations director Seymour Spiegelman is in New York; national promotion director Vic Frazier is in Nashville; and Polly Reese handles Southern area sales from Miami.

General manager Larry Welks works in the home office with Mrs. Hamilton and Wood. Welk covers the western region in sales and promotion matters and also scouts for new acts.

## Erteguns' Station Buy Upheld

By MILDRED HALL

WASHINGTON — The 1968 buy of WAAB, Worcester, Mass., by the Ertegun brothers and Gerald Wexler, which was challenged by another Worcester radio broadcaster, WORC, Inc., has been reaffirmed by the Federal Communications Commission. The challenger had taken the case to court, claiming that the former Atlantic Records owners had "misrepresented" some facts in its statement to the Commission. The court remanded the case to the FCC for further study.

In the original application for the station, Ahmet and Neshui Ertegun and Wexler listed themselves as sole stockholders in

Atlantic Records, which in turn was the nominal applicant for WAAB. After selling Atlantic to Warner Bros.-Seven Arts they filed amended statements that Atlantic no longer had any connection with WAAB, Inc., and that the three stockholders had "divested themselves of all ownership interest in Atlantic Recording Corp."

However, shortly afterward, the three obtained a number of shares in Warner-Seven Arts, parent firm to Warner Bros. Records, which in turn owned Atlantic Records. Their right to acquire these shares was known and should have been pointed out earlier by the applicants, the Commission said. Also, the right to additional Warner stock under an employee incentive plan "should also have been reported when WAAB filed its amendment of Feb. 15, 1969, informing the Commission of the stock

that the Erteguns and Wexler had acquired in Warner Bros." The 29,575 shares of stock each comes to less than 1 per cent of the outstanding shares of the company, the FCC points out.

The Commission scolded the WAAB owners rather lightly for what they felt a minor dereliction, but found them innocent of any "willful concealment" in failure to point out the minor stock interest in Warner. (FCC Commissioner Nicholas Johnson dissented.)

The Commission majority said the WAAB principals did report that they would continue as officers and directors of Atlantic "which is a more significant relationship than the ownership by each of less than 1 per cent of the stock of a parent company." Also FCC points out that it has granted other broadcast licenses to 100 per cent owners of record companies.

## Foundation in \$-Raising Drive For Folk Study

NEW YORK — The John Edwards Memorial Foundation, the educational nonprofit corporation with headquarters at the University of California's Folklore & Mythology Center in Los Angeles, is engaged in a fund-raising drive to further the study of American folk music. Norman Cohen, JEMF acting executive secretary, has announced that the National Endowment for the Humanities has granted the Foundation up to \$10,000 in matching funds on condition that the money is raised by June 15.

The grant is being made to support the completion of a JEMF project—the compilation of a complete hillbilly discography using computers for storing information. Friends of JEMF are being asked to contribute. Several weeks ago, BMI became the first institutional member (\$500 or more). Johnny Cash has also contributed \$500 to the Foundation. Others have pledged sums. Regular membership dues are \$5, contributing memberships are \$25 and sustaining memberships \$100 or more. Members receive a one-year subscription to the JEMF Quarterly as well as other privileges. Gifts and contributions qualify as tax deductions.

## Studio 7 Spins Disk Firm

DALLAS — Seven International Records, headed by Joe Perry, has been launched here as a division of Studio Seven,

## Plumb to Do Capitol Tracks

LOS ANGELES — Capitol will use former RCA producer Neely Plumb as its film soundtrack specialist. Plumb, who works for IMC Productions, will put together film music LP's from "My Side of the Mountain" and "True Grit." The latter LP features co-star Glen Campbell singing the title song.

Plumb is supposed to create four film soundtracks a year for Capitol. Plumb produced two recent albums, "Heidi" and "Romeo and Juliet."

An interesting angle to this deal is that Bob Yorke, Capitol's distribution vice-president, brought Plumb to RCA when he, Yorke, was head of that company's Coast office several years ago.

## ABC Into New Coast Bldg.; Realign 2 Execs

NEW YORK — ABC Records, Inc., has acquired a new Los Angeles West Coast head-

quarters building and has also assigned new executives to head up operations there.

The new two-story building—part of an expansion drive by the company—is at 8247-55 Beverly Boulevard, and will house all ABC recording operations including the entire Dunhill division as well as allowing for increased representation for the New York-based ABC and Command/Probe labels.

Otis Smith, now ABC's singles sales manager, becomes nation sales manager for the same labels and will move from New York, his current base, to Los Angeles during the summer.

Realignment in the ABC company means that the Dunhill division (including Warlock and Buluu labels) will continue to operate under vice-president and general manager, Jay Lasker, in Los Angeles, moving into the new headquarters in September and still maintaining its own sales and promotion force.

Command/Probe will continue to work out of New York under Joe Carlton, vice-president and general manager. New sales and promotional personnel will be added to the West Coast

(Continued on page 70)

## PERFORMANCE TRUST FUND NAMES ADLER

NEW YORK — Jerome H. Adler, copyright attorney, has been named trustee of the Music Performance Trust Fund. His appointment comes after the retirement of Samuel R. Rosenbaum, Philadelphia lawyer-musicologist, who has served as trustee the past 20 years.

The Record Industry Association of America made the announcement in connection with the new three-year collective agreement between leading record manufacturers and the American Federation of Musicians. The Fund, a charitable trust devoted to promoting public interest and appreciation of life musical performances, was established in 1948. Since that time it has received almost \$100 million from record producers, based on sales of records for use in sponsoring live concerts and other activities.

Adler was New York counsel to the AFM.

Billboard is published weekly by Billboard Publications, Inc., 165 W. 46th St., New York, N. Y. 10036. Subscription rate: annual rate, \$25; single-copy price, \$1. Second class postage paid at New York, N. Y., and at additional mailing offices. Current and back copies of Billboard are available on microfilm from 3M/1M Press, P.O. Box 720, Times Square Station, New York 10036.

# Multilevel Disk Invasion By Stockholders of Equity

LOS ANGELES—Stockholders Equity Corp., a holding company, is entering the music business by financially underwriting a record-tape-publishing and management firm, Century City Music Corp.

Initial product for the new company, a wholly owned subsidiary of Stockholders Equity, will be a series of budget line (\$2.98) instrumentals recorded in Europe and acquired from

## Elektra Deal On Dandelion

NEW YORK — Elektra Records has obtained U. S. distribution rights to Dandelion, a new British label. One of Dandelion's first acts will be the Principal Edwards Magic Theatre.

John Peel, who also hosts the BBC's "Top Gear" and "Night Ride," will handle Dandelion here under a long-term contract negotiated by Jac Holzman, Elektra president. Among acts discovered by Peel before they were recorded were Ten Years After, Jethro Tull, Fleetwood Mac and T. Tyrannosaurus Rex.

Dandelion will be a co-operative venture with income divided equally between the company and artists. Elektra will distribute from six to eight Dandelion albums a year.

## April-Blackwood's B'way Burst

• Continued from page 1

musical version of Lucien Burman's book.

April-Blackwood is also getting a shot at a major motion picture score with "The April Fools," starring Jack Lemmon and Catherine Deneuve. The score for the film was written by Marvin Hamlisch (music) and Joel Hirschon (lyrics). The title song was written by Burt Bacharach and Hal David.

## \$2 Mil. Music Center Slated for Houston

HOUSTON — Plans have been announced by composer Jimmy Duncan for the construction of a \$2 million music center which will include two recording studios, a radio station and talent management agencies.

To operate the complex, Duncan said that he was forming Jimmy Duncan's South City Productions, Inc. The music center is scheduled to be completed by November. He said he was assembling a management team of engineers, producers, arrangers and other personnel.

## Mendes Launches Group in Mexico

LOS ANGELES — Sergio Mendes is using a trip to Mexico to debut his new Serrich Productions act, Bossa Rio. Mendes discovered the sextet last year in Brazil. Their initial LP is slated for a June 1 release on A&M.

## Doors' 'Live' LP

LOS ANGELES—The Doors will record their first live LP when they play the Aquarius Theatre here July 21. It will represent their fifth LP for Elektra, which is sponsoring the series of Monday night concerts.

Larry Fotine, president of Balboa Records of Sepulveda, Calif.

The budget series—the Continental—consists of 12 titles of original material, including a children's LP. Century City Records will distribute the line world-wide, with Balboa Records retaining publishing rights. The line includes "French Scene," "German Concert Hall," "London Rhapsody," "Tarping Springs," "Golden Years," "Openers-Closers," "Yum Yum Trolley," "Continental Music Hall," "Take Five," "California Country" and "Plain Vanilla."

The label will establish a distribution network in the U. S. and overseas, acquire masters and eventually build an artist roster. First product — two LP's and four singles—will be released Aug. 1, with plans to issue 24 albums and the same number of singles during the company's maiden year.

Norman Skolnik, former western regional manager for Panasonic's auto products division, has been appointed president of Century City Music Corp. Jerry Dumas will guide the publishing and management divisions. First acts under the Century City banner are Richard Twice, a folk-rock group, and Brown Sugar, a folk-spiritual act.

The company plans to work through independent producers in the rock, pop, jazz, country and folk areas.

April-Blackwood's entry into the Broadway and film fields is part of Anderson's program to involve his company in a three-way thrust: Broadway and films; a production company; and the acquisition and development of new writers.

On the production end, firm's Daylight Productions produces Billy Shields for Harbour Records, the Lemon Pipers for Buddah; John Reid, an artist-writer from Memphis, for Capitol; and the team of Dan Dillon & Bobby Prince for Capitol.

Among the writers added to the April-Blackwood combine is Bobby Weinstein, who wrote "Sweet Cream Ladies, Forward March," with John Stroll. The song has been sold to General Foods for commercial use for the next five years. Among the writer-artists recently signed to April-Blackwood are Dorothea Joyce; the Leaves of Grass; Ray Buzzee and Donnie Fritts.

The firm also has been getting a lot of chart action in recent weeks. Among its clicks have been "Hawaii Five-O," recorded by the Ventures on Liberty; "Spinning Wheel," recorded by Blood, Sweat & Tears on Columbia; "The April Fools," recorded by Dionne Warwick on Scepter; "You're All Around Me," recorded by Percy Sledge on Atlantic; and "Breakfast in Bed," recorded by Dusty Springfield on Atlantic.

Songs published by April-Blackwood have recently been recorded by Frank Sinatra, Nancy Wilson, Jerry Vale, Jimmie Rodgers, Frankie Valli and Skeeter Davis.

Tony Orlando is general professional manager for April-Blackwood, and Jack Grady heads its Nashville office. Al Kasha, who headed the firm's Coast office, has resigned to become vice-president of National General Pictures Music. Anderson will name Kasha's successor in the near future.

# Executive Turntable

Mervin Harman, recently with Uni Records, named western regional promotion manager for Tower Records. . . . Norman Jensen joined National Recording Studios, Inc., New York, as an account executive. He was with Sound Recording Studios for 12 years in the traffic-production area. . . . Rose Saggio of Argus Distributors appointed vice-president, sales, for Spiral Records and Spiral Enterprises. Ben Arrigo heads national promotion for the companies with Curtman-Brown Associates handling public relations.

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James Show named director of a&r for rock and gospel artists on AJP Records and Cross Records, reporting to Ahmad Jamal, president, Ahmad Jamal Productions Corp. Shaw was previously with Jubilee Records and 20th Century-Fox as producer. Jamil Sulieman named director of publishing and writers. He has been bass player with the Jamal trio for many years. Don R. White will be AJP's Midwest associate producer, based in Detroit. . . . Donald H. Bein appointed vice-president and general manager, Inland Dynatronics, Inc., producer of car stereo tape decks and radio. Bein was previously national merchandise manager for Western Auto Supply in their appliance and electronics division. . . . Robert O. McNearney elected secretary, Autoviable Services, Inc. a new corporation combining 18 independent vending organizations operating in 13 states.

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William E. Boss named vice-president, marketing, for Sylvania Entertainment Products. Boss, previously vice-president of sales for the company, will have over-all responsibility for marketing, sales merchandising and product planning. G. Lee Thompson named vice-president sales for Sylvania Entertainment Products, responsible for distributor and dealer sales, and for the group's entire sales force. Gordon C. MacDonald named vice-president, product planning for the same company, responsible for design and planning operations on all home entertainment products. . . . Bruce L. Birchard, vice-president of Sony Corp. of America, has joined Computer Image Corp. as executive vice-president and chief operating officer.



BIRCHARD

Susan Richards named talent co-ordinator of "The Music Scene," ABC-TV's new 45-minute pop music show. She has worked on various TV shows and was with Columbia Records East Coast artists relations department for two years.

Buck Reingold named New York promotion manager, Buddah Records, working out of Metro Record Distributors. . . . Barbara Preissel joins LRDC-Missouri to handle promotion of the United Artists label in the St. Louis region. She was formerly secretary to Mike Elliott, general manager of Liberty/UA Distributing Corp. . . . Charles E. Pike named vice-president of Edward Shaw and Associates Public Relations/Advertising. For the past year he has served at TV-Musical Variety director for the company.



PIKE

Leonard Sullivan named vice-president in charge of government marketing for Sylvania Electronic Systems. Joseph Lagore Jr. appointed Eastern divisional sales manager for the same company.

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Marv Slaveter named national director of LP marketing and sales, Jubilee Records. Previously, Slaveter was general manager of Marnel Distributors in Philadelphia, and merchandise manager for Schwartz Brothers Distributors, Washington.



SLAVETER

Allan Lavinger named to the newly created post of director of planning and administration for Liberty/UA Distributing Corp. Lavinger was manager of special services for the company. Before joining the company 11 years ago he was with Hart Distributors of Los Angeles. . . . District manager for Capitol Records in Houston, New Orleans and San Antonio, Vince Faraci, has been promoted to promotion manager, Los Angeles.

\*\*\*

Chester Freund names sales vice-president at Phillips Audio Eastern division, succeeding Michael Reissman who resigned to form his own company. . . . Bob Cato resigned as art director of McCall's magazine. Before joining the publication he was vice-president in charge of creative services at CBS Records. . . . Irv Stimler, director of special projects and tape for MGM Records, leaves the label, June 1, after eight years, to organize Optronics Library Corp., VTR Corp. and Waterbearer Films Inc.—the nucleus of a new tape CARtridge and videotape cartridge complex. . . . Allan McDougall named director of special promotions, Tetragrammaton. Jeff Cheem joins Tetra's promotion staff. . . . A. William Christopher Jr. named Western regional vice-president for Sylvania Electric Products Inc. He will co-ordinate marketing efforts of Sylvania's 16 divisions in 13 western States.

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Fred Ruppert appointed New York field promotion representative, RCA Records. He is responsible for radio air play and radio and TV promotion of artists. He joined the company in March 1968 as field promotion representative for Florida. . . . Carol Leiberson joins the professional staff of Metromedia's Valando/Sunbeam Music divisions. She was formerly with Music 28.

# Beatles' Single Stirs Storm—Anti-Christ?

NEW YORK—The Beatles released a controversial single this week which mentions Christ in a manner considered blasphemous by some critics. The Apple disk, "The Ballad of John and Yoko," has been banned by a flock of radio stations including ABC-owned and operated WLS in Chicago, and WABC in New York. However, WCFL in Chicago, is giving it heavy play, and WNEW-FM in New York, made no objection to the disk.

WMCA in New York banned it. In banning the disk from WABC, Rick Sklar, program director, said that it's not being played "because I'd be talking to more monsignors in two minutes than I've talked to all year."

The new Cowsills, single "The Prophecy of Daniel and John the Divine," on MGM Records, may soon be stirring a controversy, too. It deals with the destruction of the world as predicted in the Bible. On the upbeat side of the religious coin is Frankie Laine's new ABC single, "Dammit Isn't God's Last Name."

The Beatles' and Cowsills' disks were Top 20 picks and Laine's single was a Top 60 choice of Billboard's review panel this week.

## Douglas Buys Studio in L. A.

LOS ANGELES — Steve Douglas has purchased Nashville West, a local recording studio, and is refurbishing the facility. He has also changed its name to Dimension Records.

Former owner Charlie Underwood remains with the new corporation as its chief engineer, assisted by Dave Moorhouse. The facility will open formally within the next several weeks, Douglas said. The range of recorders will run from 16-track down to 2-track.

Douglas says he bought the studio on Melrose Avenue for his independent production projects. He is co-producing the Sound Foundation, a new act, with Barry Kane of CCS Enterprises.

## Polydor to Push 'Giveth'

NEW YORK — Polydor Records plans a large-scale promotion on its first domestic album: "The Street Giveth . . . and the Street Taketh Away" by Cat Mother and the All Night Newsboys, which will be released this week.

The promotion, which will include press kits, radio spots and full-page ads in trade and underground press, also will cover the group's first single, which features their "Good Old Rock 'N' Roll" medley.

Cat Mother begin a five-day engagement at the Electric Circus here after appearing at the San Jose Pop Festival. Jimi Hendrix produced the group's recordings. The five-man unit designed its album cover.

JUNE 7, 1969, BILLBOARD

Who stole the show at Cream's Farewell Concert in San Francisco?

Who's electric violin playing did the L. A. Free Press compare to Jimi Hendrix' guitar playing?

What new album has been gathering all the heavy underground play this past week?

Who will be the big group in the San Francisco Renaissance?

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# Memphis, Handy Fests Coupled

By BILL WILLIAMS

MEMPHIS—The Fourth Annual Memphis Country Blues Festival is being coupled this year with the First Annual W. C. Handy Memorial Concert, spread over four days in three locations.

The festival begins officially with an evening of music by Moloch and films about the Blues in the Overton Park Shell on Thursday (5). Three daytime concerts in the Overton Park Shell. Two evening concerts in E. H. Crump stadium will follow

culminating with the W. C. Handy Memorial Concert in the Mid-South Coliseum Sunday (8).

The list of performers is impressive. They include Bukka White, Rev. Robert Wilkins, Furry Lewis, Fred McDowell, Canned Heat, Johnny Winter, Albert King, Carla and Rufus Thomas, Booker T. and the MG's, the Bar-Kays, the World's Greatest Jazzband, Nathan Beau regard, John Fahey, the Insect Trust, Robert Pete Williams, Albert Collins, Moloch, Johnny

Woods, Piano Red, Wild Child Butler, Henry Speller, Southern Fife & Drum Corps, Sid Selvidge, Soldiers of the Cross, Five Blue Stars, Pharaoh Sanders, Backwards Sam Firk, Slim Harpo, Jo-Ann Kelly, Taj Mahal and "many more surprise performers."

The festival is sponsored annually by the Memphis Country Blues Society, a nonprofit organization dedicated to the preservation and enjoyment of the blues of the rural South as it was played and sung in the early days of this century.

The W. C. Handy Memorial Concert is being added this year because of the celebration of the Memphis Sesquicentennial, the commemorative stamp issued on behalf of Handy, and the efforts to raise money for W. C. Handy scholarships. Most of the performers this year will donate their services.

# Station Executives Attend Atlantic Meeting in Miami

MIAMI — Several radio station executives attended the first national promotion meeting held

by Atlantic Records at the Hilton Plaza Hotel here. The meeting also marked the first time that all three Atlantic labels—Atlantic, Atco and Cotillion—were represented by executives, distributor promotion men and field staffers.

## CAPITOL MGMT. MEET IN FLA.

LOS ANGELES — Capitol brings its management to a meeting in Miami later this week for six days of business discussions. About 150 persons involved with the domestic operation of the label will attend meetings starting Thursday (5) and running through Tuesday (10) at the Doral.

National sales manager John Jossey will conduct the meetings which field sales managers and department heads from headquarters will attend.

The idea behind the meeting, held in the form of promotional seminars, was to strengthen ties between distributor promotion men and Atlantic's own promotion and sales departments.

Attending were E. Rodney Jones, program director, WVON, Chicago, and president of NATRA, Dick Starr, program director, KYA, San Francisco, and Gary Schaffer, music director, KYA. They spoke on the relationship between promotion men and disk jockeys.

Atlantic executive vice-president Jerry Wexler previewed upcoming product and Bob Kornheiser, vice-president, coordinator of sales; Len Sachs, vice-president, marketing; Henry Allen, vice-president, promotion; and Rick Willard, Atlantic singles sales manager, addressed the meetings.

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## Billboard

Published Weekly by  
Billboard Publications, Inc.  
2160 Patterson St., Cincinnati, O. 45214  
Tel.: Area Code 513, 381-6450

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Subscription rates payable in advance. One year, \$25 in U. S. A. (except Alaska, Hawaii and Puerto Rico) and Canada, or \$45 by airmail. Rates in other foreign countries on request. Subscribers when requesting change of address should give old as well as new address. Published weekly. Second-class postage paid at New York, N. Y., and at additional mailing offices. Copyright 1969 by Billboard Publications, Inc. The company also publishes Record Retailer, Vend, Amusement Business, High Fidelity, American Artist, Modern Photography, Merchandising Week. Postmaster, please send Form 3579 to Billboard Publications, Inc., 2160 Patterson St., Cincinnati, Ohio 45214.



Vol. 81 No. 23

# Time-Life to Orbit Set Marking Moon Landing

NEW YORK — Time-Life Records will commemorate the lunar landing with a six-LP package titled "To the Moon." Scheduled for release within one month after the Apollo 11 splashdown this summer, "To the Moon" will be sold through direct mail for \$19.95 and by book retailers for the post-publication price of \$24.95. The package will also include a companion picture book.

The Boston book publisher Little, Brown and Co. will handle retail distribution, and Silver Burdett Co., the educational library market.

The recordings will unfold the history of the moon trek from the first rocket attempts in the 1920's through the Sputnik era and the climax with America's space program. Though the astronauts themselves, and the National Aeronautics and Space Administration have co-operated in providing material for "To the Moon," it is not an "officially released version" of the lunar landing.

The recordings have been produced by Michael Kapp, currently director of business affairs at Capitol Records. Kapp has been interviewing key figures identified with the space program since the early days of Project Mercury. Closely as-

sociated with the U. S. astronauts, Kapp is credited with writing the humorous cue cards the Apollo 7 crew showed on world-wide TV from outer space.

David Davidson, a TV playwright, has written the narrative continuity which will be spoken by Broadway actor Sorrell Brooke against a musical background.

Accompanying the records is a 192-page hardcover book in which the editors of Time-Life Records have assembled hundreds of photographs, most in color and many previously unpublished. The book is edited by Warren R. Young, formerly science editor of Life magazine, under the direction of Jay Gold, editor of Time-Life Records.

# Col.'s 'Greatest Hits' Push Shifts Into 2d Gear (June)

NEW YORK — Columbia Records' "Greatest Hits" promotion, launched in May, continues into this month with more than 100 "Greatest Hits" LP's, current and catalog, featured. The campaign runs through July.

The drive is spearheaded by two specially priced two-record sets, "Country's Greatest Hits" and "Rock's Greatest Hits," which list for \$1 more than the single-LP list price. The campaign also includes a new series featuring such composers as

Bach, Johann Strauss, Tchaikovsky, Chopin and Mozart.

New albums issued for the drive feature Robert Goulet, Tony Bennett, Ray Conniff, the Buckingham, Miles Davis, Leonard Bernstein, Andre Kostelanetz, Stonewall Jackson, Thelonus Monk, Carl Smith, Carl Perkins, E. Power Biggs, Billy Walker, Liberace, and the Chuck Wagon Gang.

Included in the promotion are special display racks, mobile display pieces, local ad kits, and a new classical prepak.

# Gornston Books Bought by Fox

NEW YORK—San Fox Publishing Co., Inc., has acquired the combined music catalogs of David Gornston, Pace Music Co., and Gate Music Co.

The catalogs of educational music comprise theory books, band works and other classifications formerly owned and distributed by the late David Gornston, educator, composer and lecturer.

# GOLD TO 3 A&M ALBUMS

LOS ANGELES — Three A&M albums have been certified with gold status by the RIAA. Two are by Sergio Mendes and Brasil '66: "Equinox" and "Fool on the Hill." Wes Montgomery's "A Day in the Life" is the third title. These newest gold records bring Mendes' LP total to four.

# Pact to Give Capitol Full Line of Invictus Product

LOS ANGELES — Capitol will receive an unlimited amount of product from newly formed Invictus Records under a three-year contract with Holland-Dozier-Holland Productions, the new label's parent company.

The Detroit-based Invictus and Holland - Dozier - Holland Productions are being financially underwritten by Capitol, with the Eddie Holland-owned company getting full product control.

Holland has signed four acts under the Capitol production arrangement, including the Glass House, vocalist Freda Payne and

Chairmen of the Board, all r&b-pop oriented acts, and the New Play, a pop group. Holland also will independently produce acts for other labels and may get involved in producing several groups on Capitol.

Invictus will use Capitol for pressing, distribution and marketing in the U. S., Canada and Mexico of disks and tapes. However, it retains record club, mail-order and foreign (other than Canada and Mexico) rights.

Publishing will be under Gold Forever Music (BMI), a Holland - Dozier - Holland company.

JUNE 7, 1969, BILLBOARD

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# MY CHERIE AMOUR

TAMLA 54180



# STEVIE WONDER

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

# Capitol Going the Album Route To Introduce Its New Artists

• Continued from page 1

To some degree, the success of the Beatles affected Capitol's ability to break other new groups because all the emphasis on the radio level was on Beatle product.

But with the quartet recording for its own Apple label, Capitol has been going full throttle to release a steady stream of albums by new, untested groups.

Bob Yorke, Capitol's distributing corps vice-president, said, "It's very difficult for some of these groups to say what they want on one single. Nobody's that clearly focused anymore. It almost takes an album for some acts to tell who they are, what they do and in what they believe. In that sense only an album serves them well."

The album route is generally followed by the release of some single material from the package. Recording albums also allows Capitol to strengthen its hand with larger numbers of independent producers.

Capitol's current outpouring of pop/hippie bands is similar to the intensified campaign initiated by Columbia two years ago when it discovered it was not totally committed to the rock revolution.

A problem in dealing with underground bands is that they have a propensity toward breaking up. Two San Francisco bands, Steve Miller and the Quicksilver Messenger Service, for example, broke up after one LP. Yorke reports these two groups have been reformed and

new LP product will be forthcoming.

The very length of a rock band's music necessitates the album form. One factor which holds back the success of so many of these new groups is their usage of their own material. Unfamiliar songs do not totally generate when offered in an LP by an unknown act.

Despite this, Capitol, like so many other labels allows its new acts to develop the song repertoire for its own LP's.

## Artists in Debut

Among the artists debuting in Capitol's LP drive have been singers Bert Sommer, Englishman Don Partridge, Ray Brown and Willie Tee, Jamie Carr, John Stewart and Bobby Engemann.

Instrumentally, albums have introduced Merryweather, SRC, the Ohio Players, an r&b band, the Serfs, a rock septet and the Last Ritual, Pollution, a rock sextet, the Crystal Mansion, a rock septet, John Andrews Taglia, a soft pop orchestra arranger and pianist Tom Vaughn, and Quicksilver Messenger Service.

This program of releasing albums in a steady torrent and often without any significant promotion behind them, caused UNI Records this year to halt the release of underground band LP's.

One label which has radically altered its program of releasing steadily LP's by underground unknowns is UNI, which has taken a more cautious approach to LP scheduling.

A&M too has begun to seek an affinity with the pop/hippie bands and has been releasing a hard rock product in an attempt to broaden its own image.

## Brovsky, Decca In Spring Pitch

NEW YORK—Brovsky Management and Decca Records have prepared a special promotional kit for Decca's new McKendree spring album. The kit contains a highlight recording from the LP, biographies and a still photo.

The promotion also consists of a "slinky" spring, which will be mailed to 500 domestic deejays. Record shops in the Manhattan area were supplied with free tickets for the group's two-week engagement at the Bitter End, which ends on Monday (26).

## AF Names Kay

DALLAS — Audio Fidelity has appointed Jay Kay Distributors to handle its distribution in the Dallas area.

## KAPP PUNCH ON NEW LP's

NEW YORK — Kapp Records has instituted a major album drive on new varied product. The release is spearheaded by "Happy Heart," Roger Williams' 27th LP for the label.

The drive also includes debut albums by the Prophets and John Rowles and new sets by Mel Tillis, Francis Lai, Shani Wallis, and Myrna March. A memory package of the late Moon Mullican also is included.

# Market Quotations

As of Closing Wednesday, May 28, 1969

NAME	1969		Week's Vol. in 100's	Week's High/Low		Week's Close	Net Change
	High	Low		High	Low		
Admiral	21 3/8	15	210	19 3/8	18 3/8	18 3/4	- 1/2
American Broadcasting	76 1/2	56 3/8	131	71 1/8	67	67	-4 1/2
Ampex	44 3/4	32 1/2	1278	42 1/2	40	41 3/8	- 1/4
Automatic Radio	41 3/4	20 1/8	282	38 3/8	36	38 1/4	+ 1/2
Automatic Retailer Assoc.	117 1/4	100 1/2	89	106 3/8	105	106	+ 1/4
Avnet	36 1/2	17 3/8	825	18 3/8	18 1/8	18 1/8	- 1/8
Capitol Ind.	52	29	193	52	49 3/8	52	-2
Chic. Musical Inst.	33 3/8	24 3/8	51	26 1/4	25 3/8	25 3/8	- 3/4
CBS	59 1/2	44 3/8	729	57	54 3/4	55 3/8	- 1/8
Columbia Pic.	42	29 3/4	245	34 3/4	33 3/8	33 3/8	- 7/8
Commonwealth-United	24 3/4	12 3/8	1780	14	13 1/4	13 1/2	- 3/8
Disney, Walt	86 3/4	69 3/8	106	82 1/4	78 1/2	78 3/4	-3 1/2
EMI	8 3/8	6 3/4	3701	8	7 1/2	7 1/2	- 3/8
General Electric	98 1/4	85 3/8	977	96 1/2	93 1/2	95 3/4	- 1/4
Gulf & Western	50 1/4	28 1/4	1023	31 3/8	29 1/2	30 1/8	-1 1/2
Handleman	48 3/4	36 3/8	189	46 3/8	45 1/2	45 1/2	- 1/2
Harvey Radio	25 1/4	19	43	20 1/2	19 3/4	19 3/8	- 1/8
Kinney Services	39 1/2	28 1/4	1337	34 3/8	32	32 1/8	-1 3/8
Macke Co.	29 1/2	17 1/4	90	19 1/2	18 3/8	18 1/2	-1
MCA	44 1/2	34	314	36 1/2	34 1/2	35 1/8	- 3/4
MGM	44 1/2	32	1388	36 3/8	29 1/2	31	-5 3/4
Metromedia	53 3/4	35 1/4	131	35 3/8	33 3/8	33 3/8	-1 3/4
3M	112 1/4	94	506	109 3/8	106 3/4	108 1/8	- 1/4
Motorola	133 1/2	102 3/4	259	122	118	122	-3 3/4
North Amer. Phillips	45 1/4	35 1/4	526	45	43 1/2	45 3/8	-1 3/8
Pickwick Int.	65	40	182	62 1/2	58 1/2	58 1/2	-3 3/8
RCA	48 3/8	41 1/4	941	45 1/2	44	44 3/8	-1 1/2
Zenith	58	48 1/2	522	50 1/4	49 1/4	49 3/8	+ 1/8
Servmat	49 1/2	35 1/4	275	36 1/4	35 1/2	35 1/2	- 1/4
Superscope	54 3/4	35 1/4	170	53 1/8	50 3/8	52 1/8	-1
Tenna Corp.	62 3/8	46	253	61 1/2	58 3/4	59	+1
Trans Amer.	38 3/4	32	1134	35 3/8	33 1/4	33 1/4	-2 1/4
Transcontinental Invest.	27 3/4	20 1/2	558	26 1/4	24 3/4	24 3/8	-1 3/8
Triangle	37 3/8	30	20	31 1/8	29 1/4	29 1/4	-2 1/4
20th Century-Fox	41 3/4	31 1/2	2064	33 3/8	29 1/4	29 3/8	-2 3/8
Vendo	32 3/8	21 1/2	89	23 3/8	22 3/8	23 1/4	-1 3/8
Viewlex	35 1/2	24 3/8	79	32 1/4	30 1/4	31 1/2	- 3/4
Warner Bros.-7 Arts	64 1/2	53	578	55 3/8	53 3/8	54	-1
Wittaker Corp.	32 3/4	26 3/4	785	28 3/8	24 3/4	25 3/4	-2 1/2

As of Closing Wednesday, May 28, 1969

OVER THE COUNTER*	Week's High/Low/Close		
	High	Low	Close
Abko Industries	13 1/2	10	10
Certron	56	50 1/2	51
Creative Management	16	14 1/2	16
Data Packaging Corp.	24 1/4	23 1/2	24 1/4
Fidelitone	5 1/2	4	5
Sam Goody, Inc.	16	15 1/4	15 1/2
GRT Corp.	28 1/2	26 1/2	26 1/2
ITCC	15 3/4	14 1/2	15 1/2
Jubilee Ind.	31	30	30
Lear Jet	33 1/2	31 3/4	32
Lin Broadcasting	13 3/4	13	13
Magnasynic-Moviola	23	19 3/4	20
Merco Ent.	25	23 1/2	25
Mills Music	33 1/2	33 1/2	33 1/2
Monarch Electronic Ind.	14	11 1/4	12
Music Makers, Inc.	15 1/4	14 3/4	15
Newell	26 3/4	26 1/2	26 3/4
NMC	15 3/4	14 3/4	15
Omega Equity	3 3/8	3 3/8	3 3/8
Telepro Ind.	2 7/8	2 1/2	2 1/2
Trans Natl. Communications	9 3/4	8 3/4	9

\*Over-the-counter prices shown are "bid" (as opposed to "asked"). Neither the bid nor the asked prices of unlisted securities represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation. The above quotations compiled for Billboard by Merrill Lynch, Pierce, Fenner & Smith, Inc., member of the New York Stock Exchange and all principal stock exchanges.

## TEC Affiliate Into Prod. Deals With Five Labels

• Continued from page 1

tributed by Fanfare Films. They all join RCA's talent roster under terms of the pact. Sidewalk is responsible for a&r'ing their sessions, Hatcher said.

These artists appearing as vocalists and actors include Don Epperson, Terry Stafford, Saturday Revue, the Three of August, Ellie and Blue and the Thirteenth Committee.

Hatcher is also placing Epperson and Stafford in another Kendall Associates production, "Justice Caine." The "Wild Wheels" LP will be issued in July to coincide with the picture's release.

Sidewalk will also provide RCA with a single by the Saturday Revue titled "Father Kline."

The production company's deal with Columbia is for artist Jerry Naylor and for the master of "Posters On the Wall." It will provide MGM with the master of "Oh, Susanna" by Bob Summers, and Philips with the soundtrack LP from "African Safari," featuring Harley Hatcher's orchestra.

### Terms of Deal

For Imperial, Sidewalk will produce Doug Brooks. Under terms of the RCA and Columbia deals, the labels pay all production costs. Sidewalk pays all costs in its dealings with MGM and Philips.

RCA pays artist's royalties directly; the other companies pay Sidewalk, which in turn pays the act. Each of the companies owns the masters they obtain from Sidewalk.

For Tower, which has re-

leased a number of sales-winning American International Pictures-Sidewalk soundtracks, Sidewalk has produced a new soundtrack package, "Devil's Eight," AIP's newest film. Tower is also releasing the single, "Paxton Quigley's Had the Course" by Max Frost and the Troopers from the AIP film, "Three in the Attic."

The theme from "Devil's Eight" is also being released by Tower as a single. The music was composed by Mike Curb, Transcontinental Entertainment Corp.'s president and Jerry Styner. It was with the purchase of Curb's Sidewalk Productions last May, that Transcontinental Investing entered the creative end of the music business, having initially begun purchasing rack jobbing concerns.

A key to Sidewalk's operation is the placement of its musical acts in motion pictures, providing the record company with a major exploitation feature.

Sidewalk has signed two new vocalists, Bob Jackson and Brandi Perry. The company wants to get its people into film and TV writing.

Sidewalk maintains a staff of three a&r men in addition to Hatcher: Eddie Beram, Bob Summers and Curb.

Hatcher's film writing credits include "The Satans," a new Independent Films production; "Glory Stompers" from AIP; "Killers Three" from AIP, plus a number of projects on which he collaborated with Curb, including "Hell Cats" for Crown International.

## Billboard

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## Roulette in College Market Pitch; Ties With Coast Co.

NEW YORK—Roulette is mapping extensive expansion plans centered on an in-depth promotion into the college market and a West Coast tie with a new label, Scarab Records, being launched by Red Schwartz. Schwartz, former national promotion director of Roulette, will be based in Los Angeles, producing not only for Scarab but also handling promotion for the Roulette label there.

All this action is part of a general expansion program, Roulette President Morris Levy said last week. "Already, we achieved more business the first three months of this year than all of last year . . . and we made money last year."

Bowing in the next two weeks will be a major drive at the college market, as well as the major progressive rock radio stations. "We're sending each of the stations two copies of a new album we're releasing and one of the albums has a wrap-around band reading: 'The album speaks for itself: Take it home and groove it.' The move, of course, is to establish ourselves firmly with the college radio stations." Levy said that no advance publicity would be issued on the album or the artist involved because he wanted the college radio program and music directors, as well as the progressive rock broadcasters, to discover the artist for themselves.



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TOO  
YOUNG"**

**Archie  
Bell  
&  
The  
Drells**

**Atlantic 2644  
Produced by Gamble & Huff**



# Highlights of Pros in Action at Billboard Golf Swingfest



Hal Cook, Billboard vice-president, gives a guiding hand to Harold Buxbaum, right, at the third annual Billboard World of Golf event May 22 at the Westchester Country Club, New York.



More than 200 golf addicts attended, including, from left: Frank Campana, Warner Pagliara, Ron Alexenberg and Joe Norton.



Heading for the hills of the country club where a booming shotgun blast will signal them to tee off are Dick Jessen of the U. S. Navy and music man Lou Klayman, right.



Ready to go, from left: Jules Malamud, Al Bennett, Bob Tompson and Sy Sheib.



The countdown, from left: Whitey Ford, Hal Cook, Sammy Kaye, and Art Talmadge.



The tee off, from left: Mike Coolidge, Steve Poncio, Matthew Gilligan, and Tom Van Gessel.



This foursome stands in awe as a putt hangs on lip. From left: Dave Luppert, Mitch Manning, Pete Vescovo, and Ernie Ferrari.



Jim Fogelsong, Ernie Altschuler, Frank Military, and Johnny Farrow.



There was still time out for a sandwich. From left: Billboard director of sales, Ron Carpenter, and Carroll Bratman, Anthony Tallarini and Irving Weinstein.



And sometimes a jam on the course gave everybody a chance to talk about the troubles on the 13th hole.



Finishing up, from left: Harold Schwalbe, Don Burkheimer, Joe Reilly, and Art Schwartz.



Also, from left: Marty Hoffman, Marc Pressel, John Miller (who lucked out a hole-in-one), and Steve Capone.



The 19th hole proved one of the most popular.



Mort Nasatir, publisher of Billboard (in striped tie), at the 19th hole.



Mickey Addy of Billboard (at mike) adds candid comments during the evening's awards banquet.

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UNIVERSAL CITY RECORDS - A DIVISION OF MCA INC.

# WILL ANNOUNCE THE MOST STARTLING MERCHANDISING INNOVATIONS IN THE STEREO TAPE CARTRIDGE INDUSTRY



## CARtridges Spark Sales at Talmadge Co.

LOS ANGELES—Sales at Tape Merchandising, the Sid Talmadge specialty firm, are up 40 per cent since going into the cartridge field last August.

Talmadge's tape involvement also covers his purchase of UTI, formerly owned by Ed Mason and Sam Ricklin. His combined tape company now services around 500 accounts in Southern California with players and music.

A San Diego office manned by Gail Lynch and three others covers the lucrative military installation field which is endemic to lower California.

Players and music are stocked in three locations—two in the local area and in San Diego. Jack McDaniel is Talmadge's sales manager and he oversees the activity of four salesmen.

Talmadge has begun to rack some accounts such as the Advance Muffler chain which has seven stores around Los Angeles and individual stores in Louisiana and Georgia.

For the veteran record distributor (through Record Merchandising) working with automotive and camera stores is a new experience. Talmadge still expands the majority of his time with his record distributorship and he feels it will be three years before tape sales equal those of disks. "Tape will never replace records because of all the phonographs," Talmadge feels.

Still, to keep pace with the growing tape industry, he has four trucks handling merchandise. One specialty music area which stands out in tape is Mexican repertoire. Los Angeles, San Diego and the El Centro Valley are good areas for Latin product.

## AMA Honors GRT's Bayley

LOS ANGELES—Alan J. Bayley, GRT president, has been named man-of-the-year by the American Marketing Association, Northern California branch, for "outstanding contributions to marketing."

The AMA award will be presented to Bayley June 11 at the Fairmont Hotel in San Francisco.

The recent AMA winners include Byron Mayo of Sea and Ski, Roger Mendes of Pacific Gas & Electric Co., and Dr. E. T. Grether of the University of California.

## High-Speed Duplicator Developed by Infonics

LOS ANGELES—Infonics, tape equipment manufacturer, has developed a high-speed, cassette-to-cassette duplicator.

The new CC-2 (two-track) cassette-to-cassette duplicator operates at 15 inches per second and duplicates both tracks at the same time, thus producing four duplicate C-60 cassettes every four minutes.

Slave duplicators are available, each of which produces an additional eight cassettes

# Tape CARtridge

## Discotape Forms Purchasing Co-Op for Indie Tape Dealer

By ELIOT TIEGEL

LOS ANGELES—A national purchasing co-operative for independent tape cartridge dealers has been formed here by the Discotape Corp.

The new company has opened a pilot store, The Discotape, in West Los Angeles to test and develop marketing programs which will be utilized by stores joining the national network of co-operatives.

The major function of the new operation is to offer central buying and sales and promotion assistance to associate stores, or features previously unattainable by independent dealers.

Financial assistance, store decor materials and management assistance are all facets of the package offered to qualifying stereo tape specialty stores.

### New Division

Discotape is a new division of the MultiNational Corp. Stores joining the co-operative are required to put up the Discotape name and adhere to its decor motif. The original owner's name remains a part of the

store, points out Ron Gordon, Discotape's president. There is no other binding requirement.

Discotape has established a working relationship with Car Tapes of Chicago and California Expeditors, a local firm, to central purchase tapes for member stores.

Discotape stores will order merchandise through the central headquarters offices here at 2011 Westwood Boulevard. These orders will be transmitted to the two tape rack jobbers

who will buy the music. Players will be ordered by Discotape itself, which plans to warehouse machinery here.

A drop shipment arrangement will be utilized from manufacturer to store, with Discotape guaranteeing the credit on all its members.

In addition to the local store, two additional locations have been converted to Discotape stores. One is in Dallas, the other in Norfolk, W. Va.

Initially, Gordon had envisioned setting up a chain of franchise specialty tape stores. But he changed his mind when he discovered there were over 1,000 stereo tape dealers in operation throughout the country, and that chain and department stores were hurting these dealers through volume inventory and low product prices.

This was coupled with national advertising which additionally hurt the small businessman. After analyzing these factors, Gordon decided to redirect his efforts toward a co-operative to

(Continued on page 13)



THE LOGO identification for a new chain of tape specialty stores.

## Equipment Sales Lag Overseas: Baptista

By RON TEPPER

LOS ANGELES—While sales of tape equipment in the U. S. continues to grow at a fast rate, the demand for duplicating equipment overseas has changed little in the past few years.

According to Louis R. Baptista, president, Worldex Manufacturing, an exporter of tape equipment, foreign markets are only now "beginning to develop."

The biggest drawback for tape exportation has been—in addition to foreign governments import restrictions—the lack of U. S. dollars available in other countries.

American manufacturers naturally look for payment in U. S. currency, and the case in most European and South American countries is that there just aren't enough dollars to be utilized for such "luxury" items (most foreign governments categorize tape and tape equipment as a luxury and therefore they do not have priority in government spending).

The one exception is Japan. It maintains a virtual balance-of-trade with the U. S. and therefore has the money to spend. In addition, Japan has the added impetus of American servicemen

who not only contribute dollars to the economy but they influence Japanese youth, said Baptista.

"Most servicemen, of course, are younger and more musically oriented," he said. "Many come from homes where there was tape equipment or they may have had a car with a tape deck in it. Whereas most countries are only now beginning to get into the cassette market, Japanese interest in cassette rivals that of the U. S." Although no exact production figures are available, Baptista feels that the Japanese are manufacturing more cassettes than any other country next to the U. S.

The Mexican market, according to Baptista, is developing as this country's second biggest customer of tape equipment. However, the gap between Mexico and Japan is significant. For instance, the Mexicans are now manufacturing mostly 4-track, quarter-inch tape—a configuration that Baptista says will be extinct in five years. Cassette is virtually unheard of in the country.

This "progress" gap exists in most markets. "U. S. automobile industry that started the tape craze in this country and now they are making inroads—small ones—in foreign countries."

The foreign market, however, is there and it is growing. Most of the tape equipment manufacturers are backlogged with foreign orders but they won't say to what extent, nor reveal any sales figures, he said. Most of this stems from the fact that record manufacturers regard tape duplicating equipment as an offshoot of the record equipment and a minor part of the market.

Few manufacturers really specialize in the development of tape duplicating equipment.

(Continued on page 14)

## TDA Plans Market Tie With Oil Co.

By EARL PAIGE

CHICAGO—An 8-track CARtridge merchandising program for turnpike gas stations that could result in a tie-in with oil company advertising on national TV is one of the summer promotion plans at Tape Distributors of America (TDA) here.

Other promotions include a special program for 4-track product, a "Baker's Dozen" deal rotated from one brand to another, and the addition of open reel lines, said Mort Ohren, sales vice-president.

TDA, a division, Allstate Record Distributing Co., has recently opened seven more regional sales offices and now has 16. Product shipments, promotions and advertising is handled from a 90,000-square-foot Chicago warehouse utilizing five Wide Area Telephone Service (WATS) lines manned by nine sales girls.

TDA has been racking 12 Gulf Oil stations on the Pennsylvania Turnpike for a year. Last week the program was expanded to 12 more stations, this time, Humble Oil outlets. The goal is an eventual chain of such outlets, and Ohren would only mention 472 Gulf stations in TDA's target plan.

The tie-in with oil company advertising on television is being negotiated, said Ohren.

Turnpike merchandising involves the use of TDA's glass security cases with an inventory of from 100 to 300 titles. Each station is serviced every two weeks. "We go very light on teen product. Most of the selections are in c&w and easy listening categories." The tapes are sold at full list price.

"We have signs promoting product at gas stations, and in some cases we use billboards

(Continued on page 13)

## Bayley to Key NARM Meet

DALLAS—Alan J. Bayley, president of General Recorded Tape (GRT) will deliver the keynote address at the 1969 NARM Tape Convention to be held at the Fairmont Hotel from Sept. 5 through 7.

He will survey the current tape and tape cartridge business and will look into its prospects. The keynote address will be delivered at the opening luncheon meeting on Sept. 5 at noon.

Bayley founded GRT in 1965, his selection as convention keynoter was announced following a meeting of the NARM Tape Committee held in Chicago recently.

In addition to the opening luncheon meeting, there will also be dinner meetings on Sept. 5 and 6. The subject of the Sept.

5 evening session will be Packaging and Display, while the following day's meeting will feature discussions on various tape industry problems.

The person-to-person conferences will also be held. These pre-arranged appointment schedules will be limited to 60 manufacturers and 60 wholesalers.

### Mini 8-Track Shell

• *Continued from page 1*

playback unit, thus eliminating the usual protrusion of the cartridge.

The advantages of the reduced cartridge are many, according to Oscar Kusisto, president of Motorola Automotive Products: it occupies less car space while in use, the elimination of the protrusion is a greater safety factor, it facilitates storage in both car and home, and enhances the portability of stereo-8 units and cartridges.

According to Kusisto, the Motorola-designed cartridge has a playback capacity of 40 to 60 minutes depending upon whether the tape is standard thickness or Mylar.

Kusisto said the reduced cartridge was designed by Motorola engineers and is being offered to manufacturers at no charge as an industry service. Motorola, a leading manufacturer of cartridge playback equipment, will not be manufacturing the cartridges, but Kusisto hopes that the industry will adopt the features of the streamlined pack.



MOTOROLA - DESIGNED 8-track stereo cartridge, offering same playing time as a standard 8-track pack, achieves more than a 40 per cent reduction in size when compared to the conventional 8-track case, and brings its dimensions within closer reach of the cassette's size.

## Indie Tape Dealer

• *Continued from page 12*

enable independent dealers to reduce their purchasing costs and operate as a national chain.

### Print Campaign

Gordon has built a merchandising and art staff at his headquarters which will develop print campaigns for Discotape stores.

"Financially we can assist our members by providing payment guarantees to help ascertain increased credit terms from suppliers, and to facilitate store expansion programs," Gordon said. Gordon launches his national membership campaign June 2. The co-operative will purchase centrally from such hardware manufacturers as Muntz Stereo-Pak, Automatic Radio, Motorola, Craig, and Panasonic. David Weisser, formerly of Tape Merchandising, a local distributor has joined the company to help set up inventory systems and product programs.

A monthly newsletter will be distributed to all members informing them of new product releases and push items.

"Our formula," continues Gordon, "is simple. Low prices are based on volume. What we are doing is combining the tape and equipment orders of all of our associated stores to obtain the lowest possible prices."

The co-operative will also develop ad programs for its members utilizing negotiated national rates and local co-op campaigns.

The entire operation is based on the concept of developing a local dealer as a stereo tape specialist, with all Discotape merchandising aids geared toward this uniform impression.

## TDA Plans Market Tie-In

• *Continued from page 12*

promoting the stereo 8 concept," he said.

As an illustration of what effective sales promotion can achieve, Ohren told about TDA's recent experience with 4-track product. A special rack holding 100 packages of two 4-track cartridges back-to-back priced at \$6.98 for both pieces was test-marketed in a dozen stores in the South and Southwest.

"We thought 4-track was dead," Ohren said, "but 10 out of the 12 stores have reordered." Paul Adams, International Tape Cartridge Co., put the merchandising package together. Music categories featured such varied artists as Herman's Hermits, Hank Williams, Al Martino and Dionne Warwick.

The stores involved were mainly mass merchandising outlets.

Ohren hopes to expand TDA's current "one-free-with-12 8-track cartridge" promotion and carry it through the summer months. For June, GRT Corp. product is being promoted.

July's program will feature point-of-sale window banners, signs and counter cards, designed by TDA's newly created art department.

The subject of adding open reel to existing configurations now carried by TDA came up during Ohren's outline of market breakdowns. "We feel we need to add open reel because there's a lot of business to be done in this configuration."

"Cassettes sold well in the beginning of 1969, but have now leveled off to around 12 to 15 per cent of the total picture accounted for by cassette, 4 and 8-track. About 80 per cent of this business is still 8-track and 4-track is around 5 per cent."

## New Tape CARtridge Releases

### AMPEX

**ABC**  
FRANKIE LAINE—You Gave Me a Mountain; (4) X4682, (C) X5682

**Amplex**  
LEE DRESSER—El Camino Real; (B) M8126, (C) X5126

**Atco**  
LONDON CAST—Hair; (4) M47002

**Atlantic**  
LOTTI GOLDEN—Motor-Cycle; (B) M88223

**Command**  
DICK HYMAN—Moog and Me; (B) M8938, (C) X5938

**Cotillion**  
THE DYNAMICS; (B) M89009

**Caedmon**  
ED BEGLEY—Mark Twain—Life on the Mississippi; (C) M51234

**Deram**  
MOODY BLUES—On the Threshold of a Dream; (4) X77425  
MOODY BLUES—On the Threshold of a Dream; (B) M77825, (C) X514026

*(Continued on page 14)*

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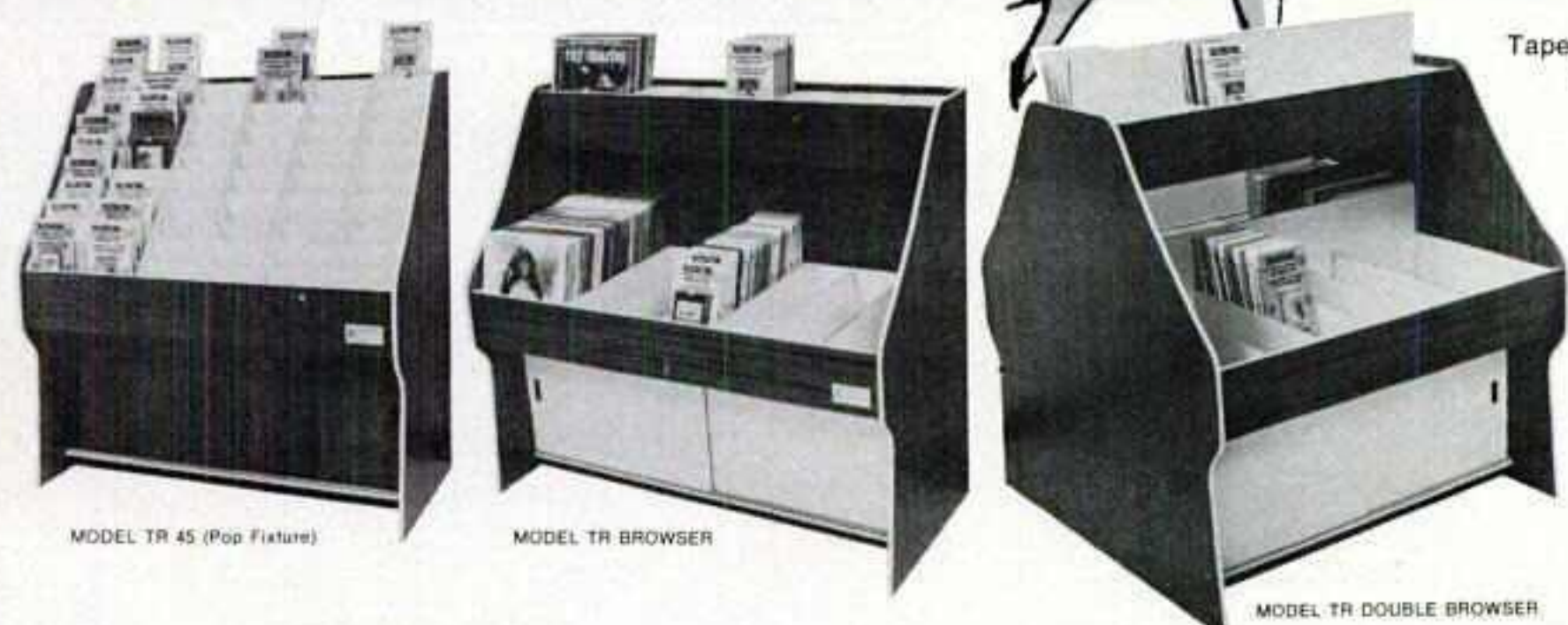
**QUALITY**—No warp construction, reinforced, metal floor guide, no chip, scuff resistant, walnut finish, white or walnut reverse doors, white vinyl trim, rich looking

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# Tape CARtridge

## New Tape CARtridge Releases

• *Continued from page 13*

### Dunhill

A Treasury of Contemporary Hits Vol. 1; (B) M814025, (4) X414025, (C) X514025  
A Treasury of Great Contemporary Hits, Vol. 2; (B) M814026, (4) X414026, (C) X514026

### Elektra

TOM PAXTON—Things I Notice Now; (B) M85043  
The Original Delaney and Bonnie & Friends; (C) X54039, (4) X44039  
"SPIDER" JOHN KOERNER & BILLY MURPHY

## Sales Lag Overseas

• *Continued from page 12*

Those that do now have little competition and they are not anxious to change the situation and the industry feeling by revealing sales figures.

Interestingly, while foreign equipment sales continued to move at a slow pace, the sales and merchandising approach of U. S. companies selling to those markets is even slower. Nearly all selling is done through direct mail or in answer to inquiries, said Baptista.

"Aggressive sales and merchandising—common in the record industry—is virtually unheard of when referring to the sale of tape equipment.

"In light of this, it is only natural to ponder the question: What if a sales-oriented manufacturer decided to enter the tape equipment market?" said Baptista.

—Running, Jumping, Standing Still; (C) X54041  
THE ORIGINAL DELANEY & BONNIE & FRIENDS; (B) M84039  
TIM BUCKLEY—Happy Sad; (B) M84045

### Fantasy

CHARLES MINGUS & HIS QUINTET—Town Hall Concert; (B) M81005  
CAL TJADER & ORCH.—West Side Story; (B) M88379, (C) X58379

### Impulse

AHMAD JAMAL—At the Top; (B) M89176

### Pompeii

IKE TURNER & THE KINGS OF RHYTHM—A Black Man's Soul; (B) M86003  
IKE TURNER & THE KINGS OF RHYTHM—A Black Man's Soul; (C) X56003

### Project 3

ENOCH LIGHT & THE BRASS MENAGERIE; (B) M85036, (C) X55036

## COLUMBIA

### Columbia

STONEWALL JACKSON'S Greatest Hits; (B) 18 10 0608  
THE CHUCK WAGON GANG'S Greatest Hits; (B) 18 10 0642  
MILES DAVIS' Greatest Hits; (B) 18 10 0644  
THE BUCKINGHAM'S Greatest Hits; (B) 18 10 0650  
RAY PRICE—Sweetheart of the Year; (B) 18 10 0664  
ANDRE KOSTELANETZ—Traces; (B) 18 10 0668  
BOB DYLAN—Nashville Skyline; (B) 18 HO 0670; (4) 14 HO 0670  
JOHNNY WINTER; (B) 18 10 0672  
PERCY FAITH—The Academy Award & Other Great Movie Themes; (B) 18 10 0680  
PERCY FAITH—Bouquet; (B) 18 10 0682  
LEONARD BERNSTEIN'S Greatest Hits Vol. 2; (B) 18 11 0100  
VARIOUS ARTISTS—Tchaikovsky's Greatest Hits; (B) 18 11 0102  
VARIOUS ARTISTS—Bach's Greatest Hits Vol. 1; (B) 18 11 0104  
VARIOUS ARTISTS—Mozart's Greatest Hits; (B) 18 11 0108  
ORIGINAL CAST—South Pacific; (B) 18 12 0043  
ORIGINAL CAST—1776; (B) 18 12 0044

## EPIC

### Epic

SLY & THE FAMILY STONE—Stand; (B) N18 10186; (4) N14 10186  
GUN; (B) N18 10194

## GRT

### Bell

VARIOUS ARTISTS—Dial a Hit; (B) 813 6030 M, (4) 413 6030 X, (C) 513 6030 X

### Bluesway

JIMMY REED—Down in Virginia; (B) 851 6024 M, (C) 551 6024 X

### Blue Thumb

IKE & TINA TURNER—Outta Season; (4) 475 5 X, (C) 575 5 X

### Cadet Concept

ROTARY CONNECTION—Songs; (B) 837 8322 M, (C) 537 322

(Continued on page 16)

# BEST SELLING Billboard Tape Cartridges

## 8-TRACK

This Week	Last Week	TITLE—Artist, Label	Weeks on Chart
1	1	GALVESTON Glen Campbell, Capitol	2
2	4	HAIR Original Cast, RCA Victor	2
3	2	BLOOD, SWEAT & TEARS Columbia	2
4	3	IN-A-GADDA-DA-VIDA Iron Butterfly, Atco	2
5	6	GREATEST HITS Donovan, Epic	2
6	11	ASSOCIATION'S GREATEST HITS Warner Bros.-Seven Arts	2
7	8	BAYOU COUNTRY Creedence Clearwater Revival, Fantasy	2
8	10	CLOUD NINE Temptations, Gordy	2
9	5	WICHITA LINEMAN Glen Campbell, Capitol	2
10	13	HELP YOURSELF Tom Jones, Parrot	2
11	15	TIME PEACE/GREATEST HITS Rascals, Atlantic	2
12	18	LED ZEPPELIN Atlantic	2
13	—	NASHVILLE SKYLINE Bob Dylan, Columbia	1
14	—	BIRTHDAY PARTY Steppenwolf, Dunhill	1
15	12	LIVE Tom Jones, Parrot	2
16	7	BEATLES Apple	2
17	—	T.C.B. Diana Ross & the Supremes with the Temptations, Motown	1
18	9	JOHNNY CASH AT FOLSOM PRISON Columbia	2
19	20	3 DOG NIGHT Dunhill	2
20	19	FEVER ZONE Tom Jones, Parrot	1

## CASSETTE

This Week	Last Week	TITLE—Artist, Label	Weeks on Chart
1	1	GALVESTON Glen Campbell, Capitol	2
2	3	BEATLES Apple	2
3	2	WICHITA LINEMAN Glen Campbell, Capitol	2
4	5	IN-A-GADDA-DA-VIDA Iron Butterfly, Atco	2
5	15	BAYOU COUNTRY Creedence Clearwater Revival, Fantasy	2
6	4	ASSOCIATION'S GREATEST HITS Warner Bros.-Seven Arts	2
7	12	CLOUD NINE Temptations, Gordy	2
8	—	GENTLE ON MY MIND Glen Campbell, Capitol	1
9	—	GOODBYE Cream, Atco	1
10	—	TIME PEACE/GREATEST HITS Rascals, Atlantic	1
11	7	BALL Iron Butterfly, Atco	2
12	—	HELP YOURSELF Tom Jones, Parrot	1
13	—	DEAN MARTIN'S GREATEST HITS Reprise	1
14	—	T.C.B. Diana Ross & the Supremes with the Temptations, Motown	1
15	—	SOULFUL Dionne Warwick, Scepter	1

## 4-TRACK

This Week	Last Week	TITLE—Artist, Label	Weeks on Chart
1	1	GALVESTON Glen Campbell, Capitol	2
2	7	IN-A-GADDA-DA-VIDA Iron Butterfly, Atco	2
3	2	BAYOU COUNTRY Creedence Clearwater Revival, Fantasy	2
4	6	DONOVAN'S GREATEST HITS Epic	2
5	—	CLOUD NINE Temptations, Gordy	1
6	4	WICHITA LINEMAN Glen Campbell, Capitol	2
7	—	CREEDENCE CLEARWATER REVIVAL Fantasy	1
8	10	ASSOCIATION'S GREATEST HITS Warner Bros.-Seven Arts	2
9	—	3 DOG NIGHT Dunhill	1
10	—	T.C.B. Diana Ross & the Supremes with the Temptations, Motown	1

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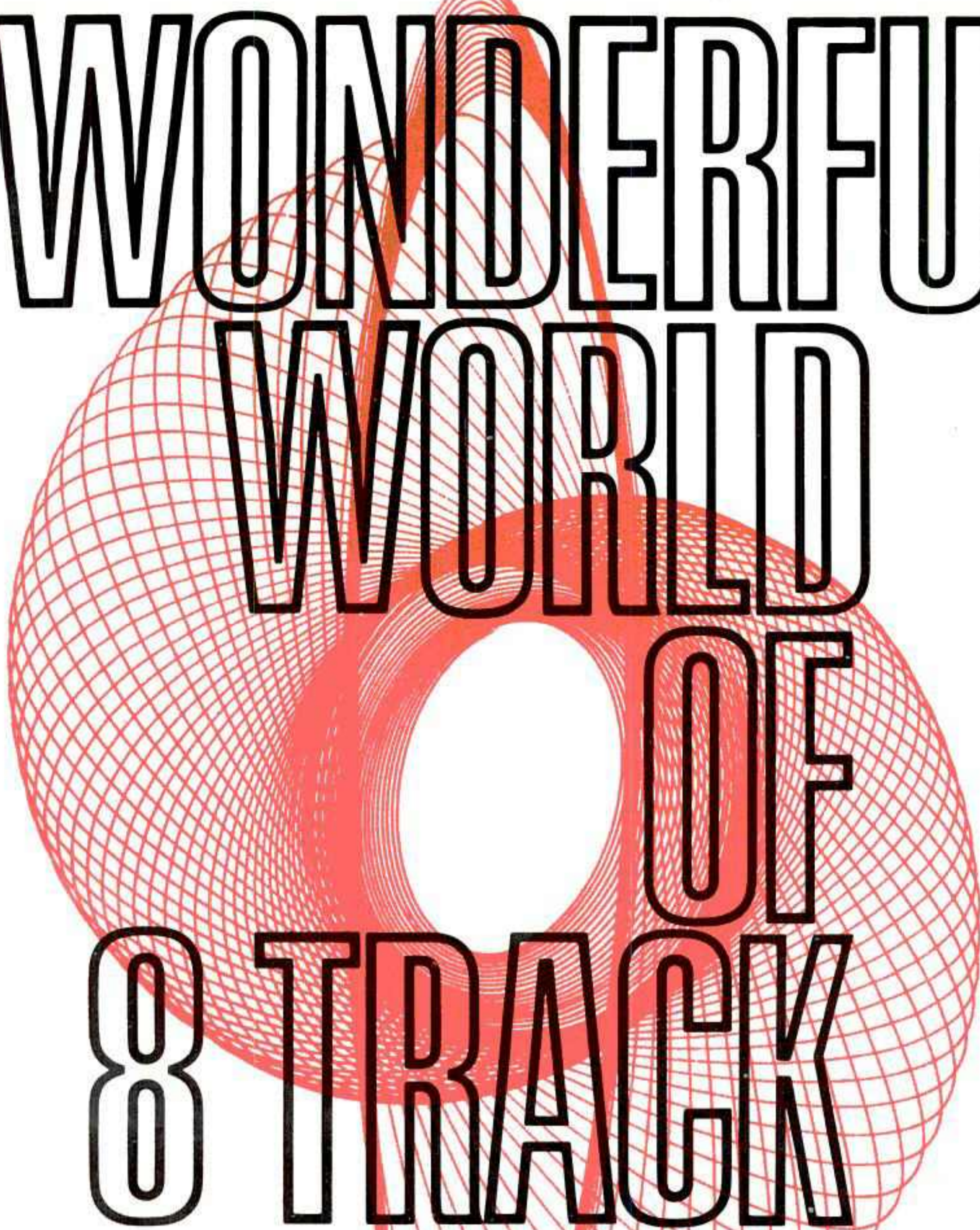
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## New Tape CARtridge Releases

Continued from page 14

### Musicor

TITO RODRIGUEZ—Carnival of the Americas; (C) 563 3018 X  
 TITO RODRIGUEZ—I'll Always Love You; (C) 563 3045 X  
 TITO RODRIGUEZ Presents the Fabulous Los Hispanos Quartet; (C) 863 3048 X  
 TITO RODRIGUEZ—My Heart Sings for You; (C) 563 3063 X  
 TITO RODRIGUEZ—Tito No. 1; (C) 563 3084 X  
 TITO RODRIGUEZ En Escenario; (C) 563 3107 X  
 GEORGE JONES—My Country; (C) 563 8004 X  
 THE MASK MAN—One Eye Open; (B) 863 8004 M, (C) 563 8004 X

### Nashville

VARIOUS ARTISTS—4 Kings of Country Music; (C) 569 2032 E

VARIOUS ARTISTS—Truck Drivin' Man; (C) 569 2034  
 GEORGE JONES—Why Baby Why; (C) 569 2035 E  
 VARIOUS ARTISTS—The Top Ten of Country Music; (C) 569 2048 E  
 VARIOUS ARTISTS—Back Street Affair; (C) 569 2049  
 VARIOUS ARTISTS—Truck Drivin' Man; (C) 569 2052 E  
 VARIOUS ARTISTS—Steel Guitars Hall of Fame; (C) 569 2055 E  
 VARIOUS ARTISTS—Five Queens of Country Music; (B) 869 2057 E, (C) 569 2057  
 VARIOUS ARTISTS—The Country Side of Bonnie & Clyde; (C) 569 2058 E  
 VARIOUS ARTISTS—Folsom Prison Blues; (C) 569 2059 E

### Pzazz

MISTY MOORE—This Girl's In Love With You; (B) 892 322 M

### Ranwood

EXOTIC GUITARS—Indian Love Call; (B) 858 8051, (4) 458 8051 X, (C) 558 8051 X

### Sidewalk

SOUNDTRACK—3 In the Attic—Chad & Jeremy; (B) 881 5918 M, (C) 581 5918 X

### UNI

NEIL DIAMOND—Brother Love's Traveling Salvation Show; (C) 529 73047 X

## LUSO

### Luso

VARIOUS ARTISTS—Sucessos De Teixeira; (B) LS 1012  
 FILIPE DE BRITO—The Best of Portugal; (B) LS 1013  
 JORGE COSTA PINTO E SUA ORQUESTRA—The Portuguese House; (B) LS 1014

## MUNTZ

### ABC

THE YOUNG AMERICANS—Time for Livin'; (2) ABC A 659

FORD THEATRE—Time Changes; (2) ABC A 681

### Angel

VIVALDI/VOL. 2 FOUR CONCERTI FOR VIOLIN STRINGS & CEMBALO—Nathan Milstein; (2) 4AL 36004  
 PROKOFIEV: THE TWO CONCERTOS FOR VIOLIN & ORCH.—Nathan Milstein; (2) 4AL 36009

### Ashley

LEON ASHLEY—Mental Journey; (2) ASH A 3700

### Bluesway

BROWNIE MCGHEE & SONNY TERRY—A Long Way From Home; (2) BLU A 6028  
 GEORGE (HARMONICA) SMITH—. . . Of the Blues; (2) BLU A 6029  
 B. B. KING—Live & Well; (2) BLU A 6031

### Buluu

SOUTHERN CALIFORNIA INTERDENOMINATIONAL YOUTH CHOIR—O Happy Day; (2) BUL A 60001

### Capitol

VARIOUS ARTISTS—Blue Ribbon Country Vol. 2; (2) 4CL 217A

VARIOUS ARTISTS—Blue Ribbon Country Vol. 2; (2) 4CL 217B  
 PEGGY LEE—A Natural Woman; (2) 4CL 183  
 BERT SOMMER—The Road to Travel; (2) 4CL 189  
 JOHN STEWART—California Bloodlines; (2) 4CL 203  
 TENNESSEE ERNIE FORD—The New Wave; (2) 4CL 218  
 MERLE HAGGARD—Same Train, a Different Time Part 1; (2) 4CL 223A  
 MERLE HAGGARD—Same Train, a Different Time Part 2; (2) 4CL 223B  
 BILLIE JO SPEARS—Mr. Walker, It's All Over!; (2) 4CL 224  
 LOU RAWLS—The Way It Was, the Way It Is; (2) 4CL 215  
 THE GEEZINSLAWS Are Alive (And Well?); (2) 4CL 130  
 VARIOUS ARTISTS—Super Soul-Dees, Vol. 3 (Part 1); (2) 4CL 178A  
 VARIOUS ARTISTS—Super Soul-Dees, Vol. 3 (Part 2); (2) 4CL 178B  
 THE SOUNDS OF OUR TIMES—Galveston; (2) 4CL 182  
 VARIOUS ARTISTS—Super Oldies Vol. 5 (Part 1); 4CL 216A  
 VARIOUS ARTISTS—Super Oldies Vol. 5 (Part 2); (2) 4CL 216B  
 LAURINDO ALMEIDA—Guitar Music From the Romantic Era; (2) 4CL 8601

### Dot

COUNT BASIE—Standing Ovation/3 Eras of Basie Recorded Live at the Tropicana Hotel, Las Vegas; (2) DOT Y 25938  
 KOSSIE GARDNER—Pipes of Blue; (2) DOT Y 25940  
 Color Her Classic, Color Her Jazz, Color Her KELLIE GREENE; (2) DOT Y 25941  
 FEAR ITSELF; (2) DOT Y 25942  
 IKE COLE—Picture This; (2) DOT Y 25943  
 ANITA KERR Presents Teresa; (2) DOT Y 25944

### Dunhill

VARIOUS ARTISTS—A Treasury of Contemporary Hits Vol. 1; (2) DNH A 14025  
 VARIOUS ARTISTS—A Treasury of Contemporary Hits, Vol. 2; (2) DNH A 14026

### Fermata

CON EL CONJUNTO VILLA DEL MAR DE ANGEL VALENCIA—Canto A Veracruz; (B) FER X 1014  
 MARIACHI DE RAFAEL PALOMAR—Amanecer Tapatio; (B) FER X 1017  
 MARIMBA CHIAPA DE CORZO—Chiapas y su Musica; (B) FER X 1032

### Impulse

MEL BROWN—Blues for Me; (2) IMP A 9180

### Melodiya

SHOSTAKOVICH: THE EXECUTION OF STEPAN RAZIN/SYMPHONY NO. 9—Moscow Philharmonic (Kondrashin); (2) 4AL 40000  
 KHACHATURIAN: CONCERTO FOR VIOLIN & ORCH. IN D MINOR—Moscow Radio Symphony Orch. (Khachaturian)/David Oistrakh; (2) 4AL 40002  
 SHOSTAKOVICH: SYMPHONY NO. 5—Moscow Philharmonic (Kondrashin); (2) 4AL 40004  
 PROKOFIEV: ALEXANDER NEVSKY—RSFSR Russian Chorus/USSR Symphony Orch. (Svetlanov); (2) 4AL 40010  
 SIBELIUS: VIOLIN CONCERTO—Moscow Radio Symphony Orch. (Rozhdstvensky)/David Oistrakh; (2) 4AL 40020  
 GRIEG: PEER GYNT SUITES NOS. 1 & 2/ LYRIC SUITE—Moscow Radio Symphony Orch. (Rozhdstvensky); (2) 4AL 40048

### Mercury

THE DON COSTA Concept; (2) MC4 61216

### Philips

HARVEY MANDEL—Righteous; (2) PC4 600 306  
 THE CHARLATANS—(2) PC4 600 309

### Reprise

THE ELECTRIC PRUNES—Just Good Old Rock and Roll; (2) 4RA 6342  
 NEIL YOUNG—Everybody Knows This Is Nowhere; (2) 4RA 6349  
 JONI MITCHELL—Clouds; (2) 4RA 6341

### RGE

TRIO CRISTAL—As Mais Lindas Guaranias; (B) RGE X 1006  
 MAYSA; (B) RGE X 1014  
 MAYSA Vol. 2; (B) RGE X 1038  
 OS GRANDES SUCESSOS DE MILTINHO Vol. 3; RGE X 1040  
 OS GRANDES SUCESSOS DE MAYSA; (B) RGE X 5042  
 OSLAIN GALVAO E TRIO CRISTAL—Boleros; (B) RGE X 5282  
 CHICO BUARQUE DE HOLLANDA; (B) RGE X 5303

### Smash

JERRY LEE LEWIS Sings the Country Music Hall of Fame Hits Vol. 21; (2) SC4 67118  
 JERRY LEE LEWIS Sings the Country Music Hall of Fame Hits Vol. 1; (2) SC4 67117  
 JERRY LEE LEWIS Sings the Country Music Hall of Fame Hits Vol. 2; (2) SC4 67118

### Tamla

ISLEY BROTHERS—Doin' Their Thing; (2) TAM A 287  
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 MARVIN GAYE & HIS GIRLS; (2) TAM A 293

### The Bach Guild

THE VIRTUOSO TRUMPET—I Solisti di Zagreb/Antonio Janigro; (2) TBG A 5041

### Tetragrammaton

PAT BOONE—Departure; (2) TET A 118

### UNI

THE AQUARIANS—Jungle Grass; (2) UNI Y 73053

### Vanguard

THE VIRTUOSO OBOE—Andre Lardot; (2) VAN A 2036  
 BONBONS AUS WIEN—The Boskovsky Ensemble; (2) VAN A 2068  
 HAYDN: SYMPHONY NO. 60 IN C MAJOR, IL DISTRATTO/SYMPHONY NO. 52 IN C MINOR—The Esterhazy Orch.; (2) VAN A 2143  
 LARRY CORYELL—Lady Coryell; (2) VAN A 6509

### Warner Bros.

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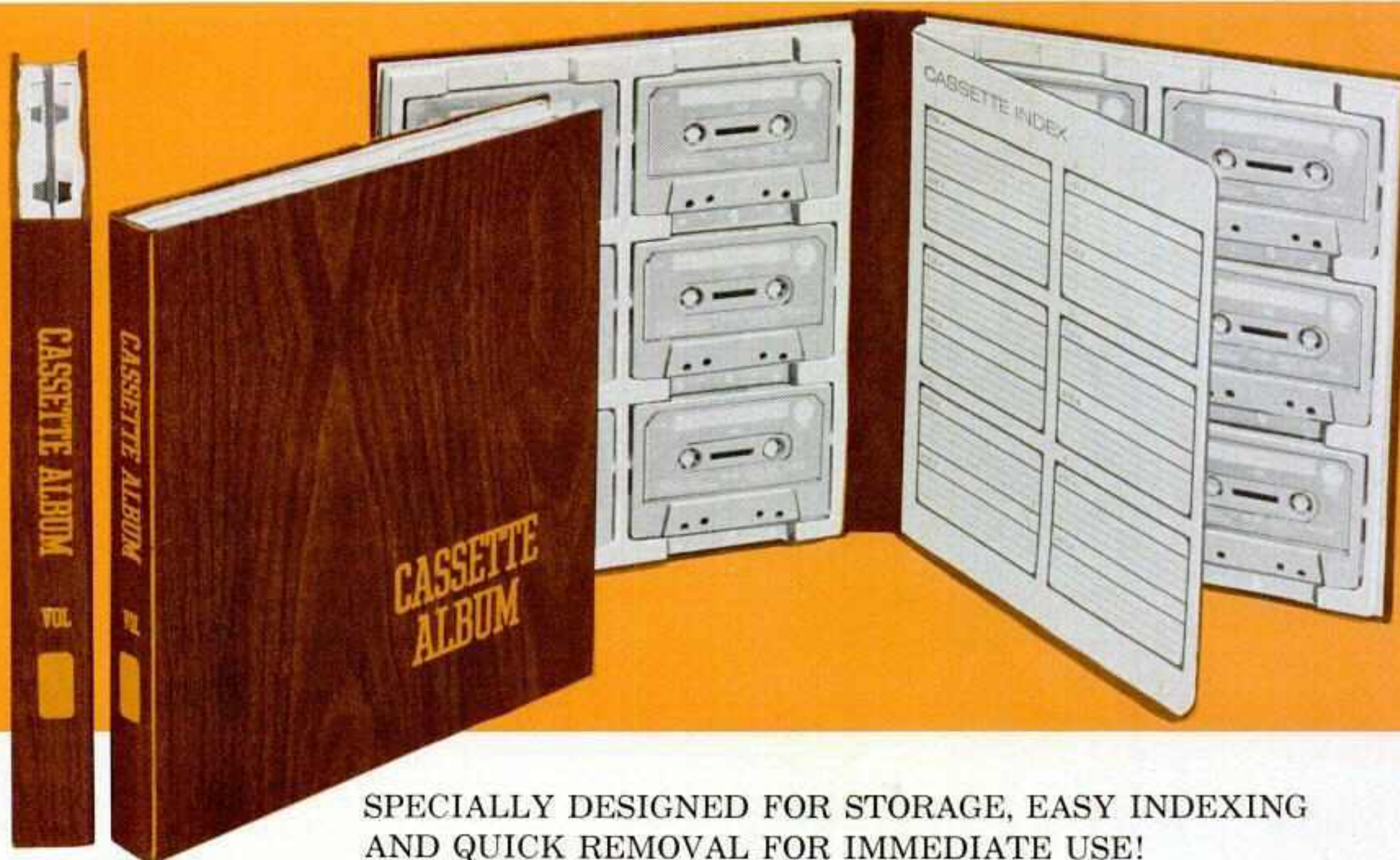
(Continued on page 38)

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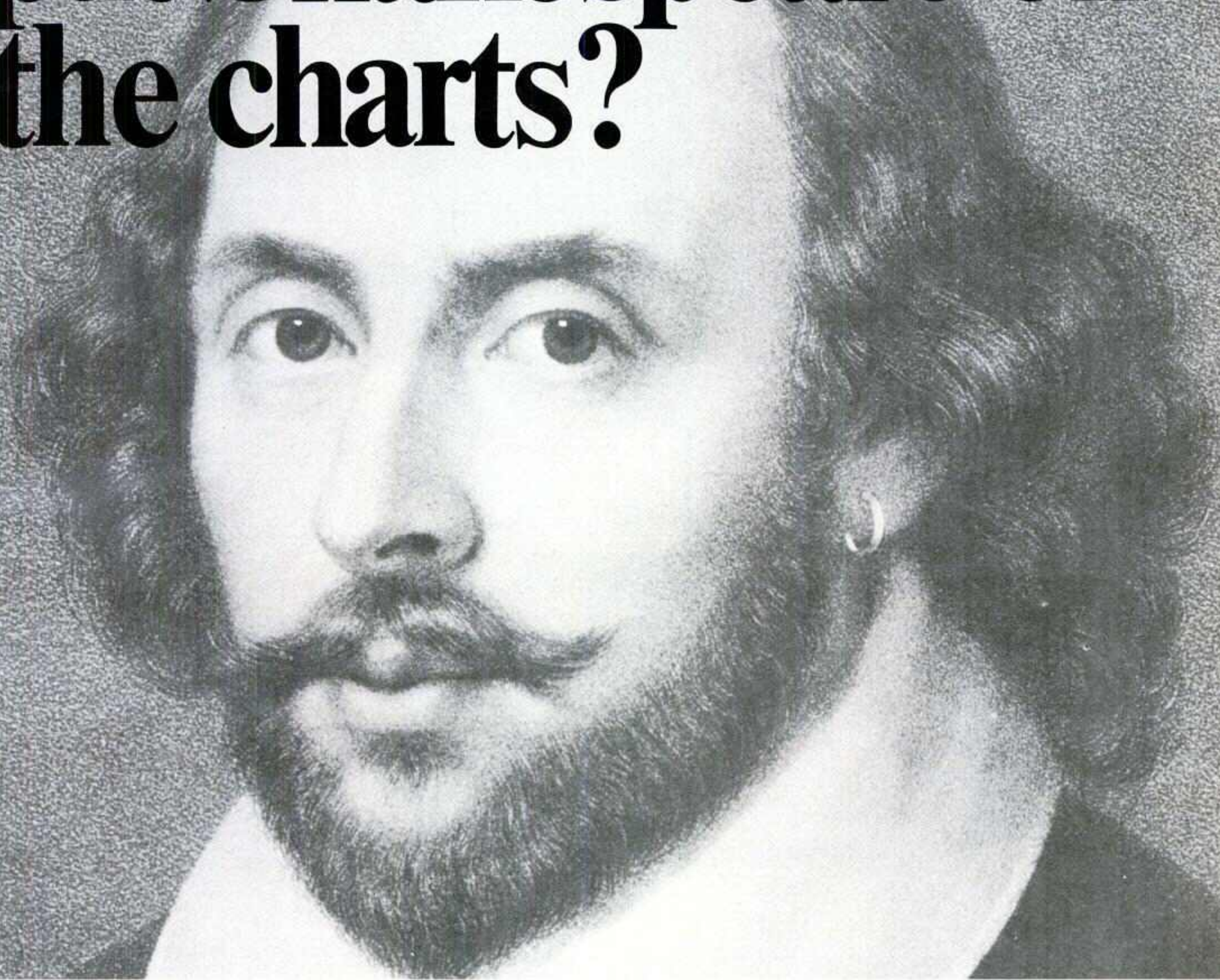
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# Can Jimmy Wisner put Shakespeare on the charts?



## If anyone can do it, Jimmy can.

He arranged and conducted monster hits like "I Think We're Alone Now," "One, Two, Three" and "The Rain, the Park and Other Things." Gold Records all.

Now Jimmy Wisner brings this orchestral genius to the forefront on his new Columbia album, "The Jimmy Wisner Sound," featuring the love theme from "Romeo and Juliet." In keeping with his talents, Jimmy produced, and conducted and played piano on this album, as well as writing three original songs, "The Lonely Mermaid," "A Quiet Boy" and "Manhattan Safari." After making all those million

sellers for other people, Jimmy Wisner decided to make one for himself. And do something nice for Bill Shakespeare, too.



On Columbia Records®

# Talent

## Sly Romps; Carter Soothes

NEW YORK—"I want to take you higher!" whooped Sly Stone. "Higher!" the crowd repeated like a choir of believers, filling Fillmore East, Saturday (24), with hallelujahs of hand-clapping, foot-stomping and fingers jammed in the air in the classic "V" of victory for peace. And what Epic's Sly and the Family Stone didn't upset with their booming relentless rhythms, Clarence Carter soothed with his warm and suggestive Southern soul salves. Rotary Connection, Cadet/Con-

cept group from Chicago, rounded out the weekend bill. Blind since childhood, Clarence Carter seemed to ease up on his feet and glow with a clear, inside vision as he approached the calming familiarity of the microphone. His six-man soul band, set into motion at the snap of Carter's command, Carter cried, twinkled, sassed and wailed through his million sellers "Too Weak to Fight," "Slip Away" and his latest Atlantic recording, "Snatching It Back," spiking his music with earthy anecdotes and laughter. Discovered by Rick Hall, who through his success as a producer, has made his Muscle Shoals, Ala., recording studio seem like the hub of a thriving metropolis, Carter has quickly risen to the class of soul artists with his power, reminiscent of an early Ray Charles, and a puckishness all his own.

Sly Stone, who in his other life as a West Coast deejay was Sylvester Stewart, has rallied around him a half-dozen relatives and friends completely devoted to rhythm. Without the incredible showmanship of Sly and his herky jerky rhythm gang, the group's music is only incidental, deflated and drab without the fuel of Sly's wild presentation. Still, Sly and the

Family Stone are the liveliest, most riotous rock 'n' roll soul explosion since Jimi Hendrix. Cluttered and delayed by a load of equipment that loomed behind the group like a landscape of dark, uneven buildings, Sly led the romp through "You Can Make It If You Try," "Everyday People," a million seller, and a medley featuring his "Dance to the Music" hit. Their third appearance at Fillmore put a lock on the group's reputation as the most exciting show for the feet, head and soul working the rock circuit today. **ED OCHS**

### DOORS GIVEN GATE BY AIDE OF HONOLULU

HONOLULU — Jim Morrison and The Doors July 4 and 5 dates at the Honolulu International Center Arena have been refused by Guido Salmaggi, city auditorium director.

The Doors, who were to make their second H.I.C. appearance in as many years, were given a "no" by Salmaggi because of the group's controversial stage presence.

The local shows were to have been produced by Dick Clark Productions, in co-operation with Radio KKUA. The Elektra act became the first to be banned in Honolulu.

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### Signings

The MC 5, formerly on Elektra, signed with Atlantic Records. . . . The Goldiggers, featured on the "Dean Martin Show," joined Metromedia's West Coast a&r man, is producing their debut album. . . . Gary Joe Copper's first domestic Polydor single will be "Lovin' Is Believin'" and "Wouldn't You Really Rather Have Me." . . . TV packager Chuck Barris to Capitol, where Kelly Gordon is producing his

debut disk: "Too Rich" and "I Know a Child." . . . Bonnie Floyd and the Original Untouchables have been signed by Big Yellow Productions, where their first pressing is "I'm Just a Poor Boy" on the Big Yellow label. . . . Bill Cowstill of the Cowstills has inked an exclusive producing and writing contract with Leonard Stogel and Associates. . . . Italian baritone Mario Bertolino joined Roulette. . . . Smokey Stover to Saguaro Records, where he is cutting his "Let's Negotiate." . . . The Robbs signed a booking contract with Action Talents. . . . Harry Lojewski's first single for F.E.L.; the religious label of F.E.L./Flair Records, will be "Missa Festiva," a July release.

### Mathis Weekly Concerts Set

NEW YORK—Johnny Mathis, Columbia Records artist, has been set for a series of weekly concerts that will run from July 21 to Sept. 7. The dates include the Greek Theater, Los Angeles (July 21-27); Carter Barron, Washington (Aug. 18-24), and the Garden State Arts Center, Holmdel, N. J. (25-30). All three of these dates are with the Henry Mancini orchestra.

Engagements with the Back Porch Majority include the Carousel Theater, Framingham, Mass. (Aug. 11-16), the Cleveland Musicarnival, Warrensville Heights, Ohio (Sept. 2-7), and the Oakdale Musical Theater, Wallingford, Conn., with Peter Nero (Aug. 4-9).

### LAWRENCE IN B'WAY RETURN

NEW YORK — Steve Lawrence will return to Broadway next season as producer and co-author of a musical based on Christopher Columbus' discovery of America. Norman Sachs and Mel Mandell will write the music and lyrics with the book written by them in association with Lawrence. Lawrence may also star in the production, which is currently known simply as "Columbus."

### Lighthouse Casts Steady Light

NEW YORK—Heavy promotion by RCA for Lighthouse, the label's new multimusic group, paid off in a packed house for group's live debut at Carnegie Hall, Sunday (25). The free concert featured the 13-member rock band in a two-part program spotlighted ex-Pauper Skip Prokop on drums and musical director Paul Hoffert, who sparked the band with his flashes of class on organ, piano and vibes.

Aimed at the middle of the road rock market opened up by Blood, Sweat and Tears, Light-

house should step into the profit picture with their pop panacea of soaring psychedelics and brassy choruses, softened by strings and lightweight vocals.

Hoffert's solo dabbblings on the vibes showed the group's individual versatility, as the basic rock unit of Prokop, Ralph Cole, Pinky Davin, Grant Fullerton and Hoffert proved that rock is a viable mid-market commodity when dressed up for a wider audience. Lighthouse will bring their all-purpose pop to the Village Gate on Saturday (10). **ED OCHS**

## Showmanship, Sexmanship — Jones at His Topmanship

NEW YORK—Not since the days of Frank Sinatra's annual appearances at the Copacabana has there been so much electricity generated by an opening night audience as there was for Tom Jones at the start of his two-week run there May 22. Police barricades were up in front of the club and customers were piled up inside (and will be for the duration of Jones' stay because of advance sellout).

Jones is one of the hottest disk-club acts going today. His Parrot albums and singles (distributed here by London) are hot sellers, his ABC-TV show is top-rated so his club appearances become instant SRO. What's most important, however, is that Jones delivers.

In a highly charged 45-minute turn, Jones satisfies every demand with a style that combines the slickness of Frank Sinatra, the sex of Elvis Presley and the soul of Ray Charles. It's a blending that's hard to beat, and it arouses a passion that's hard to match.

Jones comes on strong with a rousing opening number and never lets up. He works his vocal chords and his tight-

tuxedo frame for all their worth and his act becomes a parlay of showmanship and sexmanship. The repertoire is familiar ("I Can't Stop Loving You," "Danny Boy," "Help Yourself," "Delilah," "It's Not Unusual," "Yesterday," "Hey Jude," "I Want a Woman" are some) but his personal push makes them much more than a carbon of his recording work.

Working with the Copa orchestra, his own conductor, Johnnie Spence; his guitarist, Jim Sullivan; his drummer, Chris Slade; his bassist, John Rostal, Jones, driving hard all the way, opens all stops and leaves the audience fulfilled. **MIKE GROSS**

### October Dates Set For Tijuana Brass

LOS ANGELES — Herb Alpert and the Tijuana Brass have been booked to play Madison Square Garden Oct. 10 and the San Diego Sports Arena Oct. 20. Last year the group broke all house records at the Garden. The San Diego date is to raise funds for two children's hospitals in Tijuana.

### From The Music Capitals of the World

(DOMESTIC)

#### SAN FRANCISCO

Plans are under way to bring "Hair" here in August under the auspices of the American Conservatory Theater. . . . The New Christy Minstrels have been held over at Bimbo's through Wednesday (4). . . . KSNB-FM has done a feature-length special on the Grateful Dead combining their music with comments by Ralph Gleason, Quicksilver Messenger Service, KSNB deejay Tony Pigg, Jefferson Airplane drummer Spencer Dryden and interviews with personnel from the Dead. . . . RCA's Friends of Distinction headlined at Mr. D's the past two weekends. . . . Fantasy Records hosted its second annual barbecue May 25 at Tilden Park in Berkeley. . . . Jack Jones is at the Fairmont Hotel through June 11. . . . The Grateful Dead share billing with Motown's Jr. Walker and the All-Stars at Fillmore West Thursday (5) through Sunday (8). This will be Walker's first Fillmore appearance. Also on the bill is the Glass Family, W-7 trio from Los Angeles. . . . Alea II, Stanford's contemporary music performing group, concludes its current season with a free concert of multi-media works June 1. . . . Arthur Fiedler

this summer will again present a concert series with the San Francisco Symphony in San Jose. . . . Columbia artists Chicago Transit Authority, who appeared with Steve Miller at Fillmore West May 29-June 1, have shortened their name to Chicago. **GEOFFREY LINK**

#### DETROIT

The Irish Rovers, in Windsor's Top Hat for a week, went to the Pioneer Recording Studios to finish up four tunes, including "Did She Mention My Name," a Gordon Lightfoot composition. . . . WABX-FM, a Detroit station deeply involved in the local underground scene, will present six free concerts at the Ford Estate, University of Michigan, Dearborn Branch, during the summer. The site will be open to the public except the Ford Museum. The first concert will take place Sunday (8) with the MC-5, SRC and several other local bands. . . . Scorpi-on, a group of Detroit studio musicians, are presently working on an album for Capitol. . . . The Who's rock-opera album, "Tommy," a hot item in Michigan since the group debuted the opera here *(Continued on page 20)*

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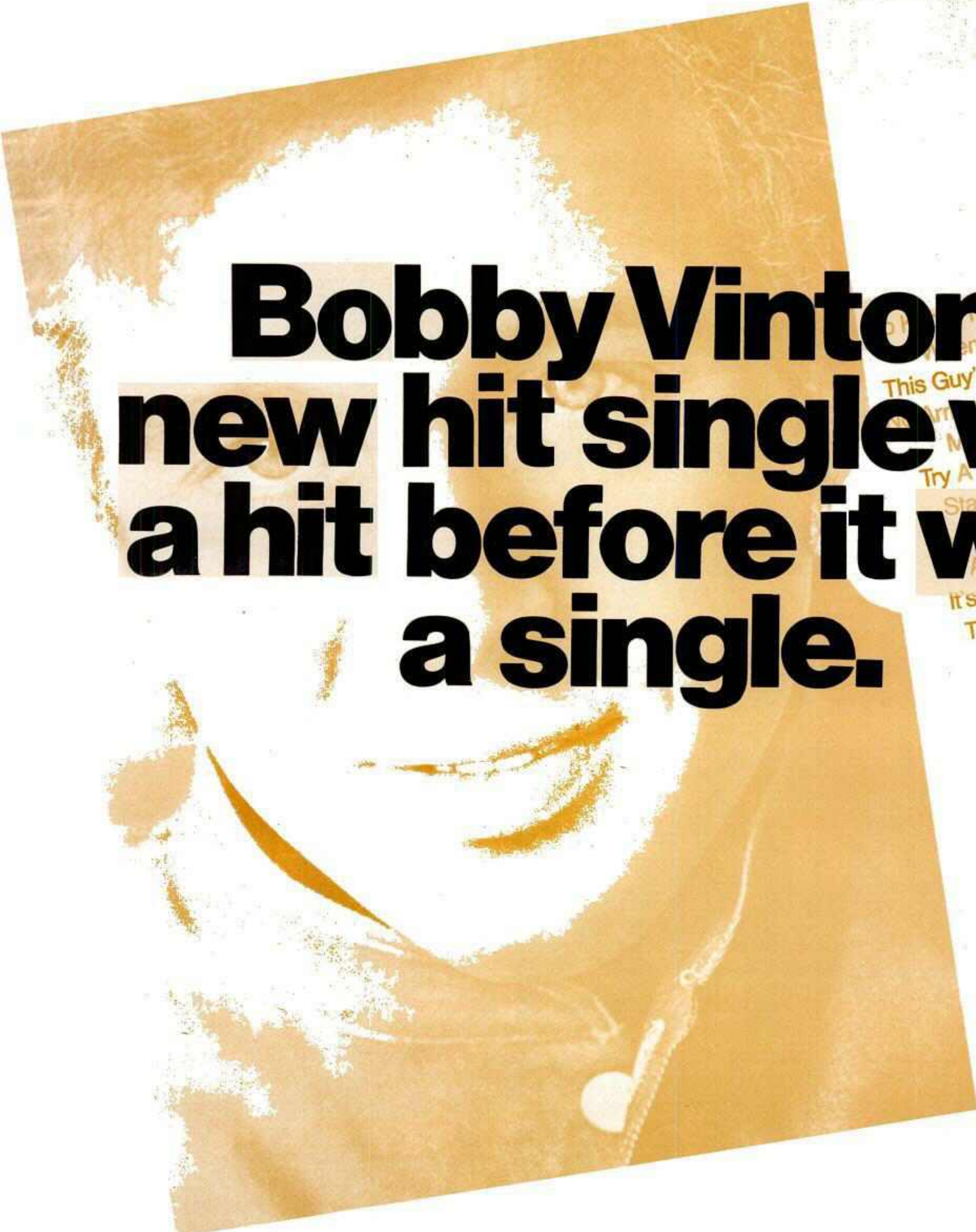
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MYRNA LEE goes over plans for her writing and recording projects for Musicor Records with Mort Press, left, personal manager and president of Reality Music, and Melvyn LeWinter, Musicor's vice-president.



# Bobby Vinton's new hit single was a hit before it was a single.

This Guy's In Love With You  
I'll Be Home For Christmas  
Try A Little Tenderness  
Stand By Your Man  
It's A Sin To Tell Lies  
The Days Of Sand  
And Shovels

What a week! Top-40 stations all over the country have been playing "The Days of Sand and Shovels" and picking it as a "Sure-Shot of the Week," and things like that.

But what's surprising is this smash sound wasn't even a single. Stations were selecting it from Bobby's latest album "Vinton." It's okay, though. As of this week

## **"THE DAYS OF SAND AND SHOVELS"**

(5-10485) is officially a single.

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—The Scene Stealers**

NEW YORK — Steve Paul's Scene offered a strong one-two punch on May 23 as the New York Rock & Roll Ensemble opened a week's engagement and Group Therapy played on the second night of a four-day stand.

Group Therapy certainly lived up to the promise of its special Fillmore East appearance of more than a year ago, when it was part of an RCA promotion. Now on Philips, the quintet is essentially a hard rock unit with blues and jazz elements. Two strong-voiced vocalists, Tommy Burns and Ray Kennedy, give Group Therapy a solid base. Lead guitarist Art Delgudico, also possessing a strong voice, is being used more on vocals now, a definite plus.

The group's biggest and most significant change was the emphasis on original material. And this material is good! The only selection from Group's Therapy earlier days was the gospel-like "People Get Ready," a mainstay of the act's repertoire. In this, Burns, with a solid bluesy voice, and Kennedy, with a big screamy voice, alternated leads in the middle of phrases. The introduction stressing organist Jerry Guida and drummer Mike Lamont also was effective with its strains of "The Battle Hymn of the Republic."

Several numbers from the new Philips album were included, with Kennedy excelling on "Wil-

lie," Delgudico on "I Must Go," Burke on "River Deep, Mountain High," and all three vocalists on "Cheer Up Baby." Actually, all three joined in on all vocals. The turned-up mikes added to the unit's powerful sound.

The New York Rock & Roll Ensemble, who previously played a one-nighter at the Scene, gave a magnetic first set. Appearing in ruffled shirts and in tails, the highly talented musicians drew on the classical, rock and blues strengths of their backgrounds.

Included were the Morley duet for oboe and cello, performed by Martin Fulterman and Dorian Rudnytsky respectively. This led into a Bach trio sonata with Michael Kamen also on oboe. This led into the original Bach source of "A Whiter Shade of Pale" with Kamen on organ, and guitarist Cliff Minson on drums, Fulterman's usual instrument. This easily led into the pop version with Brian Corrigan's strong vocals.

During the latter, couples started for the dance floor, jammed by the time the rock "See You Later Sue" came up as the closing number, although there was a wildly accelerating bit to formally close. "Better Wait 'Til Tomorrow" gave Kamen a good vocal opportunity as well as a strong organ instrumental.

"Faithful Friend," the title of

**From The  
Music Capitals  
of the World**

(DOMESTIC)

• *Continued from page 18*

May 9. Decca's Pete Gidion reports orders coming in by the hundreds, some from stores they haven't heard from in years. . . . The Who broke the attendance record at the Grande Ballroom each night (3) they were there. . . . Local businessman George Goulson announced the opening of his fourth club recently. All cater to youth. Wampler's Lake Pavillion is on a 10-acre site roughly 64 miles from downtown Detroit. It's a summer-only deal. It opened May 30 with California's Orpheus and continues with national and local names every Saturday night until September. . . . Local actor-comedian-singer Ron Coden finishes three weeks at the Raven then goes on to 18 concerts in Michigan. June 18 he leaves for California for spots on the "Steve Allen Show" and the nighttime

"Dating Game." While he's on the Coast Coden will work on a pilot for Universal Studios with a TV series in mind. He returns to Detroit after two weeks at the Ice House in Pasadena. . . . A new organization, The Association for the Prevention of Cruelty to Gordon Lightfoot, has popped up here. . . . Russ Gibb, owner of the Grande Ballroom and WKNR-FM personality, announced plans for a weekend pop show to be held at the State Fair Grounds. He has purchased several truck loads of beach sand to spread around the area to provide a sitting place in addition to the stadium seats. . . . England's Savoy Brown have named Detroit as their favorite city and in appreciation will feature a picture of an audience at the Grande Ballroom on the cover of their next album. Also one cut. Possibly their next single will be called "Grande Boogie."

MIKE GORMLEY

**MEMPHIS**

Joe Kolsky, owner-president of Diamond Record Co., has been here looking for new talent and for producers for his record label. . . . Willie Mitchell, whose band has recently been named the top instrumental group in England, has been recording one of Hi Records' top artists, Donald Bryant. Mitchell produces many artists for Hi.

Gene Simmons, who recorded Haunted House several years ago for Hi, has produced his own group, the Sounds of Time, who

*(Continued on page 22)*

the group's upcoming Atco album, was the strong rocker that followed "Whiter Shade of Pale." In the rock material, Rudnytsky played bass guitar and Corrigan, who shared vocal leads with Kamen, played guitar. The New York Rock & Roll Ensemble proved that its varied material, which is familiar in coffee houses, colleges, concert halls and other large auditoriums, also fits perfectly in underground clubs.

FRED KIRBY

# Woody Herman is Starting to Smoke.

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**Announcing the New Bobbie Gentry**

**"Touch 'em With Love"**

Single # 2501 produced by Kelso Herston



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# From The Music Capitals of the World

(DOMESTIC)

• *Continued from page 20*

have potential. Their song, "Sunshine Baby," was premiered on the Dick Clark American Bandstand Show.

Johnny Rivers will produce Al Wilson at American Studios with the assistance of Chips Moman and Tommy Gogbill. Moman will produce an album on the Eternity Children from Baton Rouge, La., with the assistance of Ray Roy and Guy Belello. Moman and Cogbill have been working on an album for the Box-Tops and B. J. Thomas. Bobby Womack is due here soon for another session at American.

Herbert S. (Herbie) O'Mell, owner of TJ's Night Club, has signed Ronnie Milsap, Scepter artist, to an exclusive management contract. Milsap recorded Denver at American Studios with Moman as producer. . . . Larry Cohan, a&r director for Epic Records, viewing talent here. . . . Billy Meschell, producer for Kapp Records, has produced a single on Murphy Campo at Lyn-Lou Record Co. with Larry Rogers, engineer. . . . Jerry Lee Lewis will return to the Tom Jones Show in London in the early fall, said Ray Brown, manager-agent.

Marty Lacker, president of Fantastic Features, Inc., a publishers representative at American East Studios at 2272 Deadrick, has signed with four publishers to place their material with Memphis producers and artists. . . . Knox Phillips, producer at Sun Record Co., has completed a single on Gregg Todd and is preparing other material on Charlie Freeman and

Larry and the Accommodations for the Holiday Inn Record Co. . . . Earl Cage, manager of the Fame-Capitol operation at 1740 South Bellevue, has been working with Wilson Pickett for Atlantic. Cage expects to start production for Fame in the Memphis studios in about 10 days. . . . Crazy Horse, produced by Ray Harris at Hi Records, will be back in Memphis to complete an album after two weeks in Tulsa.

JAMES D. KINGSLEY

## NEW YORK

Cadet's Ramsey Lewis Trio opens at Plaza 9 Tuesday (3). The Americana Brass follows June 17. . . . King's James Brown headlines at Madison Square Garden July 4. The bill also includes Nipsey Russell, Brunswick's Young-Holt Trio, Kapp's Unifics, and Tyrone Davis. . . . RCA's Nina Simone begins a tour of major cities and college campuses June 21. The tour winds up in Memphis Aug. 24. . . . Marilyn McCoo and Billy Davis of Soul City's Fifth Dimension plan to be married when the group returns to Los Angeles next month to appear at the Greek Theater. . . . Audio Fidelity Records plans a West Coast office. The label also plans the acquisition of r&b, gospel and children's lines. Barbara McNair arrived in New York Monday (26) to plan for her first Audio Fidelity recording. . . . Jubilee's Oliver taped the "Dick Clark Show" Sunday (25).

The Who, Decca artists, return to Fillmore East Thursday (5) and Friday (6) on a bill with Mer-

cury's Chuck Berry, and Stax' Albert King. . . . Max Morath of off-Broadway's "Max Morath at the Turn of the Century" has signed with Kolmar-Luth Entertainment, Inc., for concerts and theatrical representation. . . . Cotillion's Mr. Flood's Party has signed with the Mary Jane Public Relations Agency. . . . Random House will publish "I Know Why the Caged Bird Sings," the autobiography of GWP Records' Maya Angelou. . . . Composer-pianist Eddie Heywood flies to London Monday (9) with Ivan Mogull, his publisher and manager, to record a special LP for Reader's Digest. Glen Osser will arrange the session. Heywood also will visit Paris and Geneva.

Jubilee's Enso Stuarti opens a three-week Persian Room engagement Wednesday (4). . . . The Pazant Brothers and Stax' Eddy Floyd open at Al Hirt's Club in New Orleans for one week July 14. The World's Greatest Jazz Band opens a two-week stint August 11. . . . Evan Reynolds, formerly national promotion manager of Abnak Records, has opened an independent promotion firm at 13811 Bookgreen, Dallas. . . . Dates' Peaches and Herb play the Pavillion in Foley Beach, S. C., July 4-5 and Cincinnati's Living Room, July 9-12. . . . Risi Enterprises of Los Angeles has expanded into personal management. The first artist to be managed is Forward Records' Pat Powdrill, whose recording session will be produced by Nick Risi and Bob Summers for Sidewalk Productions.

Capitol's Bert Sommer has been signed to play the lead part of Woolf in the New York Production of "Hair." Sommer, who opened the Los Angeles production, joined the New York cast in February. . . . RCA's Hugo Montenegro will tour 10 U. S. cities this summer. . . . Bill Simon, director or repertoire for Reader's Digest's music-record division, married Barbara Colletti last month. Simon previously was manager of the RCA Victor Popular Album Club, asso-

ciate music editor of Billboard, and record critic for the Saturday Review. . . . Decca's McKendree Spring will continue at the Bitter End through June 16, appearing with the Everly Brothers, Warner Bros.-Seven Arts Records artists.

Epic's Sly and the Family Stone play the Mountain Arena in West Orange, N. J., Saturday (7). Other June dates are Cincinnati's Carthage Fairgrounds (14), Cleveland's Public Auditorium (15), and the Toronto Festival (21). In July, the group appears at Newport's Festival Field (5), Philadelphia's Spectrum (11), the Laurel Park (Md.) Racetrack (12), Detroit's Cobo Hall (13), and the Apollo Theater (18-20). . . . Al Calder, former music promotion man, is touring the Southwest as representative for Columbia Pictures. . . . Vanguard's Charlie Musselwhite plays the Memphis Blues Festival this week. . . . Tina Stern, executive producer at James Garrett & Partners, will produce an Audio visual promotion film for Atco's New York Rock and Roll Ensemble's "Faithful Friends" album. Adrian Barber will direct the filming in Miami.

MGM's Orpheus appears at the Commodore Ballroom in Lowell, Mass., Saturday (7) and the Greenwich (Conn.) Country Club Friday (13). . . . Alive, Inc., has retained the Neil C. Reshen Business Management firm. . . . Chris Sanner, formerly a vice-president, has been named executive vice-president of Rama Rama and Remember Records. Joey Bonner, formerly in promotion for Mercury and Decca, will head the label's new r&b department. Bob Hamilton is national promotion director for both labels. . . . Hewitt House is publishing "It's a Long Way From Home," the autobiography of RCA's Eddy Arnold, Monday (9). . . . The Old Reliable Theater Tavern at 231 East 3d Street was a multiple winner of the annual Show Business awards for superior artistry off-Broadway.

ED OCHS


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# Commercials

## CU Seminar Urges Stepping Up Dialog of Commercial Industry

By RON SCHLACHTER

CHICAGO—Speakers participating here in Chicago Unlimited's recent audio-visual seminar, "CU Overview—Summation and Forecast," generally agreed that there must be more co-operation between the various segments of the commercial industry and more cultivation of local talent. At the same time, the industry association panelists stressed that Chicago has excellent facilities and should not take a back seat to either Hollywood or New York.

"We need more co-operation between studios," said Bill Newton, president of Sarra, Inc. "More good producers should

be kept here. Agencies should not cultivate them and then send them to the East and West Coasts. Everyone can do more to cultivate local talent."

Len Levy, a producer with Leo Burnett Co., agreed and added:

"Chicago has to sell. Chicago has a lot of talent. If we lack anything, it's depth of talent compared to New York and Los Angeles. However, we have a great talent pool from which to draw."

Dick Marx, president of Dick Marx & Associates, directed his remarks to the musical side of commercials:

"Commercials are better than ever and music is helping make it so. What once used to be called youth or teen music can no longer be said of contemporary music. Commercial makers are getting more into the pop music field. Contemporary today is anything. It can be old. It can be corny. Anything goes. "There's a continual search for something new—the new sound. This is fine but I also have some gripes. In search for something new, some people forget what they're selling. They use something different for the sake of being different. As for the Moog synthesizer, it's big and will be around for a long time. However, not everyone knows what he is doing with it. If you're going to use a Moog, you must know what it does and means."

A. B. (Bernie) Clapper, president of Universal Recording Services, hailed multi-track recording as the biggest factor in the industry at the present time. Clapper also cited another advancement:

"The cassette has become one of the fastest growing mediums. It is tremendously important to the entire recording and audio industry."

Chicago Unlimited is a membership organization representing the television, radio, film and recording industries in Chicago. Program chairman for the seminar was Jack Karey.

## Vox Jox

Gary Allen, music director and deejay with KCRS in Midland, Tex., has moved a few miles sort of eastward to Odessa to become program director of KOZA. Line-up at KOZA includes Frank Childs, Doug Wilson, Bill Moore, Frank Hall, Tony Reed, and Allen, who'll take the afternoon drive slot. I got a lot of good friends in that town. . . . Now and then, an exceptional man comes to my attention. The other day, some r&b deejays were taling and somebody mentioned Nat Williams. Nat, for you who don't know (and I didn't know either until recently) had the first r&b show on WDIA in Memphis, and was responsible for the changing of the entire station to an r&b format. The National Association of TV-Radio Announcers should honor Williams. I understand he still teaches high school, just as he did years and years ago.

\*\*\*

Gary Palant, former assistant manager and program director at KIKX, Tuscon, now is program director of CKFH in Toronto. . . .

Richard S. Korson has been upped to executive vice-president of Buckley Broadcasting and will headquarter at WDRC in Hartford; he'd been general manager of WWTC, Minneapolis. . . . John Devon, after working with WEAW and WEAV-FM in Evanston, Ill., for the past year and a half as production manager, is now the 7:35-midnight air personality at WTAR in Norfolk, Va. . . . Ross Lee, deejay on WJOY in South Burlington, Vt., will now also host a weekly "Dance Date" teen show on WCAX-TV and is looking for videotapes of artists performing. Says his co-host on the show is Miss Barbara Ann Schmitt. Also: "Started in Top 40, by the way, working for Bob Badger of WMID. That was back at WBAZ, Kingston, N. Y. Great boss! He can put up with any kind of personality the radio biz can dish out. Griffen is lucky to have him."

## Ad Notes

By CLAUDE HALL  
Radio-TV Editor

Steve Karmen, of Steve Karmen Productions, Rockville Centre, N. Y., has just put the **Moments** recording of the "Chrysler—Your Next Car" commercial onto record for a possible United Artists Records single. . . . Lucia Craycraft has joined Music Makers Group as production co-ordinator and casting director for the Music Makers division; she'd been production co-ordinator at Doyle Dane Bernbach. . . . John S. Register has been promoted to senior vice-president and executive art director of LaRoche, McCaffrey & McCall and will be responsible for all work from the Art and TV Commercial production department. . . . Duo/Creatics, New York, has just finished a one-minute radio spot for People's Trust of New Jersey. Alan Hembrough was the advertising director. The spot will run on WRJZ, WVNJ, and WPAT—all New York area stations located in New Jersey. It was recorded at Gotham Recording; Ed Rice was the engineer. . . . Richard A. R. Pinkham, senior vice-president and a director of Ted Bates & Co., has been elected president of the International Radio and Television Society for the coming year. . . . Judging is under way for the June 16-21 second Atlanta International Film Festival, and Sam Magdoff, Elektra Film Productions president, New York, is co-ordinating local screenings of the commercials entered.

## TALENT AUDITIONS

If You Have a Program Suitable for:  
CONVENTION AUDIENCES  
WOMEN'S, MEN'S or SERVICE CLUBS  
CIVIC CONCERTS  
COLLEGES  
HIGH SCHOOL

Here is your opportunity to audition before National Bureau Managers and Program Chairmen attending THE INTERNATIONAL PLATFORM ASSOCIATION July 21-25, Washington, D. C. Convention whose members are involved in over 60,000 such programs yearly. All applications must be in as soon as possible, as the number of auditions is limited.

For information write:

D. T. Moore  
Director General  
THE INTERNATIONAL PLATFORM ASSOCIATION  
2564 Berkshire Road  
Cleveland Heights, Ohio 44106

## Film Factory Into Spots

HOLLYWOOD — The Film Factory, which has been specializing in short films promoting records, is entering the commercial production field, according to managing director Gene Weed. First efforts in the commercials field includes a series of seven spots for the Michigan Bell System, through N. W. Ayer & Son, Detroit. Weed says the commercials activity is part of a general expansion of the year-old firm. Film Factory has also been engaged recently in film segments for the Dick Clark ABC-TV series.

## Martin Deal With Edel

NEW YORK — George Martin, producer of the Beatles, has signed a deal with Herman Edel Associates for commercials. Herman Edel, president of the wide-based firm, said this was one of the most important signings to date and in line with the concept that "music for commercials shouldn't be commercial music." Martin will compose and arrange for the international market through Edel.

## Selling Sounds

What's doing among the major music houses. Items should be sent to Claude Hall, Radio-TV Editor, Billboard, 165 W. 46th Street, New York, N. Y. 10036

### DAVID LUCAS ASSOCIATES—581-3970

- LIPTON ICE TEA FOR SSC&B, NEW YORK. Larry Katz was agency producer for these radio spots. These spots were recorded at A&R Studios.
- DUNCAN HINES CAKE FOR COMPTON. Wesley Shaw was the agency producer. Music for these TV spots was recorded at A&R Recording Studios.
- LIFE BUOY FOR SSC&B, NEW YORK. Charles Ballente was agency producer for these TV spots. Recorded at Gotham Recording Studios.
- AMERICAN TRUCKING ASSOCIATES FOR VANSANT DUGDALE. Frank Blair was the announcer for this radio spot. It was recorded at Gotham Recording Studios.
- DAVID LUCAS ASSOCIATES has produced the music for a series of TV spots for Natural Gas. David Lucas produced and co-wrote with Mike Mainieri. The music for the TV vignettes incorporates a unique combination of instruments, string quartet, brass and a rhythm section. Wayne Currie and Noel Elson produced for the James Lovick Agency of Toronto, Canada.

### STEVE KARMEN—221-889-3424

- FIELDCREST—"Eves St. Laurent" radio-TV commercials recorded for Marshman and Co. Advertising; Poss Pregoff, agency producer, at National Studios.
- FRESKA "ICE CUBES," new TV-radio campaign recorded for John Fengler at Marschalk Co., at National Studios.
- HALO SHAMPOO—"Get Somebody With Halo"—Peggy Fleming version recorded at National Studios (Edison Hall) for John Blumenthal at William Esty.
- "CAMARO AT INDY" Chevrolet May-June campaign recorded for Campbell-Ewald (Don Miller, Bob Shannon, Detroit) at National Studios in New York.

### CHICO HAMILTON

- CHICO HAMILTON composed and produced the original music for a TV spot for Lustré Cream Shampoo. Ray Johnson produced for Norman Craig & Kummel.

### GRANT & MURTAUGH—581-4000

- METROPOLITAN LIFE INSURANCE FOR YOUNG & RUBICAM. This TV spot was done at Aura Studios, and the producer was Roger Vaughn.
- PETRIDGE FARM PIES FOR OLGIVY AND MATHER. This TV spot was done at Fine Recording and the producer was Ivan Horvath.
- ADLER WEARDATED SOCKS (MONSANTO) FOR DOYLE DANE & BERNBACH. This was a TV spot done at Fine Recording Studios, and the producer was Al Meyers.

## MUSICIANS WANTED FOR BAND AND RECORDING

• EDWARD MATLIN  
103 West 4th Street  
Los Angeles, California  
90013  
Phone: (213) 626-5231

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

RICH LITTLE

pays tribute to

**WALTER BRENNAN**

JOHN DAVIDSON SHOW  
FRIDAY

"Rich Little's Broadway"  
Kerr Records Inc.  
999 N. Doheny, L.A. 90069

"TODAY'S CHILD"

John Whitehawk



NOW APPEARING

"THE GAMEKEEPERS"

LUNCH • DINNER  
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ONE-STOP 4 AND 8 TRACK  
STEREO CARTRIDGE TAPES

One day service.  
Complete inventory all lines.  
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STAN'S

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# Radio-TV programming

## Radio Forum Programs' Major Artists for Key Social Whirl

• *Continued from page 1*

ices the evening of June 21. Also attending the June 20 artist appreciation reception will be Adam Wade, Felix Pappalardi, Skitch Henderson, Joel Grey, Hershel Bernardi, Peter Nero, and Angela Lansbury. Many record company executives, such as Frank Campana, manager of artist relations for CBS Records, have indicated they may also bring other art-

## KRAV-FM to 'In Touch' Play

TULSA — KRAV-FM, stereo operation here, has changed format to blend Frank Sinatra and Dean Martin with such groups as the Blood, Sweat & Tears and the Neon Philharmonic. General manager Carl C. Smith said the "new KRAV-FM stereo sound is designed for people who want their radio entertainment to move, have life, and to be in touch with what's really happening today and tomorrow."

The station is being billed as the "Sound of the Seventies." Roger Borden, former production director of WFUN in Miami, is molding the new sound. The reason for playing Andy Williams and Pet Clark, he said, is that their popularity continues to bridge any generation gaps. The station was easy listening in format. The new programming concept is similar to the "Good Life" mood on many radio stations.

## WHIL-FM Request Plan

BOSTON—WHIL-FM, once the only country music outlet in this city, has launched a request-line as a method of countering competition from WCOP. "Normally, five records an hour are being taken from the request," said Larry Kaye, director of country music. The station airs the listener's voice making his own request. The late Hank Williams, Glen Campbell, Kitty Wells, Buck Owens, and Sonny James seem to be the favorites. "Almost every song ever recorded by these artists



JAMES EARL JONES is presented with the Tetragrammaton's original cast album of "The Great White Hope," in which he stars on Broadway, by Candy Leigh, left, label's director of Eastern activities, and Bunny Brown, director of Eastern record promotion.

ists to the affair, which is hosted by Billboard Magazine.

**Registration June 19**  
Registration for the Forum gets under way June 19 at noon. A few record artists are also registering for the entire Forum, which is devoted to education in radio programming and covers such topics as "How Contemporary Can Your Sound Be Without Chasing Listeners Away" to sessions on setting record policy at a station.

The Forum is being conducted, under sponsorship and guidance of Billboard, by James O. Rice Associates, one of the world's leading educational consulting firms. Registration fee is \$125 and should be addressed to Radio Programming Forum,

## WHCN-FM to Hip Rock Play

HARTFORD, Conn. — Following the path blazed by its sister station—WBCN-FM in Boston—WHCN-FM here has changed to a progressive rock format. General manager Randall Mayer said that the station, now on the air 10 a.m.-3 a.m., will soon expand programming to around the clock.

WBCN-FM has been successful with a progressive rock format, according to management. Previously, WHCN-FM broadcast a variety of music ranging from semi classical to show tunes. The station's 20,000 watts serves Hartford, New Haven, and Springfield, Mass., along with parts of Long Island.

has been requested at one time or another," he said. Tied in with the requests, the station is playing four to six oldies an hour. And every weekend, beginning Friday afternoon, the station makes every other record a country oldie.

## E. L. Shift For KBIL

KANSAS CITY, Mo.—KBIL, 500-watt daytime station located in the Liberty suburb here, has switched to an easy listening format, according to new station manager Bob Callacotte. Callacotte had been sales manager of the station under its old country music format. New program director is Jim Beaver, formerly with KCCS, the college station at the University of Missouri. The air staff includes Jim Willman, formerly at KLWN in Lawrence, Kan.; Dick Wait, formerly of KEXS in Excelsior Springs, Mo.; and Beaver.

## 'Vivienne' Canceled

CINCINNATI—Avco Broadcasting is canceling the "Vivienne!" live variety show starring Vivienne Della Chiesa because of low audiences. It drops from Avco's Indianapolis, Dayton, and Columbus stations May 30 and WLWT-TV in Cincinnati on Aug. 29.

Ninth Floor, 300 Madison Ave., New York, N. Y. 10036. The fee covers all lunches, cocktail receptions, and work materials.

Several radio men are bringing in tape recorders to tape station promotions with the artists at the reception the evening of June 20. More artists are sending in their notice to attend the event every day. Sid Bernstein, manager, said he intended to have one of his groups attending the reception. Ken Mansfield, national promotion manager of Capitol Records, said he would have artists attending, as did Sol Handwerker, director of publicity for MGM Records; producers Jerry Kasenetz and Jeffery Katz; Bud Prager of Windfall Productions; George Greenberg of United Artists Records; Steve Tyrell, national promotion director of Scepter Records; John Sippel, product manager of Mercury Records; Bill Casady, national promotion manager of Warner Bros./7 Arts Records; Terry Phillips, head of Perceptions Productions; and independent record producer Doc Cavalier.

The opening session of the Forum starts at 9 a.m., June 20, with Miles David, president of the Radio Advertising Bureau, speaking on the future of radio. In all, there will be 38 speakers—all accenting programming. In addition, there will be five workshop general discussion sessions with radio men being able to iron out problems through elbow-to-elbow round-table meetings.

## Concert Broadcasters To Issue a Newsletter

CLEVELAND—The Concert Music Broadcasters Association will launch a newsletter designed for those who have expressed interest in the new organization, according to Robert Conrad, vice-president of programming and operations for WCLV-FM here and a leader in the new organization. The association was formed as a sidelight to the annual convention of the National Association of Broadcasters recently in Washington at a reception hosted by the Cleveland Orchestra and the Boston Symphony Orchestra.

Conrad, who doubles as director of the Cleveland Orchestra Syndication Service, said that the CMBA will also publish a directory of stations that broadcast concert music. Although there's the potential broadening of the CMBA to include record labels, concert artists, and other interested parties, Conrad pointed out that the Cleveland Orchestra and the Boston Symphony Orchestra are presently only involved as interested and sympathetic observers.

## KIKX Changes to 'Good Life' Concept

TUCSON, Ariz. — KIKX, 5,000-watt station represented by Alan Torbet Associates for national business, has changed formats to the "Good Life" concept. The programming is designed by Charles Whitaker of the programming consulting wing of Dawson Communications, Dallas. Each album cut is slated for the personalities. KIKX general manager Bill Crawford said the new programming—which aims at young adults and adults—hit the air May 26. "Most stations with an easy listening or good music approach generally leave music selection to the individual announcers. This policy produces an inconsistent sound because the music is subject to personal



JAZZ PERSONALITY ED WILLIAMS PUTS Nancy Wilson, Capitol Records artist, on the air at WLIB-FM, New York jazz station. Miss Wilson was appearing at Harlem's Apollo Theater. The on-the-air interview went over so well that sister station WLIB had to rebroadcast it on AM a few days later.

## KGA Quitting Top 40 For Country Format

SPOKANE — KGA, after a stab at Top 40 programming, has switched to a country music format. New program director John Novak said that the old Top 40 format had taken the bottom of the ratings to the top three. "Even with the rapid rise in popularity and increased billings, we didn't achieve the success that KGA warranted. So, after an extensive study of the market, we proceeded to make the switch."

Jack Gardiner, program director of KBOX in Dallas, was

consulted on the new format, which is being launched with a flurry of promotion involving billboard, TV, and newspaper advertising.

The most important reason for the change in format, Novak said, is "the current importance of demographics. The agencies and timebuyers are more interested in the audience composition than in just total shares. And, since the best buying audience is the adult population—the age group from 24 to 49—this would be the ideal audience to program for. And modern country music does attract adults, the most active adults, adults who make more major purchases, as well as more purchases of general nature. Modern country music attracts, entertains, and motivates more adults than any other form of radio programming."

Deejays include Bill Bailey, Jay West, Bill Glen, Novak and Don Lyons. All are uptempo, mature. "We believe good radio programming is basically the same no matter what type of music you adopt to the format. Our deejays are bright, tight and clever," Novak said.

## Spectrum Given New Disk Life

ASHEVILLE, N.C. — The Spectrum Records label has been reactivated. First release will be the Sunn-Cycle with "Acid Raga," shipped last week. Taylor also heads Prism and Gospel Gems Records, producing rock, country, gospel and bluegrass. Distributors include F/F Arnold, Charlotte, N.C.; Summit, Chicago and Cincinnati; and Campus, Miami.

## RODGERS SHOW SET JUNE 16

NEW YORK — CBS-TV kicks off "Carol Burnett Presents the Jimmie Rodgers Show" June 16 at 10 p.m. The hour network summer replacement series, of course, stars Jimmie Rodgers, and will feature music and comedy. Rodgers' million-sellers include "Honeycomb" and "Kisses Sweeter Than Wine."







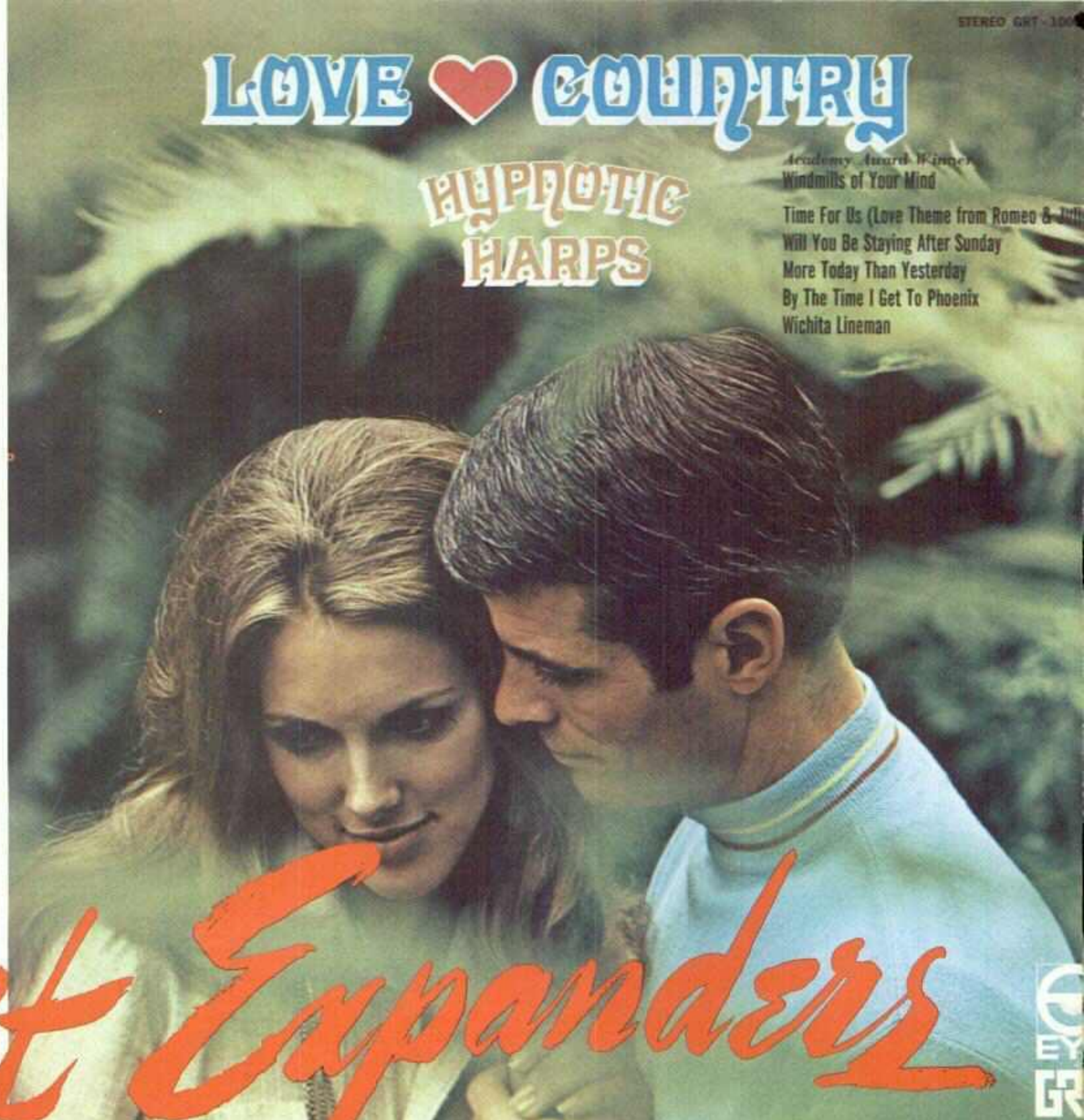
# LOVE ♥ COUNTRY

## HYPNOTIC HARPS

Academy Award Winner  
Windmills of Your Mind

Time For Us (Love Theme from Romeo & Juliet)  
Will You Be Staying After Sunday  
More Today Than Yesterday  
By The Time I Get To Phoenix  
Wichita Lineman

- HONOLULU, HAWAII**  
Microphone Music
- NEW YORK, NEW YORK**  
Dome Dist.
- LOS ANGELES, CALIFORNIA**  
California Music Record Dist.
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- MEMPHIS, TENNESSEE**  
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- MINNEAPOLIS, MINNESOTA**  
Heilicher Bros.
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Music City Record Dist.
- NEWARK, NEW JERSEY**  
Essex Record Dist. Co.
- NEW ORLEANS, LOUISIANA**  
All South Dist. Corp.
- ATLANTA, GEORGIA**  
Mainline Record Dist. Co.
- CHARLOTTE, NORTH CAROLINA**  
Bib Record Dist. Co.
- CHICAGO, ILLINOIS**  
All State Record Dist. Co.
- CINCINNATI, OHIO**  
Supreme Record Dist. Co.



# Profit Expanders

## the yokohama knights

TRY A LITTLE TENDERNESS  
YOKOHAMA FLOWER GIRL  
A MAN AND A WOMAN

HAWAII FIVE-O/GREENSLEEVES • SCARBOROUGH FAIR  
THE BOXER • WHERE'S THE PLAYGROUND SUSIE?  
THOSE WERE THE DAYS • HAPPY HEART • GOODBYE

- CLEVELAND, OHIO**  
Mainline Record Dist. Co.
- DALLAS, TEXAS**  
B & K Record Dist. Co.
- DENVER, COLORADO**  
Action Record Dist. Co.
- DETROIT, MICHIGAN**  
Jay Kay Record Dist. Co.
- EAST HARTFORD, CONN.**  
Seaboard Record Dist.
- PHILADELPHIA, PENNSYLVANIA**  
David Rosen Inc.
- PITTSBURGH, PENNSYLVANIA**  
Hamburg Bros.
- ST. LOUIS, MISSOURI**  
Commercial Record Dist.
- SAN FRANCISCO, CALIFORNIA**  
H.R. Basford Dist. Co.
- SEATTLE, WASHINGTON**  
Fidelity, Record Dist. Co.
- WASHINGTON, D.C.**  
Schwartz Bros.
- BOSTON (WOBURN), MASS.**  
Transcontinental Dist. Co.



# GRT RECORDS

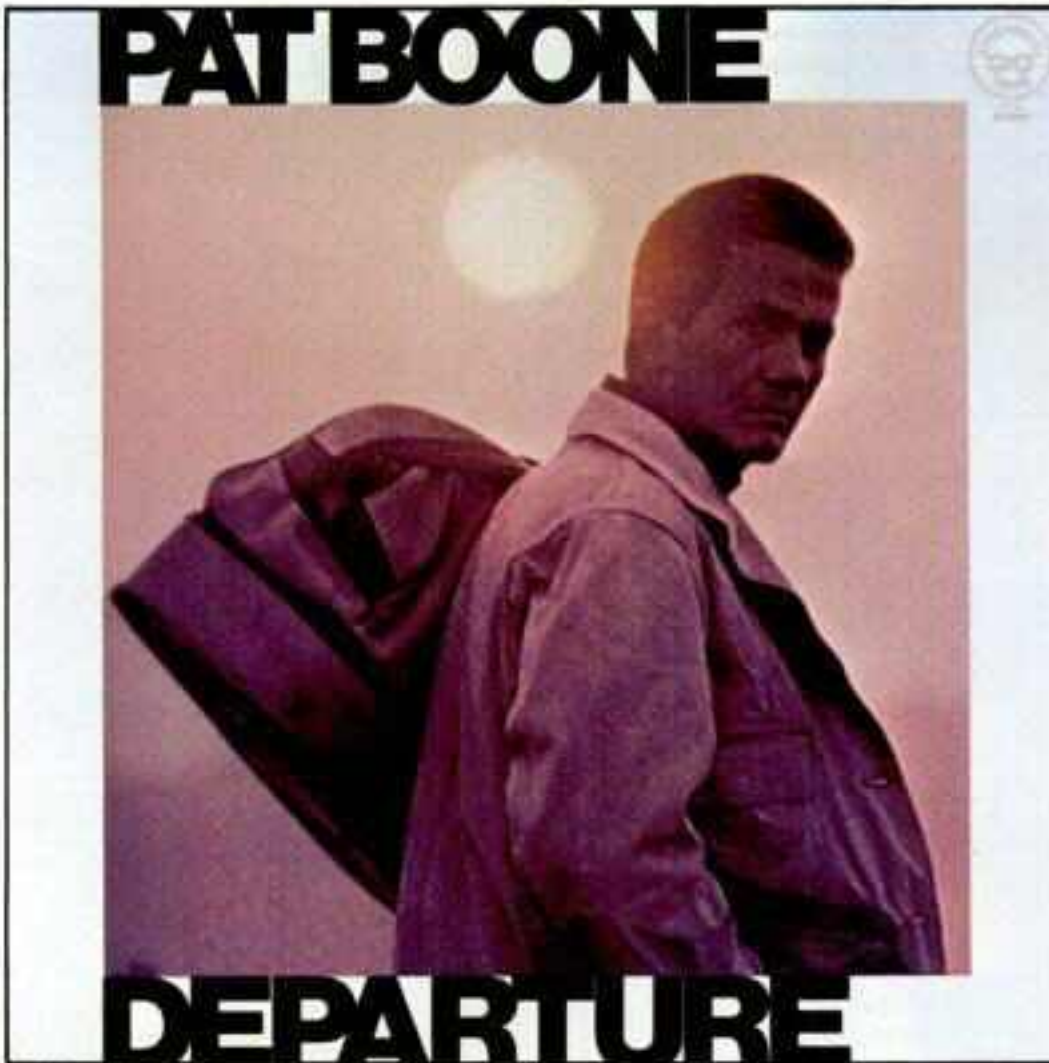
9000 Sunset Blvd.,  
Los Angeles, Calif. 90069



# This month, Tetragrammaton There is a reason for every



**T-117 - Elyse Weinberg - Elyse**  
Because Cass Elliot called and asked us to listen.



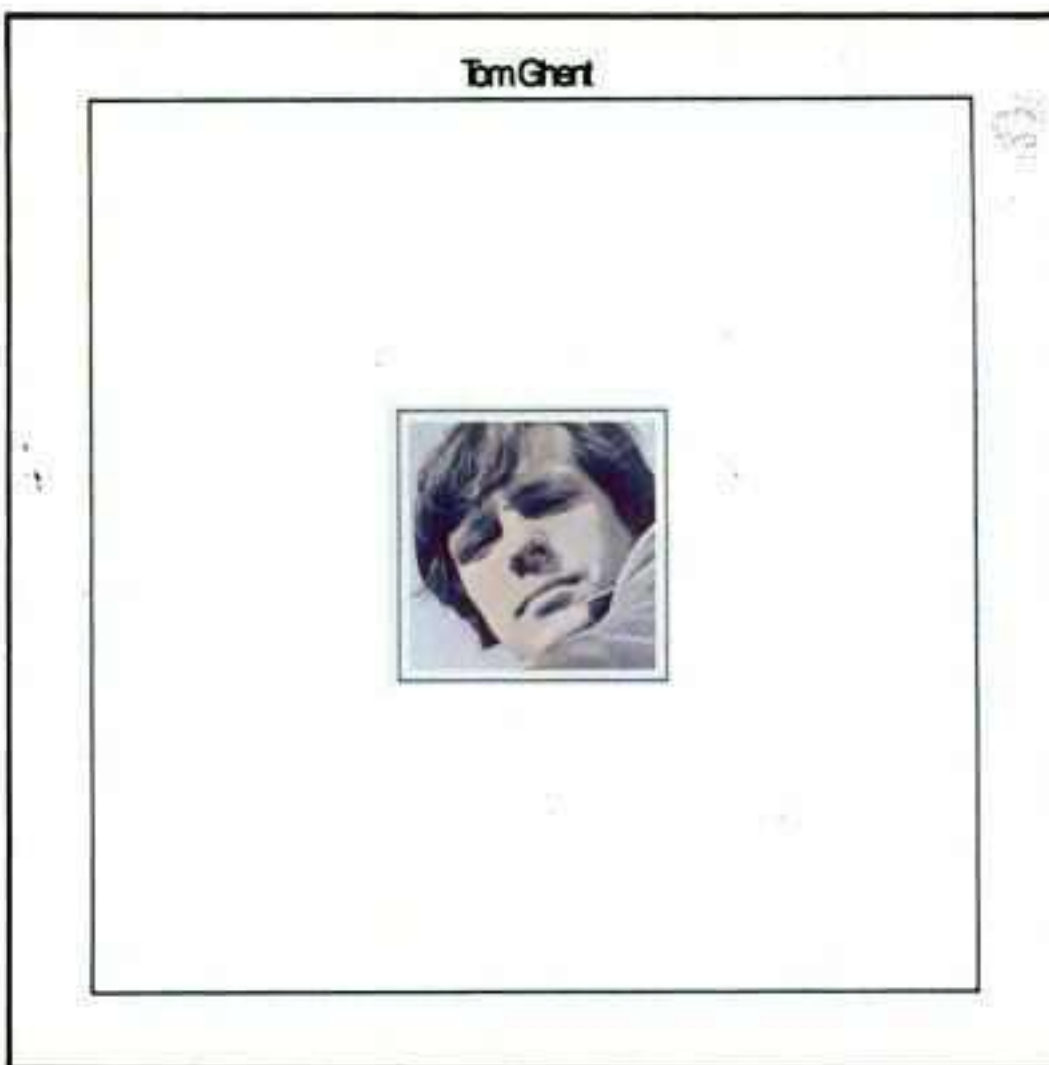
**T-118 - Pat Boone - Departure**  
Because producers Zal Yanovsky and Jerry Lester (Lovin' Spoonful people) did some dynamite songs and tracks, and Pat sings his head off.



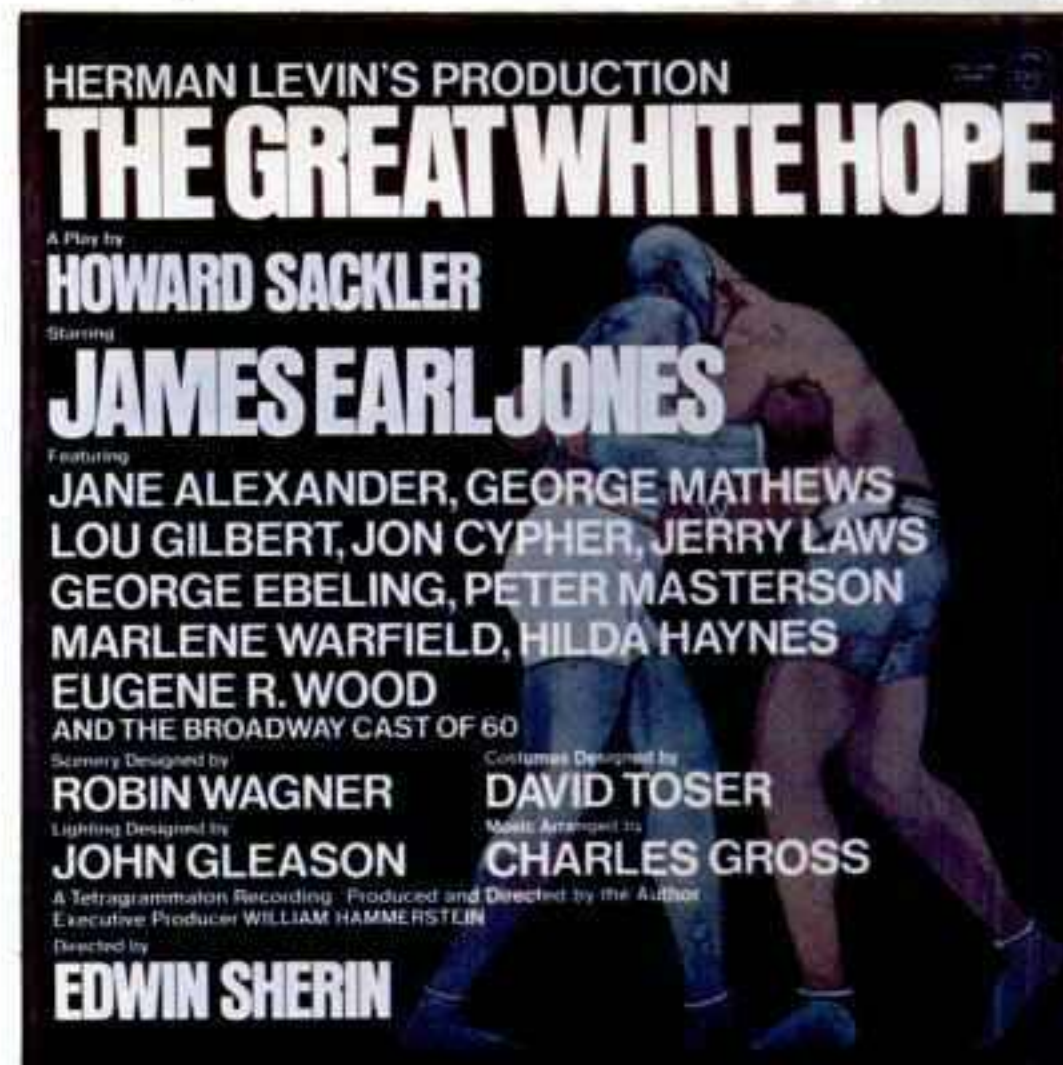
**TD-5101 - The Kingston Trio - Once Upon A Time, The Kingston Trio**  
Because they were great, and Frank Werber was saving this live, 2 record, farewell performance package, for someone who would really appreciate it, and treat it right. Somebody like his friend Artie Mogull.



**T-106 - Martha Raye/Carol Burnett - Together Again For The First Time**  
Because the album is no joke and the girls sing so well that they totally surprise everyone we play them for. (Vietnam, where we don't have a distributor, ordered 6,000.)



**T-113 - Tom Ghent - Tom Ghent**  
Because people like Cass Elliot are singing his songs, in addition to the fact that his very strong manager is determined to make this singer/writer a star.



**TDL-5200 - James Earl Jones & Original Cast - The Great White Hope**  
Because the play has won every award possible, you can't get tickets for it, will soon be a movie, and its author Howard Sackler, who directed many plays for Caedmon, directed this 3 record set for us. (Our Art Director went crazy and created an absolutely beautiful package that includes an illustrated play book).



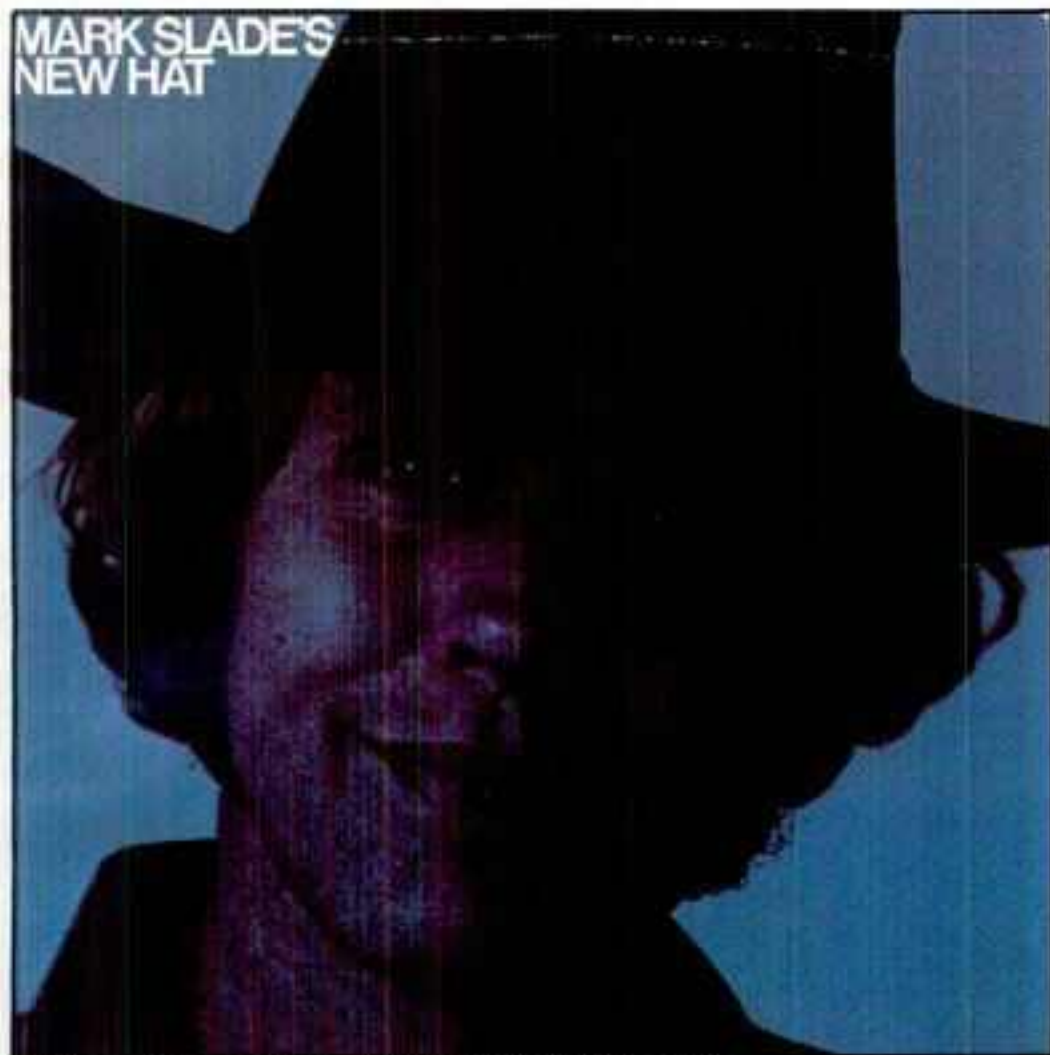
**T-116 - Biff Rose - Children of Light**  
Because he has a second album, and we love it, and we love Biff, and he is our pride and joy.



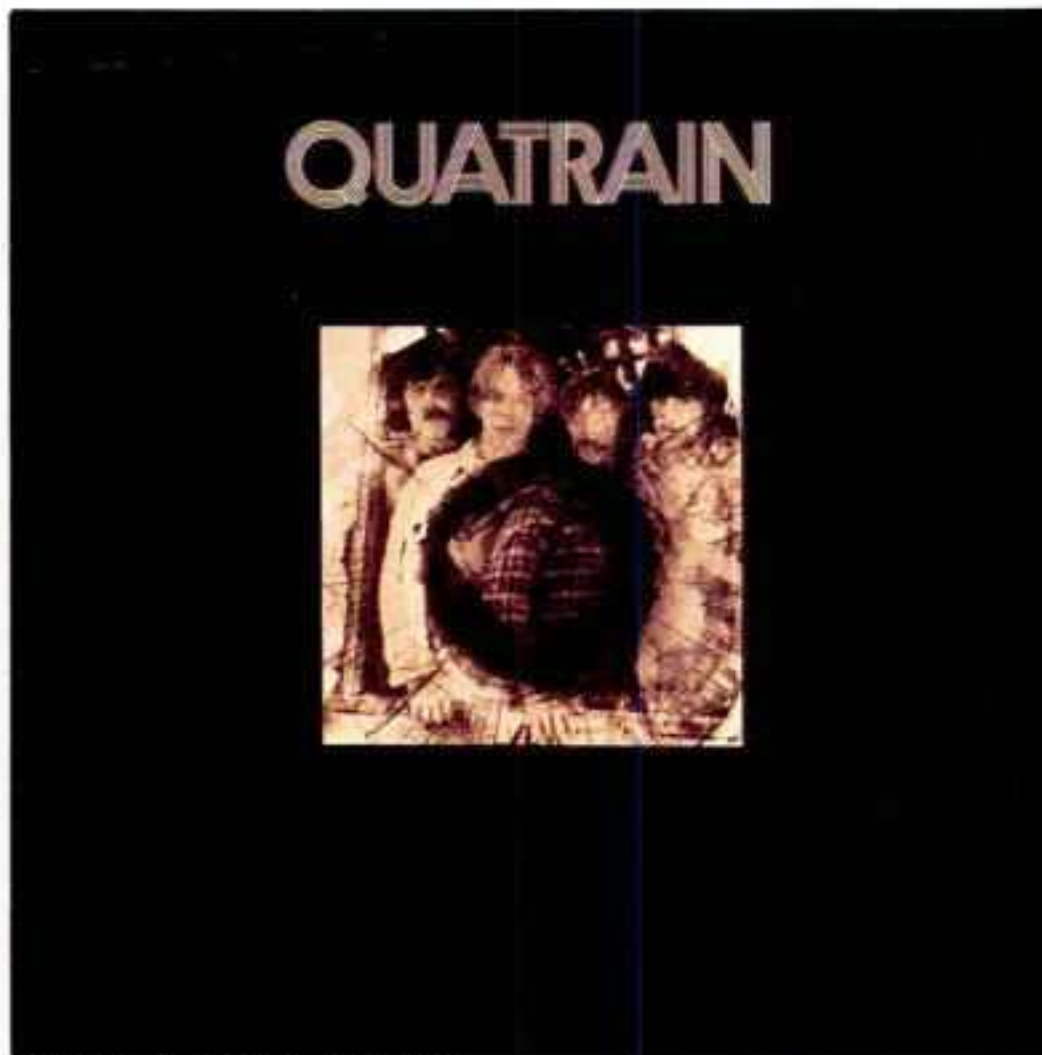
**T-119 - Deep Purple - Deep Purple**  
Because they had 2 albums and 4 singles on the charts and this, their third album, is now ready.

# Tet'ra

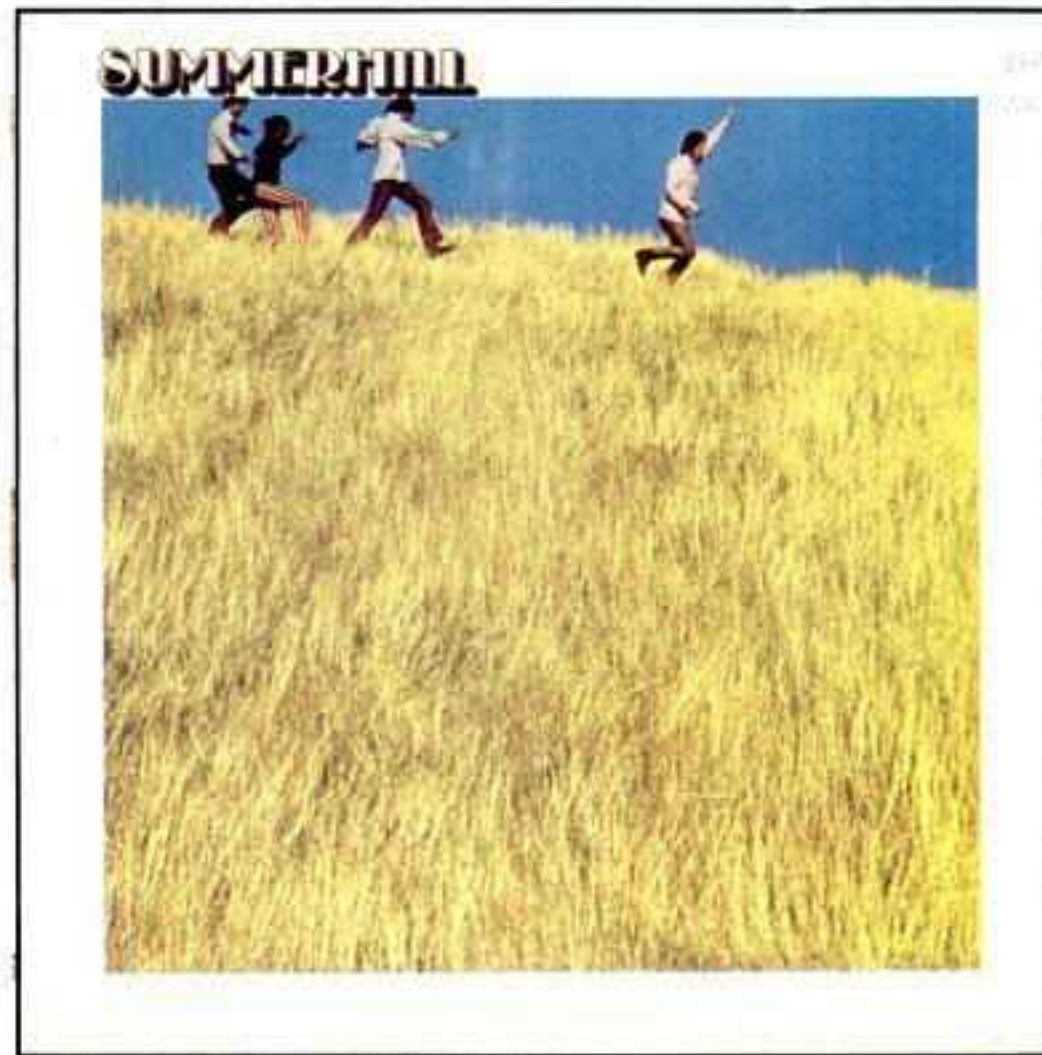
# June releases 14 albums. One of them.



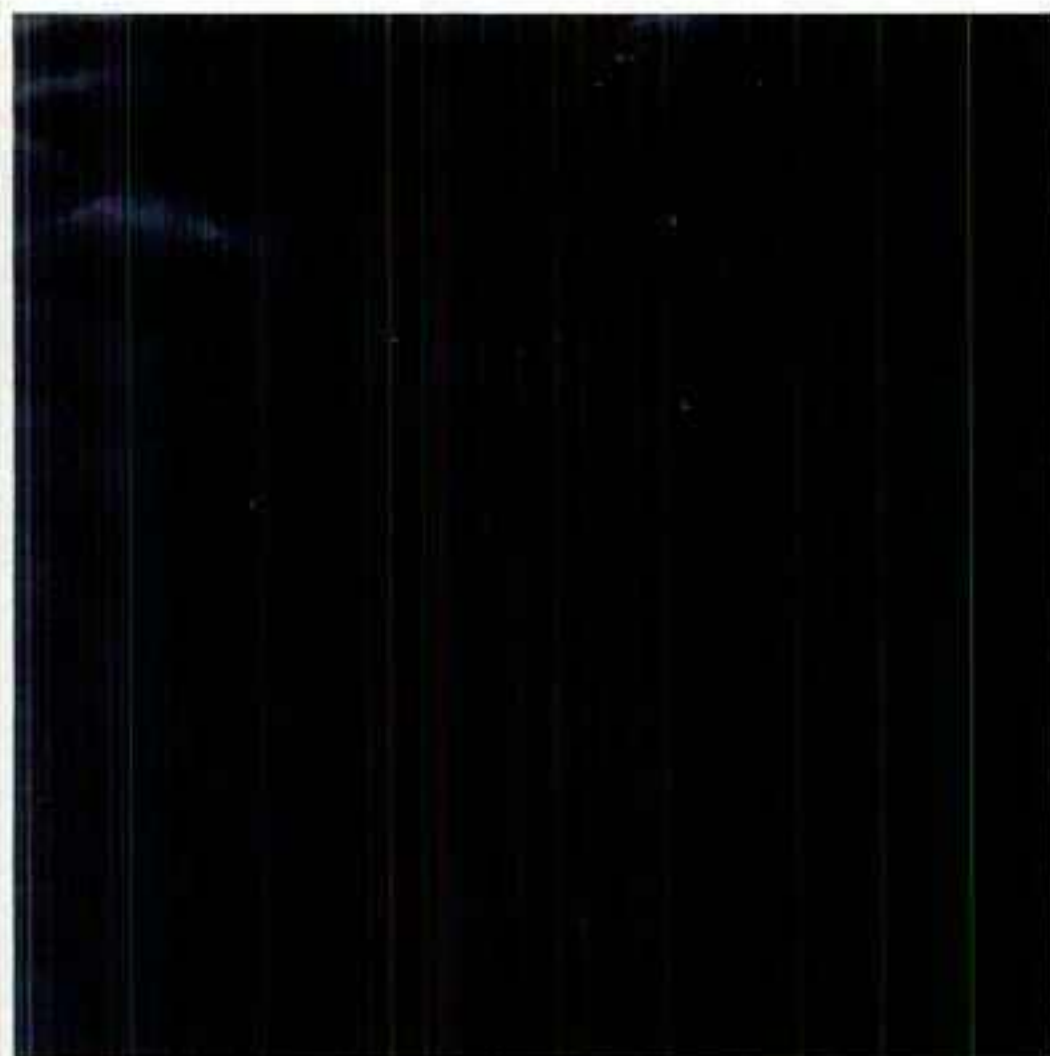
**T-5003 - Mark Slade - Mark Slade's New Hat**  
Because Mark as "Blue" on The High Chaparral TV show, gets more fan mail than anyone else, and the show has been renewed.



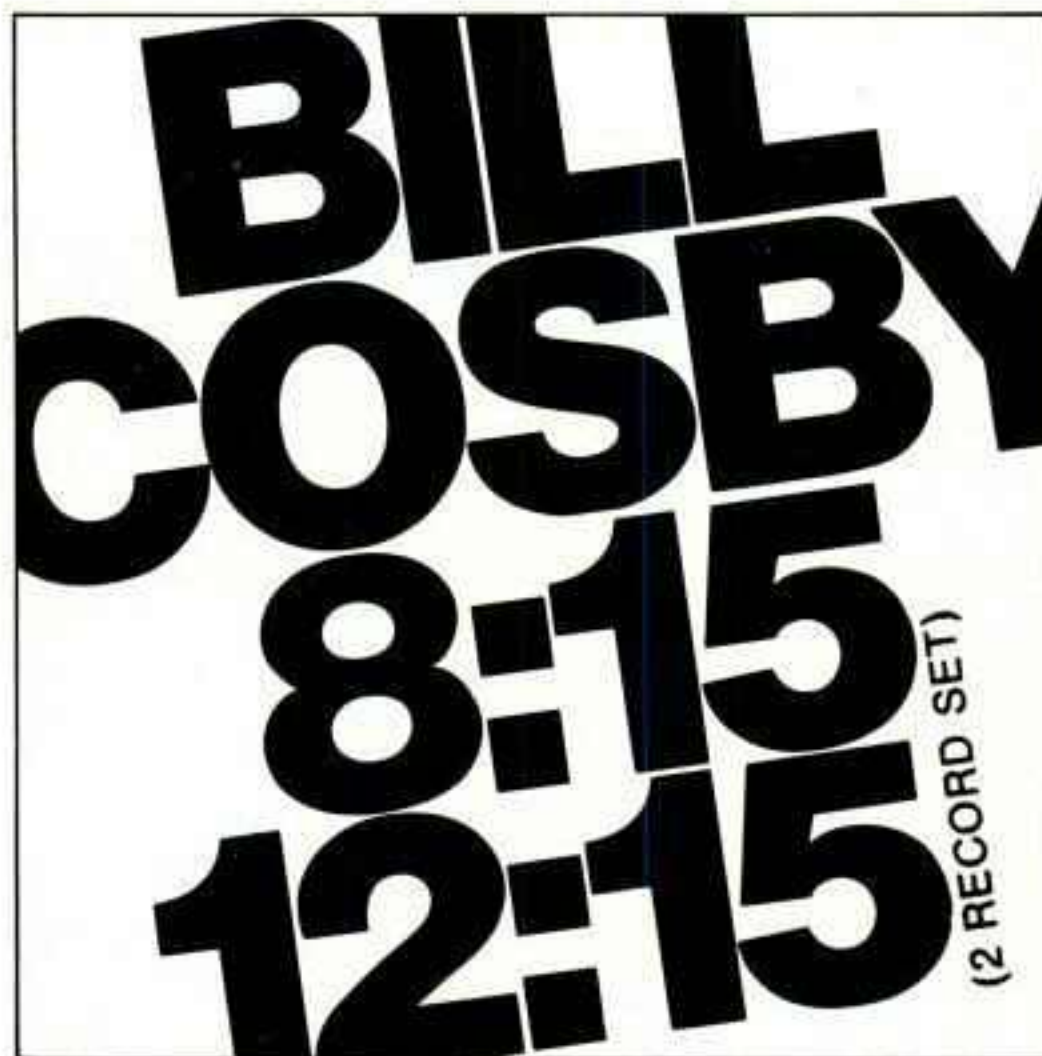
**T-5002 - Quatrain - Quatrain**  
Because David Briggs produced their album with the same brilliant touch that produced Murray Roman's first album, and because the group is definitely swinging with "where it's at."



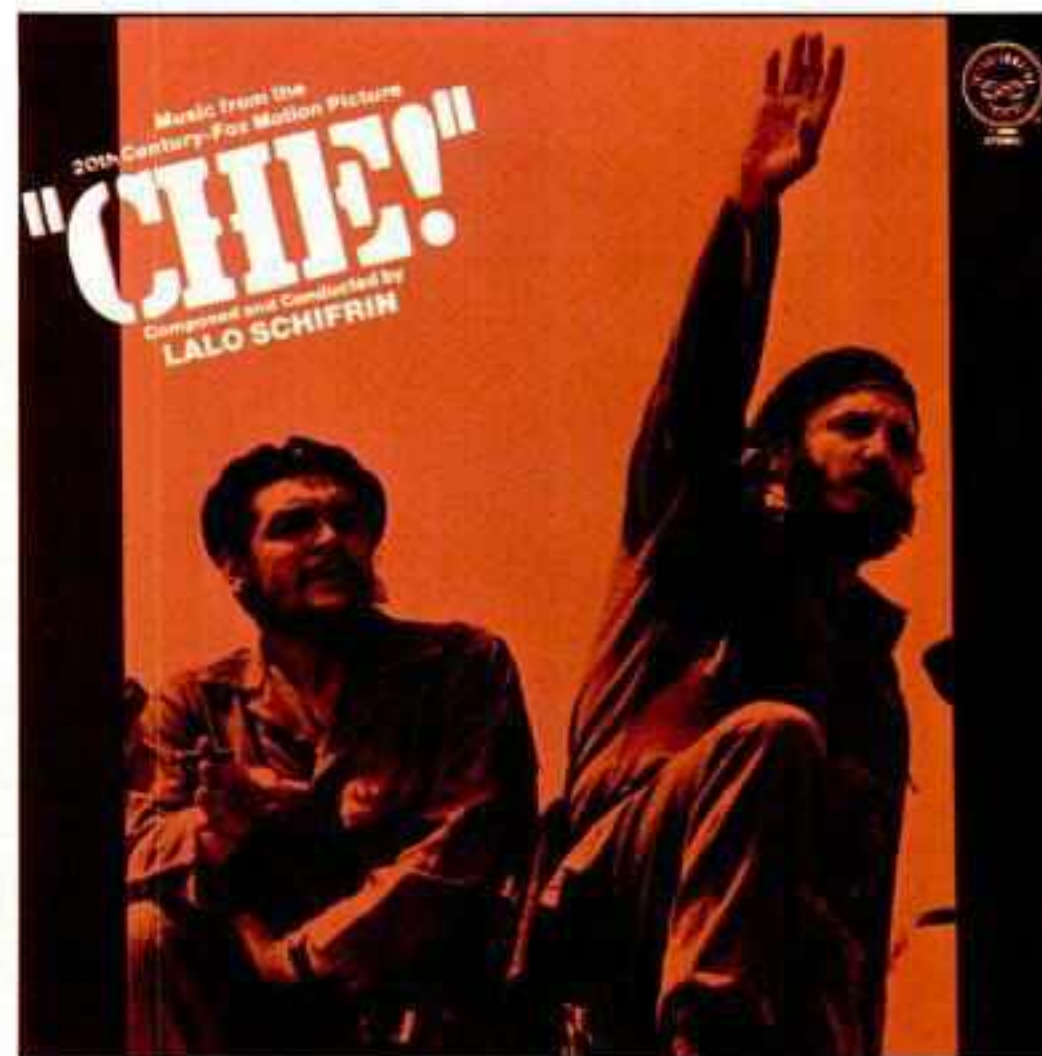
**T-114 - Summerhill - Summerhill**  
Because of their producer David Briggs and their single "Soft Voice" which is beginning to make noise.



**T-120 - Murray Roman - A Blind Man's Movie**  
Because this, his second album, has the same fresh format as his first, which is already a classic . . . (and can be played on the air. Thank Goodness!)



**TD-5100 - Bill Cosby - 8:15-12:15**  
Because he is THE entertainer of our day.



**T-5006 - Lalo Schifrin - Music from the 20th Century-Fox Film, "Che!"**  
Because it features Lalo at his Latin-beat-best, writing and conducting music for a movie about one of the most colorful, controversial personalities of our time.

June is pronounced

# à·grám'ímà·tón

To be continued next month with 6 more albums and many more reasons . . .

**ABRAHAM, MARTIN AND JOHN**  
Roznique Music, Inc.  
Dick Holler

**AM I THAT EASY TO FORGET?**  
Four Star Music Co., Inc.  
Carl Belew, Shelby Singleton,  
W. S. Stevenson

**ANGEL OF THE MORNING**  
Blackwood Music, Inc.  
Chip Taylor

**APOLOGIZE**  
Stone Canyon Music Co.  
Michael Z. Gordon, James A. Griffin

**AUTUMN OF MY LIFE**  
Unart Music Corp.  
Bobby Goldsboro

**THE BALLAD OF BONNIE AND CLYDE**  
Peer International Corp.  
Peter Callander, Mitch Murray

**BEAUTIFUL PEOPLE**  
Coor's Music, Inc. / Ishmael Music Co.  
Kenny O'Dell

**BEND ME, SHAPE ME**  
Helios Music Corp.  
Laurence Weiss, Scott English

**BORN FREE**  
Screen Gems-Columbia Music, Inc.  
John Barry, Don Black

**BY THE TIME I GET TO PHOENIX**  
Johnny Rivers Music

**CAB DRIVER**  
Blackhawk Music Co.  
C. Carson Parks

**CABARET**  
Sunbeam Music Corp.  
Fred Ebb, John Kander

**CALL ME**  
Duchess Music Corp.  
Tony Hatch

**CAN'T TAKE MY EYES OFF OF YOU**  
Saturday Music, Inc. / Seasons Four  
Music Corp.  
Bob Crewe

**CARMEN**  
Irving Music, Inc.  
Peter Matz

**CLASSICAL GAS**  
Irving Music, Inc.  
Mason Williams

**CRY LIKE A BABY**  
Press Music Co., Inc.  
Spooner Oldham, Dan Penn

**DAYDREAM BELIEVER**  
Screen Gems-Columbia Music, Inc.  
John C. Stewart

**DIFFERENT DRUM**  
Screen Gems-Columbia Music, Inc.  
Michael Nesmith

**(SITTIN' ON) THE DOCK OF THE BAY**  
East/Memphis Music Corp. / Redwal  
Music Co., Inc. / Time Music Co., Inc.  
Otis Redding, Stephen Cropper

**DON'T GIVE UP**  
Duchess Music Corp.  
Tony Hatch, Jackie Trent

**DON'T SLEEP IN THE SUBWAY**  
Duchess Music Corp.  
Tony Hatch, Jackie Trent

**DREAMS OF THE EVERYDAY  
HOUSEWIFE**  
Combine Music Corp.  
Chris Gantry

**ELEANOR RIGBY**  
Maclen Music, Inc.  
John Lennon, Paul McCartney

**EVERYTHING THAT TOUCHES YOU**  
Beechwood Music Corp.  
Terry Kirkman

**FOLSOM PRISON BLUES**  
Hi-Lo Music, Inc.  
Johnny Cash

**GENTLE ON MY MIND**  
Glaser Publications, Inc.  
John Hartford

**THE GIRL FROM IPANEMA**  
Duchess Music Corp.  
Norman Gimbel, Antonio Carlos Jobim

**GOIN' OUT OF MY HEAD**  
Vogue Music, Inc.  
Teddy Randazzo, Bobby Weinstein

**THE GOOD, THE BAD AND  
THE UGLY**  
Unart Music Corp.  
Ennio Morricone

**GRAZING IN THE GRASS**  
Cherio Corp.  
Philemon Hou

**HALFWAY TO PARADISE**  
Screen Gems-Columbia Music, Inc.  
Gerald Goffin, Carole King

**HANG 'EM HIGH**  
Unart Music Corp.  
Dominic Frontiere

**THE HAPPY TIME**  
Sunbeam Music Corp.  
Fred Ebb, John Kander

**HARPER VALLEY P.T.A.**  
Newkeys Music, Inc.  
Tom T. Hall

**HAVE A LITTLE FAITH**  
Al Gallico Music Corp.  
Billy Sherrill, Glenn Sutton

**HELLO, GOODBYE**  
Maclen Music, Inc.  
John Lennon, Paul McCartney

**HEY JUDE**  
Maclen Music, Inc.  
John Lennon, Paul McCartney

**HEY LITTLE ONE**  
Tamerlane Music, Inc.  
Dorsey Burnette, Barry DeVorzon

**THE HORSE**  
Dandelion Music Co. / Jamesboy  
Publishing  
Jesse James

**I CAN'T BELIEVE I'M LOSING YOU**  
Vogue Music, Inc.  
Don Costa, Phil Zeller

**I HEARD IT THROUGH THE  
GRAPEVINE**  
Jobete Music Co., Inc.  
Barrett Strong, Norman Whitfield

**I LOVE HOW YOU LOVE ME**  
Screen Gems-Columbia Music, Inc.  
Larry Kolber, Barry Mann

**I LOVE YOU**  
Mainstay Music, Inc.  
Chris White

**I WANNA LIVE**  
Windward Side Music  
John D. Loudermilk

**I WILL WAIT FOR YOU**  
Vogue Music, Inc.  
Norman Gimbel, Michel Legrand,  
Jacques Demy

**I WISH IT WOULD RAIN**  
Jobete Music Co., Inc.  
Rodger Penzabene, Barrett Strong,  
Norman Whitfield

**I WONDER WHAT SHE'S DOING  
TONIGHT**  
Screen Gems-Columbia Music, Inc.  
Tommy Boyce, Bobby Hart

**MISSION: IMPOSSIBLE THEME**  
Bruin Music Co.  
Lalo Schiffrin

**MONY, MONY**  
Patricia Music Publishing Corp.  
Bobby Bloom, Ritchie Cordell,  
Bo Gentry, Tommy James

**MORE**  
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Riz Ortolani, Nino Oliviero,  
Norman Newell, M. Ciorciolini

**MRS. ROBINSON**  
Charing Cross Music  
Paul Simon

**MY SPECIAL ANGEL**  
Viva Music, Inc.  
Jimmy Duncan

**NEVER MY LOVE**  
Tamerlane Music, Inc.  
Donald J. Addrisi, Richard P. Addrisi

**ONE, TWO, THREE, RED LIGHT**  
Kaskat Music, Inc.  
Sal Trimachi, Bobbi Trimachi

**OVER YOU**  
Viva Music, Inc.  
Jerry Fuller

**PLAYBOY**  
Acuff-Rose Publications, Inc.  
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**RELEASE ME**  
Four Star Music Co., Inc.  
Eddie Miller, W. S. Stevenson

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**SIMON SAYS**  
Kaskat Music, Inc.

**SKIP A ROPE**  
Tree Publishing Co., Inc.  
Jack Moran, Glenn D. Tubb

**SOMETHIN' STUPID**  
Greenwood Music Co.  
C. Carson Parks

**SOUNDS OF SILENCE**  
Charing Cross Music  
Paul Simon

**SPANISH EYES**  
Roosevelt Music Co., Inc.  
Bert Kaempfert, Charles Singleton

**SPOOKY**  
Lowery Music Co., Inc.  
Harry Middlebrooks, Mike Shapiro,  
Buddy Buie, J. B. Cobb

**THE STRAIGHT LIFE**  
Viva Music, Inc.  
Sonny Curtis

**STONED SOUL PICNIC**  
Laura Nyro

**STRANGERS IN THE NIGHT**  
Roosevelt Music Co., Inc. / Champion  
Music Corp.  
Bert Kaempfert, Charles Singleton

**SUNDAY MORNIN'**  
Blackwood Music, Inc.  
Margo Guryan

**SUNNY**  
MRC Music, Inc. / Portable Music  
Co., Inc.  
Bobby Hebb

**TAKE GOOD CARE OF MY BABY**  
Screen Gems-Columbia Music, Inc.  
Carole King, Gerald Goffin

**TAKE TIME TO KNOW HER**  
Al Gallico Music Corp.  
Steve Davis

**TALK TO THE ANIMALS**  
Hastings Music Corp.  
Leslie Bricusse

**THEN YOU CAN TELL ME GOODBYE**  
Acuff-Rose Publications, Inc.  
John D. Loudermilk

**TIGHTEN UP**  
Cotillion Music, Inc. / Orellia Publishing  
Billy H. Buttler, Archie Bell

**TIME FOR LIVIN'**  
Tamerlane Music, Inc.  
Donald J. Addrisi, Richard P. Addrisi

**TO SIR, WITH LOVE**  
Screen Gems-Columbia Music, Inc.  
Don Black, Mark London

**TURN AROUND, LOOK AT ME**  
Jerry Capehart

**THE UNICORN**  
Hollis Music, Inc.  
Shel Silverstein

**UP, UP AND AWAY**  
Johnny Rivers Music

**VALLERI**  
Screen Gems-Columbia Music, Inc.  
Tommy Boyce, Bobby Hart

**WE CAN FLY**  
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Bob Cowsill, Bill Cowsill,  
Artie Kornfeld, Steve Duboff

**WINDY**  
Irving Music, Inc.  
Ruthann Friedman

**WITH PEN IN HAND**  
Unart Music Corp.  
Bobby Goldsboro

**WOMAN, WOMAN**  
Glaser Publications, Inc.  
James Glaser, James Payne

**YESTERDAY**  
Maclen Music, Inc.  
John Lennon, Paul McCartney

**YOUNG GIRL**  
Viva Music, Inc.  
Jerry Fuller

**YOU'VE STILL GOT A PLACE  
IN MY HEART**  
Fred Rose Music, Inc.  
Leon Payne

**YUMMY, YUMMY, YUMMY**  
T. M. Music, Inc.  
Arthur Resnick, Joe Levine

**APPLAUSE  
TO THE WRITERS  
AND PUBLISHERS  
WHO CREATED  
THE 102 MOST  
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IN THE  
BMI REPERTOIRE  
DURING 1968**

**ALL THE WORLDS OF MUSIC  
FOR ALL OF TODAY'S AUDIENCE**



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**JUDY IN DISGUISE**  
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**JUST AS MUCH AS EVER**  
Roosevelt Music Co., Inc.  
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Screen Gems-Columbia Music, Inc.  
Sandy Linzer, Denny Randell

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**LADY WILLPOWER**  
Viva Music, Inc.  
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Unart Music Corp.  
Francis Lai, Norman Gimbel

**LOVE CHILD**  
Jobete Music Co., Inc.  
Deke Richards, Pam Sawyer,  
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Dick James Music, Inc.  
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Maclen Music, Inc.  
John Lennon, Paul McCartney



# Country Music

## 'Hee Haw' TV Series to Cite 12 Country Deejays

NASHVILLE — Twelve of the nation's leading country disk jockeys will be given special citations by Buck Owens as part of the summertime CBS television show "Hee Haw."

"If the show goes beyond the summer, as we are beginning to think it will, we will continue this program of honoring country disk jockeys," said Jack McFadden, talent co-ordinator for the show.

McFadden, manager of Buck Owens and president of Omac Artists, Bakersfield, Calif., brought the nine honorees to the show for videotaping of the awards. Those cited are Ralph Emery, WSM, Nashville; Ray Stingley, WJJD, Chicago; Larry Scott, KBBQ, Burbank; Bobby Wooten, KAYO, Seattle; Bill Bailey, KIKK, Houston; John Fox, WPLO, Atlanta; Biff Colie, KFOX, Long Beach; Chris Lane, WIL, St. Louis (soon to depart for the West Coast); Jack Gardiner, KBOX, Dallas; Mike Hoyer, WHO, Des Moines; Bob Finnegan, WWVA, Wheeling; and Mac Curtis, WHOO, Orlando.

"These men have been instrumental in making country mu-

sic what it is today," McFadden said, "and Buck wanted them to have the national recognition. During the program, the 12 men involved each will introduce a guest artist."

"We have strong reason to believe the show will go beyond the scheduled summer time," McFadden said. "We put together a sample of what we've been shooting, sent it to the West Coast, and some of the top CBS officials there flew in here for a better look. Perry Lafferty and others are very enthused."

The show, co-hosted by Buck Owens and Roy Clark, is a comedy and music show, with leading guest artists.

McFadden also predicted that Bakersfield, stymied by lack of a recording studio, will expand at accelerated rate.

"Buck is building a double-studio complex, with everything from 4 to 16-track equipment, and this will have a great effect on Bakersfield," he said. "It will draw people into Bakersfield, and West Coast extensions of New York or Nashville companies will be setting up

there instead of in busy Los Angeles."

McFadden said there are good musicians in Bakersfield now, and that more would be coming. "The field is wide open for expansion and competition," he said. "Bakersfield is where it's happening in the country music field, and this should really kick off the growth."

McFadden has no financial interest in the studio, devoting all his time to the fields of booking, publishing and managing. Among those under his managerial wing are Susan Ray, Kenny Vernon, Freddy Hart, Jean Pellaquin, the Hagers (whose first Capitol release will be out June 6) and Eddy Fukano. The Omac artist stable is a large one, headed by Owens and Merle Haggard.

Final scenes for the "Hee Haw" show were shot Tuesday morning, (27), and the producers, directors and McFadden headed back for the Coast. While here, Owens was scheduled to make an appearance on the "Grand Ole Opry" but could not find the time. He has made several such appearances.



SIGNING CEREMONIES in the Nashville offices of Show Biz, Inc., mark the activation of the Show Biz Records label, with distribution by Bell. Left to right, Dave Carrico, Bell Records; George Cooper, newly named vice-president of Show Biz Records; Irv Biegel, Bell, and Roger Soving, Show Biz.

## 'Opry' Offered for Syndie? Not True

NASHVILLE — WSM, Inc., through its president, Irving Waugh, has denied a published report that the "Grand Ole Opry" is being offered for syndication as a half-hour weekly color series next fall.

A widely circulated news release states that the program would be going into 50 major markets sponsored by Bristol-Myers Co.

"No contract has been signed and no agreement has been reached in regard to this show," Waugh said. He indicated there

had been some preliminary negotiation but said there were "strong differences of opinion."

In recent years a videotaped one-hour version of the "Opry" has been sponsored by the National Life and Accident Insurance Co., parent firm of WSM, and shown in 22 selected major markets. The radio show, five hours long on Saturday night, also has been pressed on acetate in the past and distributed on a delayed basis to as many as 300 radio stations in many parts of the world.

## Bell, Show Biz Set Label; Cooper Head

NASHVILLE — Plans have been disclosed for the launching of a new record label, Show Biz Records, with George Cooper III as its head.

The launching involves a co-operative venture by the Bell

Records Division of Columbia Pictures and Show Biz Music, Inc., which is based here. The records will be produced by Show Biz and distributed by Bell. Major artists now are being signed.

Cooper, former sales manager of Dot Records and son of long-time Nashville's AFM local president George Cooper Jr., moves up to vice-president in charge of the record division. Cooper has been involved in other capacities with Show Biz.

In co-operation with Cooper, Roger Soving, vice-president of Show Biz Music's publishing arm, will supervise creative activities. Sovine, a son of Star-day recording artist Red Sovine and himself a Liberty artist, formerly worked for Cedarwood Publishing.

Cooper said the full facilities of the Show Biz entertainment complex of companies will be geared to "take advantage of the new record operation." He said they planned to draw from their own roster of talent, and to develop many new young acts in all fields.

Although involved in virtually all facets of music, Show Biz is best known as a producer and syndicator of Films. Cooper noted that talent in the fold now would get weekly exposure on 291 television stations in this country, Europe and in the Far East where Show Biz syndicated programs run at this time. The firm is the world's biggest producer of musical syndicated programs for TV. The best known of these are "The Porter Wagoner Show," "Billy Walker's Country Carnival," "The Wilburn Brothers Show," "Music City U.S.A.," and a new program presently in production which will star Jim Ed Brown and another entertainer to be announced.

## Opryland to Be Activated

NASHVILLE — Opryland Records will be activated this week by WSM, with a live performance by Louie Roberts at the "Grand Ole Opry."

Roberts, the first artist signed by WSM to the label, was the winner of a regional talent contest. The youngster is a native of Kentucky. Irving Waugh, president of WSM, Inc., said the tape would be edited, and probably voices added, at Bradley's Barn. No distribution plans have been announced as yet.

"Our first concern is to get an initial product," Waugh said.

## Sessions' & Lees' Works to Make Disk Debuts on RCA

NEW YORK — Two first recordings are coupled in a June album by Igor Buketoff and the Royal Philharmonic on RCA. The works are Roger Sessions' "Symphony No. 3" and Benjamin Lees' "Concerto for String Quartet and Orchestra."

The June release also includes three albums by Anshol Brusilow and the Chamber Symphony of Philadelphia, which is no longer in existence. The sets include pairings of Richard Strauss and Wolf, and Haydn and Cherubini. The third pressing contains music of Ravel, Ibert and Francaix.

Alexis Wisenberg has an LP of Debussy piano music. Also slated for June are three Mario Lanza albums rechanneled for stereo.

Two monaural-only recital albums being issued on the low-price Victrola line are tenor Enrico Caruso in Italian and French operatic arias, and bass-baritone Alexander Kipnis in Russian arias and songs.

## Hammond Tour

CHICAGO — The X-Plorations, a Hammond Organ Co. group comprised of Shay Torrent, Axel Alexander, John Seng and Tom Thompson, recently completed a 34-state tour involving 105 "Hammond Concert Happenings" appearances.

Victrola also has Hans-Martin Linde in recorder sonatas with harpsichordist Gustav Leonhardt, Antonia Janigro in cello concertos of Boccherini, Vivaldi and Bach, and Alfred Deller, Philip Todd and the Collegium Aureum in Couperin, Lully, Amadis and Purcell.

## Nashville Scene

Marty Robbins and Loretta Lynn were named winners of a popularity poll taken by WSM's Ralph Emery. Robbins, who has traveled more this year than in any of the recent years, has spent nearly 80 days on the road so far. So has Bobby Bishop, a popular member of his contingent. . . . Bobby Dyson has done his first release on the Honor Brigade label, and it's an ambitious undertaking. The first session included strings, a nine-man rhythm section and percussion, a total of 36 musicians. Billy Graves is the producer. . . . Shiela Carlisle, daughter of Bill Carlisle, is becoming one of the leading raisers of show horses in the South. A trip to their ranch near Nashville is well worth the effort.

To set the record straight, John Earl, and not Earl Hignite, is the new songwriter with Northland. Earl is Troy Tipton's manager. . . .

(Continued on page 41)

IT'S SWEEPING THE COUNTRY!

## FRANK BRANNON'S 'MY LIFE'S BOOK'

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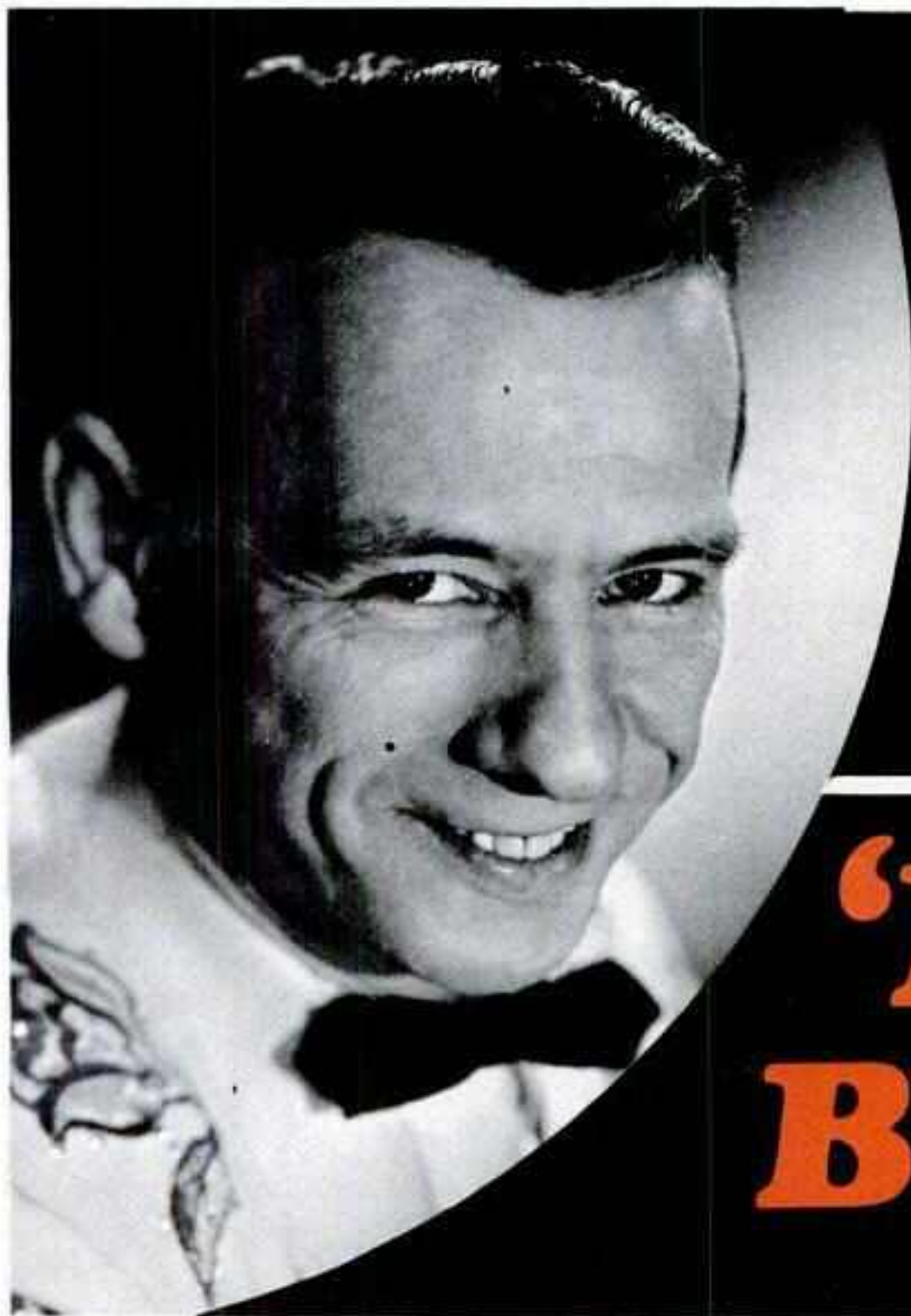
## Brite Star's Pick Hits . . . Brite Star's Pick Hits . . .

I'm on My Way Home Again—Everly Brothers—Warner Bros.  
Excedrin Headache No. 99—Liz Anderson—RCA  
Individual of Society—Basis of the Thing (Chi-Line)  
Here Comes Heaven—Jack Hunt—Northland  
Plastic Fantastic Lover—The Jefferson Airplane (RCA)  
Losing You—Will Bang—Geauga  
Hard Luck Man—Odie Workman—RCA  
A Million More Like You—Jody Vac (Chance)  
This Is the Day—Marv Willows (Vermillion)  
Love's Not What It Used to Be—Renee Perri—Soulville  
The Man—The Good Humour Band (Ignite)  
Funky Virginia—Sir Guy (BPG)  
Always Alone—Al Dennis (Sterling)  
Go Go Shake—Continental Charmers—National  
Take a Long Vacation—Lee Wilson (Rich-R-Tone)  
Honey Sweet Gospel Album—The Moore Family (Malinda)

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# Hank Snow



## 'ROME WASN'T BUILT IN A DAY'

PUBLISHED BY EAST STAR/TENNESSEE

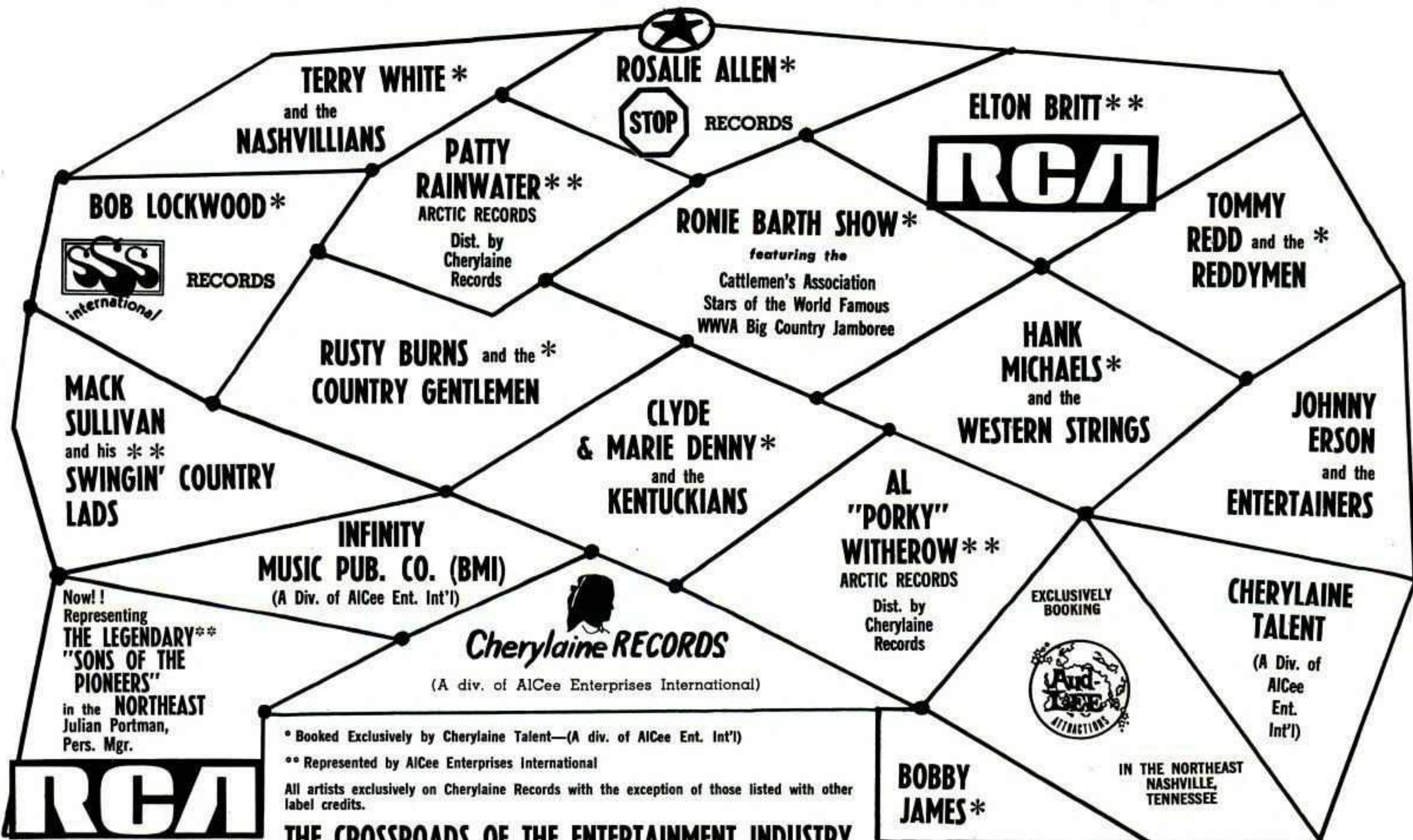


## 'LIKE A BIRD'

PUBLISHED BY WINDOW MUSIC

exclusively on RCA records #74-0151

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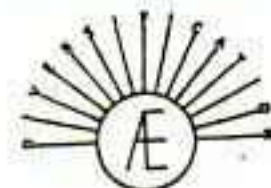
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All artists exclusively on Cherylane Records with the exception of those listed with other label credits.

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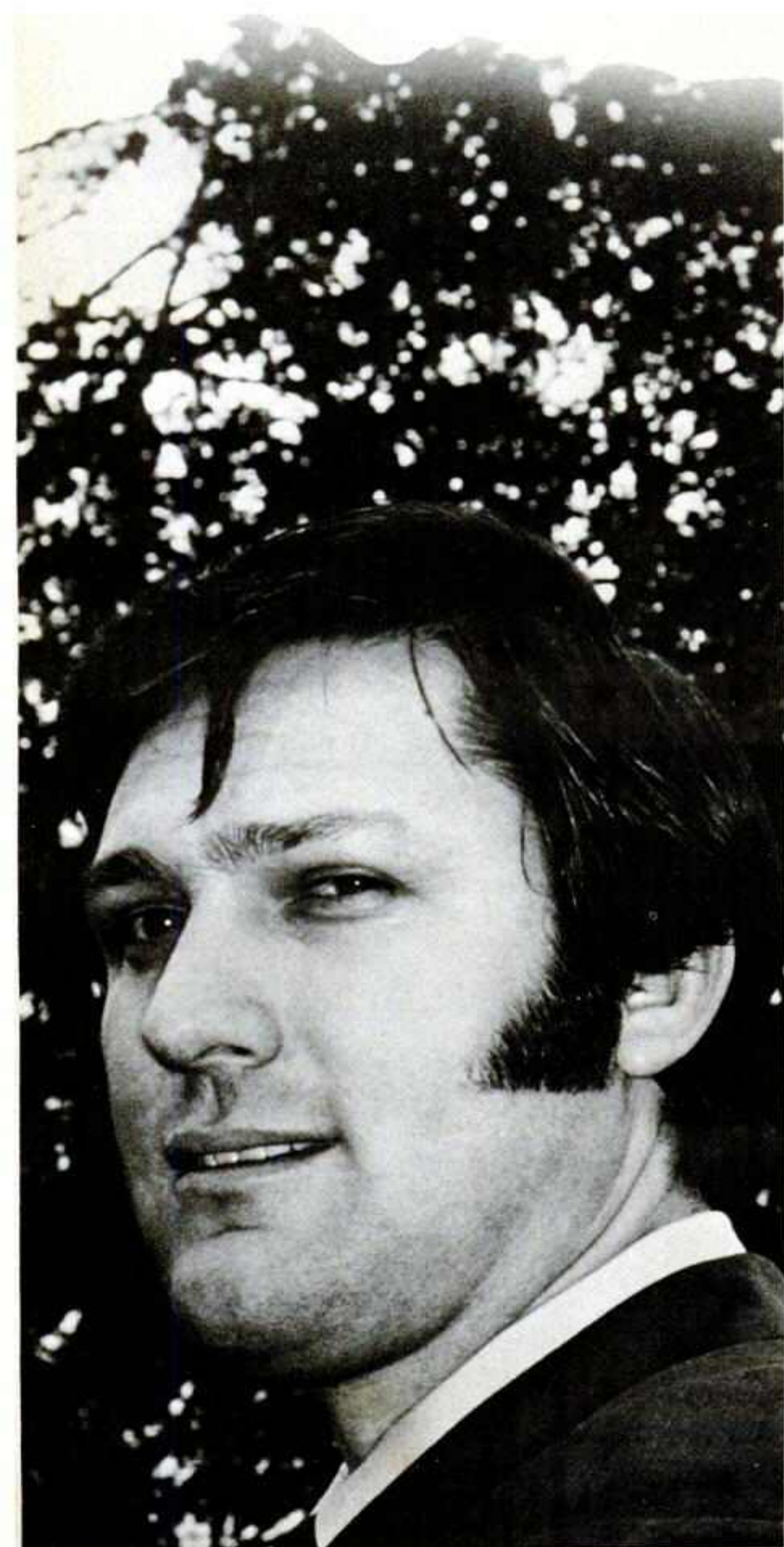


PHONE COLLECT

# Fresh Country Air.

That's Johnny Duncan's new single, "When She Touches Me." Johnny gives a gentle country feeling to this R&B hit that is being played by country and western stations from Nashville to Natchez. They're picking up on the sound of a young man with a big voice "swinging" in a country groove. Johnny Duncan. A breath of fresh country air. **Johnny Duncan**  
**"When She Touches Me"** 4-44864

On Columbia Records



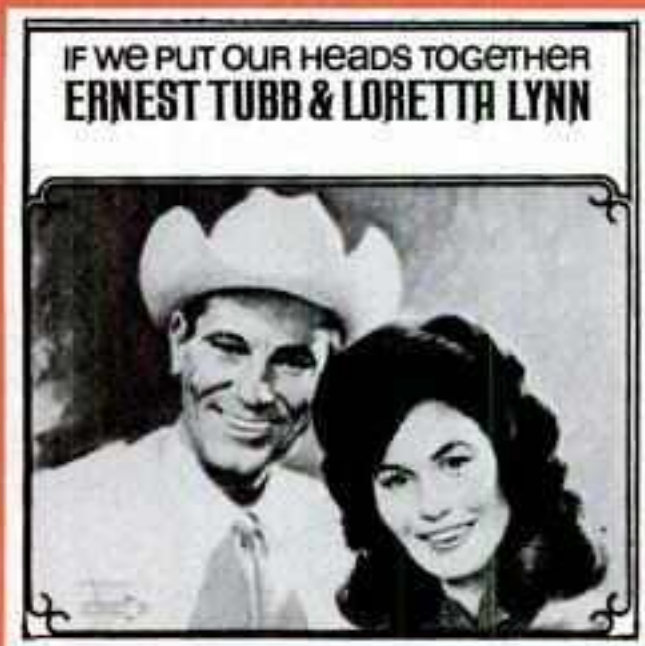
# Billboard Hot Country Singles

Billboard SPECIAL SURVEY For Week Ending 6/7/69

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

This Week	Last Week	TITLE, Artist, Label Number & Publisher	Weeks on Chart	This Week	Last Week	TITLE, Artist, Label Number & Publisher	Weeks on Chart
1	1	SINGING MY SONG Tammy Wynette, Epic 5-10462 (Gallico, BMI)	9	38	43	ALL FOR THE LOVE OF A GIRL Claude King, Columbia 44833 (Vogue, BMI)	4
2	2	I'LL SHARE MY WORLD WITH YOU George Jones, Musicor 1351 (Glad, BMI)	11	39	50	GOOD DEAL LUCILLE Carl Smith, Columbia 4-44816 (Acuff-Rose, BMI)	7
3	3	GAMES PEOPLE PLAY Freddy Weller, Columbia 4-44800 (Lowery, BMI)	9	40	41	MAKE IT RAIN Billy Mize, Imperial 66365 (Metric, BMI)	7
4	6	MR. WALKER, IT'S ALL OVER Billie Jo Spears, Capitol 2436 (Barmour, ASCAP)	8	41	42	I AM A GOOD MAN Jack Reno, Dot 17233 (Tree, BMI)	5
5	14	RUNNING BEAR Sonny James, Capitol 2486 (Big Bopper, BMI)	5	42	45	STRAWBERRY FARMS Tom T. Hall, Mercury 72913 (Newkeys, BMI)	5
6	7	WHEN TWO WORLDS COLLIDE Jim Reeves, RCA 74-0135 (Tree, BMI)	9	43	60	ROME WASN'T BUILT IN A DAY Hank Snow, RCA 74-0151 (East Star/Tennessee, BMI)	2
7	4	MY LIFE Bill Anderson, Decca 32445 (Stallion, BMI)	15	44	49	DELIA'S GONE Waylon Jennings, RCA 74-0157 (Davis/Baron, BMI)	2
8	13	CAJUN BABY Hank Williams Jr., MGM 14047 (Fred Rose, BMI)	6	45	47	TOO MUCH OF A MAN Arlene Hardin, Columbia 44783 (Window, BMI)	6
9	5	(Margie's at) THE LINCOLN PARK INN Bobby Bare, RCA 74-0110 (Newkeys, BMI)	13	46	40	DADDY Dolly Parton, RCA 74-0132 (Owe-Par, BMI)	9
10	10	PLEASE DON'T GO Eddy Arnold, RCA 74-0120 (Robbins, ASCAP)	11	47	53	THE DAYS OF SAND & SHOVELS Waylon Jennings, RCA Victor 74-0157 (Lonzo & Oscar, BMI)	3
11	11	CALIFORNIA GIRL Tompall & the Glaser Brothers, MGM 14036 (Jack, BMI)	12	48	54	DON'T LET ME CROSS OVER Linda Gail & Jerry Lee Lewis, Smash 2220 (Martin, BMI)	3
12	12	ONE MORE MILE Dave Dudley, Mercury 72902 (Newkeys, BMI)	11	49	52	DON'T GIVE ME A CHANCE Claude Gray, Decca 4963 (Vanjo, BMI)	6
13	16	I LOVE YOU MORE TODAY Conway Twitty, Decca 32481 (Stringberg, BMI)	5	50	63	TRUCK STOP Jerry Smith, ABC 11162 (Papa Joe's Music House, BMI)	4
14	8	THERE NEVER WAS A TIME Jeannie C. Riley, Plantation 16 (Singleton, BMI)	11	51	51	WEST VIRGINIA WOMAN Billy Ed Wheeler, United Artists 50507 (United Artists, ASCAP)	6
15	9	YOU GAVE ME A MOUNTAIN Johnny Bush, Stop 257 (Mojave, BMI)	12	52	57	I'M NOT THROUGH LOVING YOU Jim Glaser, RCA Victor 74-0144 (Glaser, BMI)	5
16	15	HUNGRY EYES Merle Haggard, Capitol 2383 (Blue Rock, BMI)	16	53	59	BOO DAN Jimmy Newman, Decca 32484 (Newkeys, BMI)	2
17	28	STATUE OF A FOOL Jack Greene, Decca 32490 (Sure-Fire, BMI)	5	54	58	BEER DRINKIN' MUSIC Ray Sanders, Imperial 66366 (Viva, Tunesville, BMI)	3
18	48	ONE HAS MY NAME Jerry Lee Lewis, Smash 2224 (Parr Gynt, BMI)	2	55	66	SPRING Clay Hart, Metromedia 119 (Motola, ASCAP)	2
19	18	GALVESTON Glen Campbell, Capitol 2428 (Ja-Ma, ASCAP)	13	56	69	THIS GENERATION SHALL NOT PASS Henson Cargill, Monument 1142 (Bluecrest, BMI)	2
20	21	LET THE WHOLE WORLD SING IT WITH ME Wynn Stewart, Capitol 2421 (Freeway Music, BMI)	10	57	65	A MAN AWAY FROM HOME Van Trevor, Royal American 283 (Atlanta/Summerhouse, ASCAP)	5
21	27	LEAVE MY DREAMS ALONE Warner Mack, Decca 732473 (Page Boy, SESAC)	6	58	61	EVERYBODY WANTS TO GO TO HEAVEN Ed Bruce, Monument 1138 (Pamper, BMI)	3
22	22	WHY YOU BEEN GONE SO LONG Johnny Darrell, United Artists 50518 (Acuff-Rose, BMI)	7	59	62	HEAVEN BELOW John Wesley Ryles, Columbia 4-44819 (Viva, BMI)	4
23	24	WALKING BACK TO BIRMINGHAM Leon Ashley, Ashley 9000 (Gallico, BMI)	8	60	70	UPSTAIRS IN THE BEDROOM Bobby Wright, Decca 32464 (Kitty Wells, BMI)	4
24	29	SMOKEY PLACES Billy Walker, Monument 1140 (Binlyn/Arc, BMI)	5	61	72	GUILTY STREET Kitty Wells, Decca 32455 (Wells, BMI)	4
25	26	I'M A DRIFTER Bobby Goldsboro, United Artists 50525 (Detail, BMI)	6	62	56	BIRMINGHAM BLUES Jack Barlow, Dot 45-17212 (Tree, BMI)	6
26	23	OLD FAITHFUL Mel Tillis, Kapp 986 (Cedarwood, BMI)	8	63	68	'TIL SOMETHING BETTER COMES ALONG Bobby Lewis, United Artists 50528 (Passkey, BMI)	2
27	37	BE GLAD Del Reeves, United Artists 50531 (Passkey, BMI)	3	64	64	WHO DO I KNOW IN DALLAS Kenny Price, Boone 1085 (Pamper, BMI)	5
28	30	LET'S PUT THE WORLD BACK TOGETHER Charlie Louvin, Capitol 2448 (Husky, BMI)	8	65	67	DEARLY BELOVED David Rogers, Columbia 4-44796 (Acclaim, BMI)	4
29	39	JOHNNY B. GOODE Buck Owens & His Buckaroos, Capitol 2485 (Arc, BMI)	3	66	—	MY GRASS IS GREEN Roy Drusky, Mercury 43162 (Funny Farm, BMI)	1
30	32	SOLITARY Don Gibson, RCA 74-0143 (Fred Rose, BMI)	6	67	—	IT'S DYNAMITE Peggy Sue, Decca 32485 (Sure-Fire, BMI)	1
31	31	LIKE A BIRD George Morgan, Stop 252 (Window, BMI)	8	68	—	CUT ACROSS SHORTY Nat Stucky, RCA 74-0163 (Cedarwood, BMI)	1
32	33	WHERE'S THE PLAYGROUND SUSIE? Glen Campbell, Capitol 2494 (Ja-Ma, ASCAP)	5	69	71	HAPPINESS LIVES IN THIS HOUSE Mac Curtis, Epic 10468 (Pamper, BMI)	3
33	20	THERE'S BETTER THINGS IN LIFE Jerry Reed, RCA Victor 74-0122 (Beaton, BMI)	10	70	73	POOR OLD UGLY GLADYS JONES Don Bowman, RCA 74-0133 (Parody, BMI)	4
34	19	YOURS LOVE Dolly Parton & Porter Wagoner, RCA 74-0104 (Wilderness, BMI)	14	71	74	ONCE MORE Leona Williams, Hickory 1532 (Acuff-Rose, BMI)	2
35	25	SWEETHEART OF THE YEAR Ray Price, Columbia 4-44761 (Tuckahoe, BMI)	14	72	—	YESTERDAY WHEN I WAS YOUNG Roy Clark, Dot 17246 (Tro-Dartmouth, ASCAP)	1
36	17	RINGS OF GOLD Dottie West & Don Gibson, RCA 9715 (Acuff-Rose, BMI)	16	73	—	IT'S ALL OVER Bob Luman, Hickory 1536 (Acuff-Rose, BMI)	1
37	36	WOMAN OF THE WORLD (Leave My World Alone) Loretta Lynn, Decca 32439 (Sure-Fire, BMI)	16	74	75	LOVE IS A GENTLE THING Barbara Fairchild, Columbia 4-44797 (Champion, BMI)	2
				75	—	WHAT MAKES YOU SO DIFFERENT June Stearns, Columbia 4-44852 (Acclaim, BMI)	1

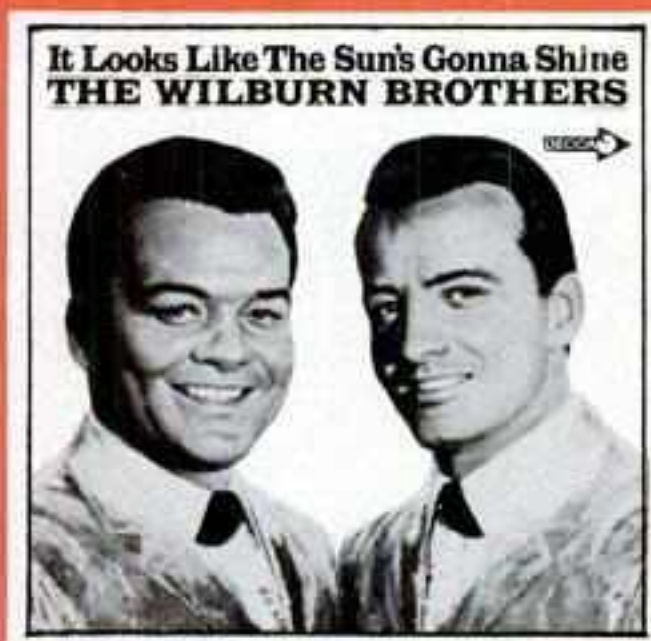
DECCA  
 LAND OF THE  
**COUNTRY GIANTS**



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 ERNEST TUBB AND LORETTA LYNN  
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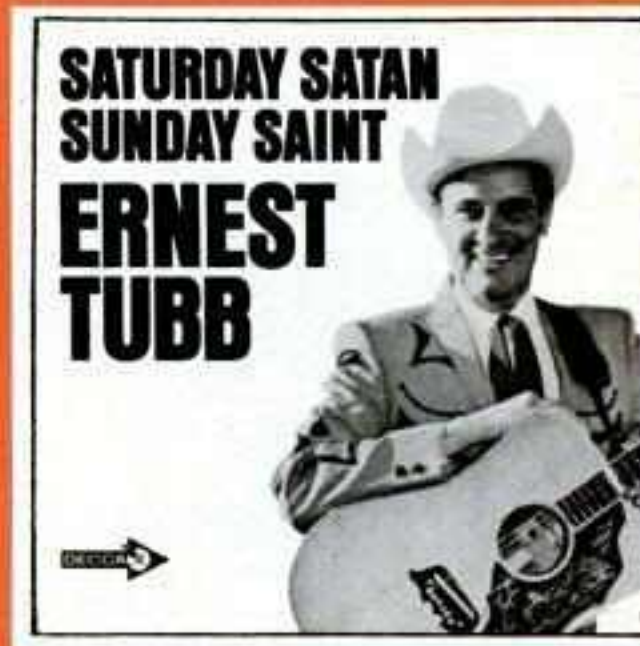
DL 75124 **STATUE OF A FOOL** / JACK GREENE  
 Open-reel / 8-Track Cartridge /  
 Cassette



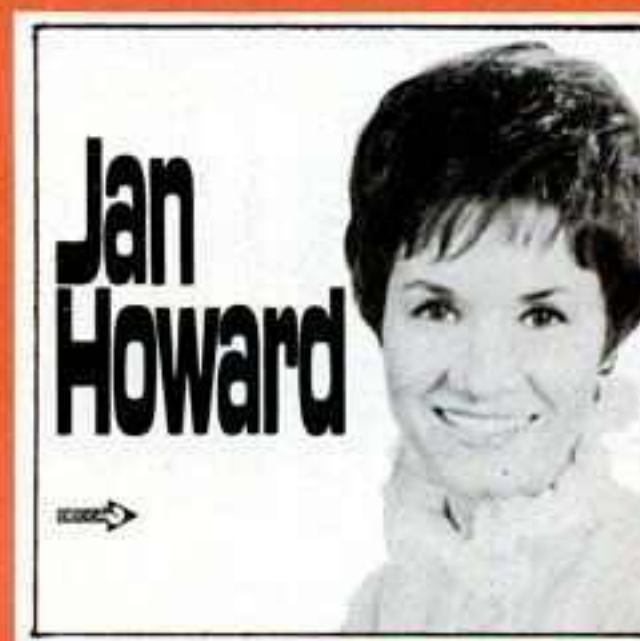
DL 75123 **IT LOOKS LIKE THE SUN'S**  
**GONNA SHINE** /  
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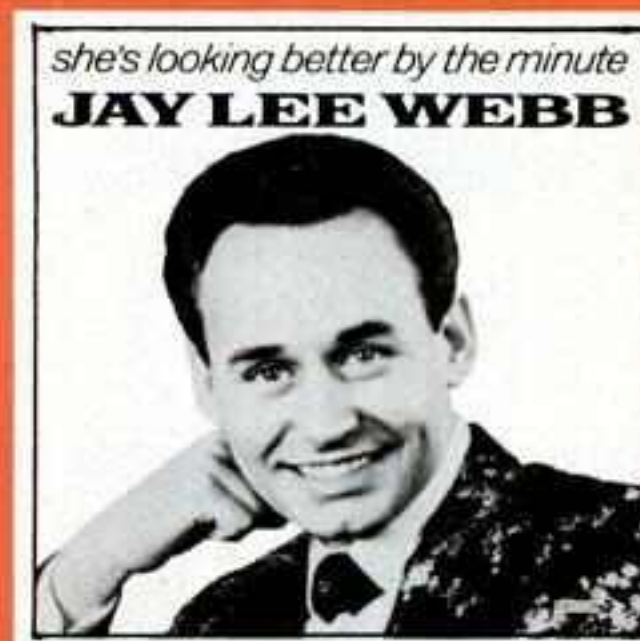
DL 75063 **THE COUNTRY SIDE OF**  
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DL 75121 **SHE'S LOOKING BETTER BY THE**  
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DL 75116 **FREE BORN MAN**  
**JIMMY MARTIN**  
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## Ontario Club Visits Nashville in Operation Promotion & Exposure

NASHVILLE — Forty members of the Ontario Country and Western Music Club made an "orientation" trip here last week, watched the "Grand Ole Opry" and visited the Hall of Fame, and made some presentations of its own.

Carl G. Alkerton, president and chairman of the board of directors, said the purpose of the trip was to find new ways of promoting country music in Canada, and to expose Canadian artists to this area.

The group was accompanied by William L. Ellison, executive editor of the Recorder-Reporter Complex, a series of 27 weeklies in Hamilton, Dundas, Ancaster, Toronto and Ottawa in Ontario; Calgary, Saskatchewan, Edmonton, Alberta; Mont-

real, Quebec, and Vancouver, B.C.

Bringing along members, artists, entertainers and patrons, the group came by bus from Hamilton, Ont., to observe its first birthday. The club is dedicated to the promotion of country artists and their music in Ontario. The aims are achieved at workshops where untried talent is discovered and assisted by professional association and criticism.

Caravans of variety shows are built from the workshops to expose new talent to sympathetic audiences. These shows also allow professionals to experiment with new ideas in staging.

The club also presents a newsletter and a club paper.

"We plan periodic trips to Nashville, which we recognize

as the American country music capital," a spokesman said. "This will allow club members and their patrons to see inexpensively American talent and its presentation."

The club is managed by executives and has a professional membership. The executives and professional members bridge the gap between management and performers. Press, entertainment artists in other fields, and various consultants are associate members. The club is supported financially by the patrons.

During the stay here, the group made a series of presentations to Mayor Beverly Briley, and also to Tom Williams, a college student who donated his time to guide the Canadians on their tours.



BIG PLAY!  
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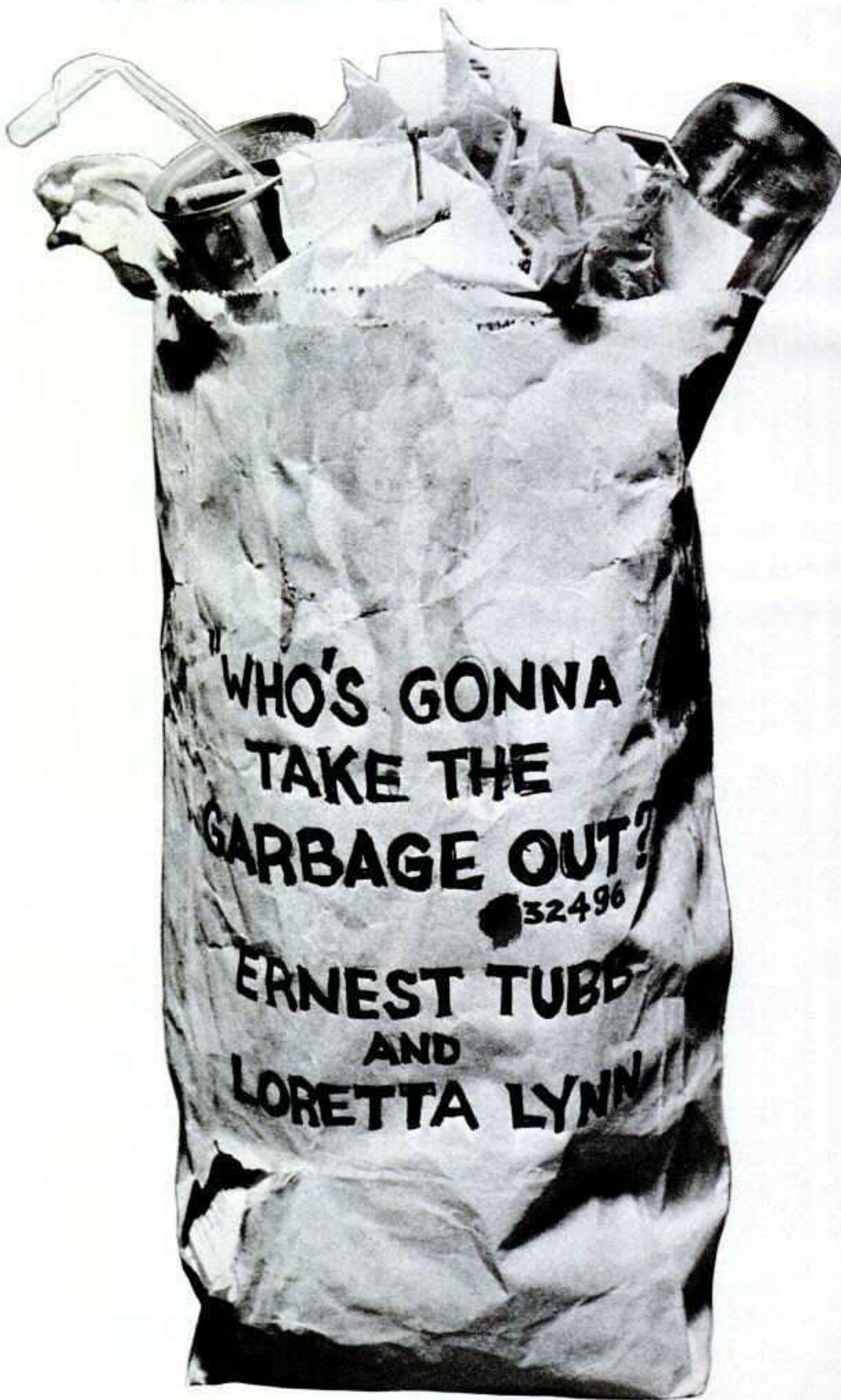
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## A COLLECTOR'S ITEM!



# Billboard Hot Country LP's

Billboard SPECIAL SURVEY  
For Week Ending 6/7/69

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

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	<b>GALVESTON</b> Glen Campbell, Capitol ST 210 (S)	10
2	2	<b>YOUR SQUAW IS ON THE WARPATH</b> Loretta Lynn, Decca DL 75084 (S)	14
3	3	<b>STAND BY YOUR MAN</b> Tammy Wynette, Epic BN 26451 (S)	18
4	4	<b>CHARLEY PRIDE . . . IN PERSON</b> RCA Victor LSP 4094 (S)	18
5	5	<b>ONLY THE LONELY</b> Sonny James, Capitol ST 193 (S)	11
6	7	<b>CARROLL COUNTY ACCIDENT</b> Porter Wagoner, RCA LSP 4116 (S)	15
7	8	<b>JUST TO SATISFY YOU</b> Waylon Jennings, RCA Victor LSP 4137 (S)	10
8	6	<b>HOLY LAND</b> Johnny Cash, Columbia KCS 9726 (S)	18
9	10	<b>SONGS MY FATHER LEFT ME</b> Hank Williams Jr., MGM SE 4621 (S)	9
10	9	<b>UNTIL MY DREAMS COME TRUE</b> Jack Greene, Decca DL 75086 (S)	13
11	13	<b>YEARBOOKS AND YESTERDAYS</b> Jeannie C. Riley, Plantation PLP 2 (S)	17
12	12	<b>WICHITA LINEMAN</b> Glen Campbell, Capitol ST 103 (S)	30
13	14	<b>HALL OF FAME, VOL. 1</b> Jerry Lee Lewis, Smash SRS 67118 (S)	5
14	15	<b>BEST OF BUCK OWENS, VOL. 3</b> Capitol SKAO 145 (S)	13
15	16	<b>CONNIE'S COUNTRY</b> Connie Smith, RCA Victor LSP 4132 (S)	6
16	18	<b>ONE MORE MILE</b> Dave Dudley, Mercury SR 62125 (S)	6
17	17	<b>JOHNNY CASH AT FOLSOM PRISON</b> Columbia (No Mono); CS 9639 (S)	52
18	20	<b>HALL OF FAME, VOL. 2</b> Jerry Lee Lewis, Smash SRS 67118 (S)	5
19	19	<b>INSPIRATION</b> Tammy Wynette, Epic BN 26423 (S)	6
20	11	<b>SONG OF THE YOUNG WORLD</b> Eddy Arnold, RCA LSP 4110 (S)	15
21	29	<b>SMOKEY THE BAR</b> Hank Thompson, Dot DLP 25932 (S)	4
22	22	<b>JUST THE TWO OF US</b> Porter Wagoner & Dolly Parton, RCA Victor LPM 4039 (M); LSP 4039 (S)	36
23	23	<b>WITH LOVE FROM LYNN</b> Lynn Anderson, Chart CH5 1013 (S)	10
24	27	<b>DOTTIE WEST AND DON GIBSON</b> RCA Victor LSP 4131 (S)	5
25	25	<b>KAY</b> John Wesley Ryles I, Columbia CS 9788 (S)	9
26	28	<b>I REMEMBER JOHNNY HORTON</b> Claude King, Columbia CS 9789 (S)	3
27	30	<b>DARLING YOU KNOW I WOULDN'T LIE</b> Conway Twitty, Decca DL 75105 (S)	4
28	24	<b>BOBBIE GENTRY &amp; GLEN CAMPBELL</b> Capitol ST 2928 (S)	35
29	32	<b>MR. WALKER, IT'S ALL OVER</b> Billie Jo Spears, Capitol ST 224 (S)	2
30	39	<b>YOU GAVE ME A MOUNTAIN</b> Johnny Bush, Stop 10008 (S)	9
31	31	<b>KEEP 'EM COUNTRY</b> Nat Stuckey, RCA Victor LSP 4123 (S)	3
32	34	<b>GUILTY STREET</b> Kitty Wells, Decca DL 75098 (S)	7
33	26	<b>SHE STILL COMES AROUND</b> Jerry Lee Lewis, Smash SRS 67112 (S)	22
34	40	<b>SAME TRAIN, DIFFERENT TIME</b> Merle Haggard, Capitol SWBB 223 (S)	3
35	37	<b>WHO'S JULIE</b> Mel Tillis, Kapp KS-3594 (S)	7
36	35	<b>GENTLE ON MY MIND</b> Glen Campbell, Capitol ST 2809 (M); ST 2809 (S)	88
37	21	<b>SHE WEARS MY RING</b> Ray Price, Columbia CS 9733 (S)	21
38	38	<b>I'VE GOT PRECIOUS MEMORIES</b> Faron Young, Mercury SR 61212 (S)	4
39	36	<b>BEST OF MERLE HAGGARD</b> Capitol SKAO 2951 (S)	33
40	43	<b>DEDICATED TO: ONLY YOU</b> Norro Wilson, Smash SRS 67116 (S)	2
41	42	<b>TODAY</b> Bobby Goldsboro, United Artists UAS 6704 (S)	2
42	45	<b>DOWN AT GOODTIME CHARLIES</b> Del Reeves, United Artists UAS 6705 (S)	2
43	44	<b>SNOW IN ALL SEASONS</b> Hank Snow, RCA Victor LSP 4122 (S)	2
44	—	<b>COUNTRY GIANTS</b> Norma Jean, RCA Victor LSP 4146 (S)	1
45	—	<b>BLUE RIBBON COUNTRY, VOL. 2</b> Various Artists, Capitol STBB 217 (S)	1

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# Rhythm & Blues

## Soul Sauce



**BEST NEW RECORD  
OF THE WEEK**  
**"MRS. ROBINSON"**  
**BOOKER T. & THE  
M.G.'S**  
**(Stax)**

By ED OCHS

**SOUL SLICES:** Rev. C. L. Franklin's "Soul Bowl '69," the giant fundraiser planned for the Houston Astrodome, June 13-15, has hit a snag. A lack of advance promotion for the benefit and booking conflicts have ko'd the big ballpark as a site for the three-day affair, forcing Rev. Franklin to negotiate with sites in Dallas to hold what might end up to be a gospel night in a local theater. But Rev. Franklin insists that "Soul Bowl '69" is still feasible, though business woes are day by day making the "Soul Bowl" just a tempest in a teaspoon. Not to be forgotten, whether the concert takes place or not, is Rev. Franklin's plan for a black record company and magazine, a constructive project for black capitalism in the music business. . . . Bill Cosby, who last week signed a seven-year exclusive recording deal with MCA, has released his one and only album for Tetragrammaton. The double LP is titled "8:15 and 12:15." . . . Stax has taken over distribution of Fountain Record Co., owned by Jerry Butler and Calvin Carter. The duo will do the producing. Stax product fresh off the presses includes solo LP's from Mavis Staples, Steve Cropper, Rufus Thomas, Albert King, and the "Memphis Queen"—Carla Thomas. . . . The Fifth Dimension's "Aquarius/Let the Sunshine In" single has passed the two million mark in sales. . . . The Isley Brothers, not content with one million-seller under one name, have confessed to being the Brothers Three, as they bid for even bigger chart action with "Turn On, Tune In, Drop Out." . . . Clarence Carter debuted at Fillmore East last week and scored a soul coup with his "Slip Away" classic. Carter, whose latest disk is "Snatching It Back," featured Candi Staton singing her first Rick Hall single, "I'd Rather Be an Old Man's Sweetheart." . . . Blue Thumb's Ike & Tina Turner disk, "I've Been Loving You Too Long," is outscoring Minit's recording by the duo, though they're now tied to Minit. . . . Dionne Warwick's "April Fools" hit will give way to the flip, "Slaves," the theme song from her new movie. . . . "The best I've ever sounded," says B. B. King about his new ABC album, "Live and Well." The LP is half-live—at New York's Village Gate—and half-studio recorded, and features "Why I Sing the Blues," his biggest chart hit in a long time. . . . Get set for a gospel million-seller, when Edwin Hawkins' "Oh Happy Day" is awarded a gold disk some time next week.

★ ★ ★

**FILETS OF SOUL:** Columbia Records, long a powerhouse in the pop market, is making its bid for r&b supremacy through producers Esmond Edwards and Billy Jackson. "We are in the business for real," say the duo who will not only produce black acts, but white talent as well. Esmond, who produced with Chess and Prestige, is working with Skitch Henderson, in addition to Jackie Thompson ("Daddy Sang Bass") and Joe Lee Wilson. Jackson, a successful independent with the Orlons and the Tymes (remember "So Much in Love") is scoring with the Eddie Jacobs Exchange's "Pull My Coat," repeating his success with the Tymes, again chart regulars with Columbia, and with Mongo Santamaria, a heavyweight with his "Cloud Nine" hit. Columbia will sign major soul talent in their drive to seriously penetrate the r&b market, giving Edwards and Jackson complete creative freedom to develop an r&b division comparable to their pop monopoly. Orders for the r&b assault by Columbia came from the very top—Clive Davis. . . . B.B. King returns to the Village Gate next week. . . . Aretha Franklin, Wilson Pickett and the Atlantic LP, "This Is Soul," have been voted the most outstanding female singer, male singer and "impact" album, respectively, in the first annual poll held by the Rhythm and Blues Association of Great Britain. . . . Brook Benton has been flipped to "Nothing Can Take the Place of You." . . . Timothy Wilson will debut on Blue Rock with the George Kerr-produced single, "Love Is Like an Itching in My Heart."

when answering ads . . .

Say You Saw It in Billboard

BEST SELLING

## Billboard Rhythm & Blues Singles

Billboard SPECIAL SURVEY For Week Ending 6/7/69

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

This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart	This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
1	2	TOO BUSY THINKING ABOUT MY BABY . . . 6 Marvin Gaye, Tamla 54181 (Jobete, BMI)	6	26	35	I WANT TO TAKE YOU HIGHER . . . 3 Sly & the Family Stone, Epic 10450 (Daly City, BMI)	3
2	8	OH HAPPY DAY . . . 5 Edwin Hawkins Singers, Buddah 20001 (Kama Rippha/Hawkins, ASCAP)	5	27	33	MY WIFE, MY DOG, MY CAT . . . 6 Maskmen & the Agents, Dynamo 131 (Catalogue/Claiborne, BMI)	6
3	4	I CAN'T SEE MYSELF LEAVING YOU . . . 7 Aretha Franklin, Atlantic 2619 (14th Hour, BMI)	7	28	—	COLOR HIM FATHER . . . 1 Winstons, Melromedia 117 (Holly Bee, BMI)	1
4	10	(I Wanna) TESTIFY . . . 5 Johnnie Taylor, Stax 0033 (Groovesville, BMI)	5	29	—	MOODY WOMAN . . . 1 Jerry Butler, Mercury 72929 (Hold Forever/ Parabot, BMI)	1
5	18	DON'T LET THE JONESES GET YOU DOWN 2 Temptations, Gordy 7086 (Jobete, BMI)	2	30	12	ONLY THE STRONG SURVIVE . . . 14 Jerry Butler, Mercury 72898 (Parabot/Double Diamond/Downstairs, BMI)	14
6	7	SO I CAN LOVE YOU . . . 6 Emotions, Volt 4010 (Pervis/Staples, BMI)	6	31	34	I'VE BEEN LOVING YOU TOO LONG . . . 4 Ike & Tina Turner, Blue Thumb 101 (East/Time/Curtom, BMI)	4
7	1	CHOKIN' KIND . . . 11 Joe Simon, Sound Stage 7 2628 (Wilderness, BMI)	11	32	27	(We've Got) HONEY LOVE . . . 7 Martha Reeves & the Vandellas, Gordy 7085 (Jobete, BMI)	7
8	9	GRAZING IN THE GRASS . . . 10 Friends of Distinction, RCA Victor 74-0207 (Chisa, BMI)	10	33	43	LOVE MAN . . . 2 Otis Redding, Atco 6677 (East/Memphis/Time Redwal, BMI)	2
9	11	WE GOT MORE SOUL . . . 7 Dyke & the Blazers, Original Sound 86 (Drive-In, BMI)	7	34	36	LET ME LOVE YOU . . . 3 Ray Charles, ABC 11213 (ASA/Racer, ASCAP)	3
10	6	CISSEY STRUT . . . 8 Meters, Josie 1005 (Marsaint Music, BMI)	8	35	31	WHY SHOULD WE STOP NOW . . . 6 Natural Four, ABC 11205 (Wilhos/Pamco, BMI)	6
11	19	BLACK PEARL . . . 4 Sonny Charles with the Checkmates, Ltd., A&M 1053 (Irving, BMI)	4	36	40	APRIL FOOLS . . . 2 Dionne Warwick, Scepter 12249 (Blue Seas/Jac/April, ASCAP)	2
12	28	LOVE IS BLUE (Can Sing a Rainbow) . . . 2 Dells, Cadet 5641 (Croma/Mark VII, ASCAP)	2	37	—	THE POPCORN . . . 1 James Brown, King 6240 (Golo, BMI)	1
13	5	IT'S YOUR THING . . . 13 Isley Brothers, T Neck 901 (Brothers Three, BMI)	13	38	—	LOVE THAT A WOMAN SHOULD GIVE TO A MAN . . . 1 Patti Drew, Capitol 2473 (Morris, ASCAP)	1
14	23	WHAT DOES IT TAKE TO WIN YOUR LOVE 2 Jr. Walker & the All Stars, Soul 35062 (Jobete, BMI)	2	39	41	MY WHOLE WORLD IS FALLING DOWN . . . 3 William Bell, Stax 0032 (East/Memphis, BMI)	3
15	3	I DON'T WANT NOBODY TO GIVE ME NOTHING . . . 9 James Brown, King 6624 (Dynatone, BMI)	9	40	50	PITY FOR THE LONELY . . . 3 Luther Ingram, Ko Ko 2102 (Klondike, BMI)	3
16	13	JUST A LITTLE BIT . . . 7 Little Milton, Checker 1217 (Armo, BMI)	7	41	42	BORN TO BE WILD . . . 2 Wilson Pickett, Atlantic 2631 (Duchess, BMI)	2
17	15	PROUD MARY . . . 5 Solomon Burke, Bell 783 (Jondora, BMI)	5	42	—	LOOK AT MARY WONDER (How I Got Over) . . . 1 Little Carl Carlton, Back Beat 603 (Don/Colfam/Tairi, BMI)	1
18	14	STAND . . . 8 Sly & the Family Stone, Epic 10450 (Daly City, BMI)	8	43	—	FAREWELL . . . 1 Ethics, Vent 1006 (Selassie, BMI)	1
19	20	WHY I SING THE BLUES . . . 6 B. B. King, BluesWay 61034 (Pamco/Sounds of Lucille, BMI)	6	44	45	IT'S YOUR THING . . . 3 Senor Soul, Whiz 611 (Brothers Three, BMI)	3
20	21	GOTTA GET TO KNOW YOU BETTER . . . 5 Bobby Bland, Duke 447 (Don, BMI)	5	45	—	NO MATTER WHAT SIGN YOU ARE . . . 1 Diana Ross & the Supremes, Motown 1148 (Jobete, BMI)	1
21	22	IT'S MY THING (You Can't Tell Me Who to Sock It To) . . . 3 Marva Whitney, King 6229 (Dynatone, BMI)	3	46	47	GOOD MORNING STARSHINE . . . 2 C & the Shells, Cotillion 44033 (United Artists, ASCAP)	2
22	16	TIME IS TIGHT . . . 10 Booker T. & the M.G.'s, Stax 0028 (East/Memphis, BMI)	10	47	—	SOMEONE TO TREAT ME . . . 1 Devons, King 6226 (Golo, BMI)	1
23	17	AQUARIUS/LET THE SUNSHINE IN . . . 11 5th Dimension, Soul City 772 (United Artists, ASCAP)	11	48	—	I FINALLY FOUND A WOMAN . . . 1 Timmy Willis, Jubilee 5660 (Jubilant/ Inta-Someihin, BMI)	1
24	24	I WANT TO LOVE YOU BABY . . . 5 Peggy Scott & Jojo Benson, SSS International 769 (Green Owl, ASCAP)	5	49	49	TIGHTEN UP MY THANG . . . 2 Soul Children, Stax 0030 (Birdees, ASCAP)	2
25	—	I TURNED YOU ON . . . 1 Isley Brothers, T Neck 902 (Triple 3, BMI)	1	50	—	CRY TO ME . . . 1 Betty Harris, Jubilee 5653 (Mellin/ Progressive, BMI)	1

## New Tape CARtridge Releases

• Continued from page 16

- PETULA CLARK—Portrait of Petula; (2) 4WA 1789
- PETER, PAUL AND MARY—Peter, Paul & Mommy; (2) 4WA 1785
- THE STANYAN STRINGS Play Instrumental Music From Listen to the Warm & Lonesome Cities By Rod McKuen; (2) 4WA 1792
- LOUIE SHELTON—Touch Me; (2) 4WA 1793
- ORIGINAL SOUNDTRACK—The Prime of Miss Jean Brodie; (2) 4WA 1787
- THE GRATEFUL DEAD—Aoxomoxoa; (2) 4WA 1790

## PARAMOUNT

- ANITA KERR SINGERS Reflect on the Hits of Burt Bacharach & Hal David; (8) PA 81000, (C) PA 26000
- THE SOUND SYMPOSIUM—Contemporary Composers—Interpreted; (8) PA 81001, (C) PA 26001
- LEONARD NIMOY—The Touch of Leonard Nimoy; (8) PA 81002, (C) PA 26002

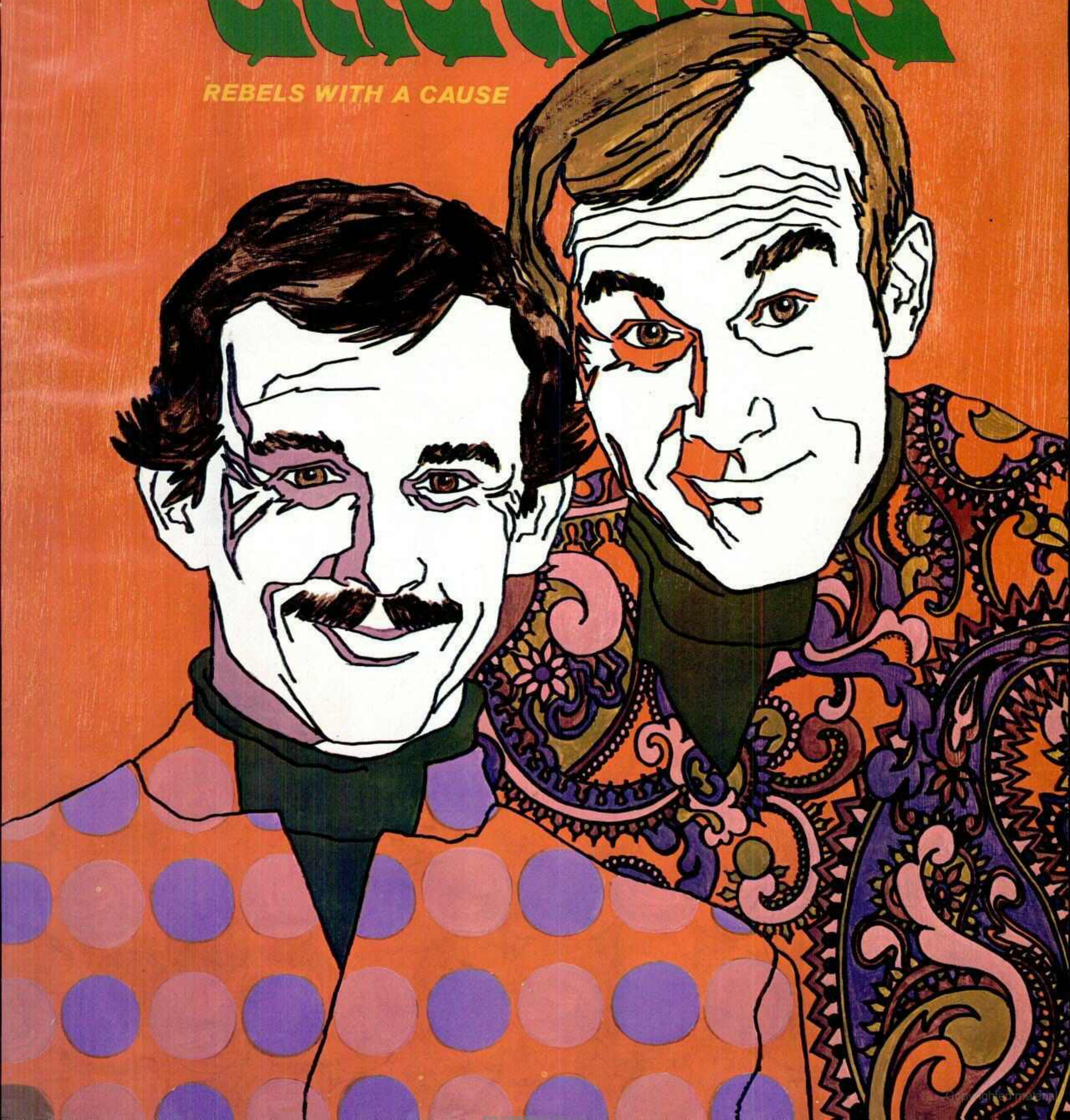
- BILLY VAUGHN—Nashville Saxophones; (8) PA 81003, (C) PA 26003
- JACK DE MELLO—Lush Love, Hawaiian Style; (8) PA 81004, (C) PA 26004
- BUGSY; (8) PA 81005, (C) PA 26005
- MINT TATTOO; (8) PA 81006, (C) PA 26006
- DIANA TRASK—Miss Country Soul; (8) PA 81007, (C) PA 26007
- KAY STARR/COUNT BASIE—How About This!; (8) PA 81008, (C) PA 26008
- LALO SCHIFRIN—More Mission Impossible; (8) PA 81009, (C) PA 26009
- ANDY KIM—Rainbow Ride; (8) PA 81010, (C) PA 26010
- BRIAN HYLAND—Tragedy; (8) PA 81011, (C) PA 26011
- THE MILLS BROTHERS—Dream; (8) PA 81012, (C) PA 26012
- FRANKIE CARLE—Era: The '50's; (8) PA 81013, (C) PA 26013
- HANK THOMPSON—Smoky the Bear; (8) PA 81014, (C) PA 26014
- WOMB; (8) PA 81015, (C) PA 26015
- MOUNT RUSHMORE '69; (8) PA 81016, (C) PA 26016
- BILLY VAUGHN SINGERS—Look What I Found in the Attic; (8) PA 81017, (C) PA 26017
- BILLY VAUGHN—The Windmills of Your Mind; (8) PA 81018, (C) PA 26018
- Themes From TV Show Mannix (Lalo Schifrin); (8) PA 81019, (C) PA 26019
- THE ILLUSION; (8) PA 81020, (C) PA 26020

- BILLY VAUGHN—Golden Instrumental; (8) PA 81021, (C) PA 26021
- BILLY VAUGHN—Melodies in Gold; (8) PA 81022, (C) PA 26022
- BILLY VAUGHN—Sail Along Silvery Moon; (8) PA 81023, (C) PA 26023
- BILLY VAUGHN—La Paloma; (8) PA 81024, (C) PA 26024
- BILLY VAUGHN Plays; (8) PA 81025, (C) PA 26025
- BILLY VAUGHN—Blue Hawaii; (8) PA 81026, (C) PA 26026
- BILLY VAUGHN—Theme From a Summer Place; (8) PA 81027, (C) PA 26027
- BILLY VAUGHN—Orange Blossom Special; (8) PA 81028, (C) PA 26028
- BILLY VAUGHN—Pearly Shells; (8) PA 81029, (C) PA 26029
- COLOURS—Atmosphere/Colours; (8) PA 81030, (C) PA 26030
- COUNT BASIE—Standing Ovation/3 Eras of Basie Recorded Live at the Tropicana Hotel, Las Vegas; (8) PA 81031, (C) PA 26031
- HAMILTON STREETCAR; (8) PA 81032, (C) PA 26032
- TERESA—Anita Kerr Presents Teresa; (8) PA 81033, (C) PA 26033
- THE YOUNG BRASS—Rhythm & Brass; (8) PA 81034, (C) PA 26034
- JACK RENO—I Want One; (8) PA 81035, (C) PA 26035
- JUSTIN TUBB—Things I Still Remember Very Well; (8) PA 81036, (C) PA 26036
- JACK BARLOW—Baby, Ain't That Love; (8) PA 81037, (C) PA 26037
- FEAR ITSELF; (8) PA 81038, (C) PA 26038
- Inside BUGSY; (8) PA 81039, (C) PA 26039

BILLBOARD SPOTLIGHTS THE

# SMOTHERS BROTHERS

REBELS WITH A CAUSE





# THE ASSOCIATION



### THE LISTENERS

*"Is there anybody there?" said the Traveller,  
Knocking on the moonlit door;  
And his horse in the silence champed the grasses  
Of the forest's ferny floor:  
And a bird flew up out of the turret,  
Above the Traveller's head:  
And he smote upon the door again a second time;  
"Is there anybody there?" he said.  
But no one descended to the Traveller;  
No head from the leaf-fringed sill  
Leaned over and looked into his gray eyes,  
Where he stood perplexed and still.  
But only a host of phantom listeners  
That dwelt in the lone house then  
Stood listening in the quiet of the moonlight  
To that voice from the world of men:  
Stood thronging the faint moonbeams on the dark stair,  
That goes down to the empty hall,  
Harkening in an air stirred and shaken  
By the lonely Traveller's call.  
And he felt in his heart their strangeness,  
Their stillness answering his cry,  
While his horse moved, cropping the dark turf,  
'Neath the starred and leafy sky;  
For he suddenly smote on the door, even  
Louder, and lifted his head:—  
"Tell them I came, and no one answered,  
That I kept my word," he said.  
Never the least stir made the listeners,  
Though every word he spake  
Fell echoing through the shadowiness of the still house  
From the one man left awake:  
Ay, they heard his foot upon the stirrup,  
And the sound of iron on stone,  
And how the silence surged softly backward,  
When the plunging hoofs were gone.*

WALTER DE LA MARE [1873-1956]

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Remembering and  
Understanding

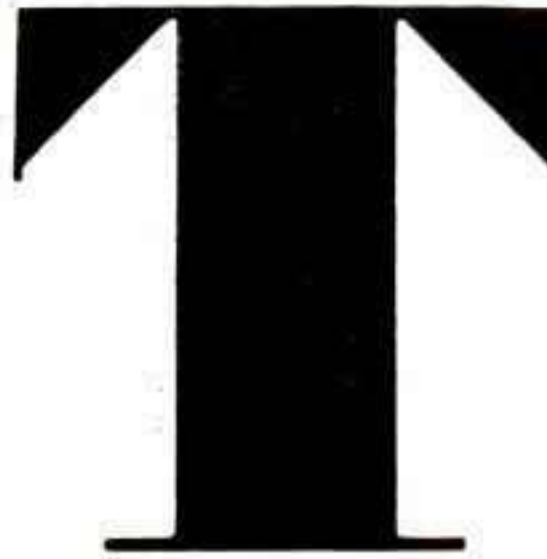
KEN FRITZ

After 10 years of slow, steady growth that has taken them from a \$300 a week act at the Purple Onion to one of network TV's highest paid (and most controversial) performers, Tommy and Dick Smothers are entering their second decade in show business with more changes and reorganization taking place during the first few months than they've had in 10 previous years.

They've also been generating more headlines than ever before—especially when CBS-TV abruptly cancelled their weekly variety series April 4. Tommy and the CBS brass had been bumping heads over the subject of the program's creative control for several weeks prior to CBS-TV President Robert Wood's telegram informing them the network was not renewing the program because of alleged "breaches of contract." Smothers denied the charge, but their platform on national television was nevertheless gone.

Gone also was KSFI (Kragen, Smothers, Fritz, Inc.), the budding young conglomerate created by the two brothers in mid-1968 and abandoned with a year when its "growth got out of control and things became too spread out." The principals—Ken Kragen, Ken Fritz and Tommy and Dick Smothers—are still there but the organization has been carved up with each of the members retaining control in certain areas.

Kragen, in late March, signed papers which gave him sole control of the management company which he renamed, "Ken Kragen and Friends." The "friends" whom he manages are Pat Paulsen, Mason Williams, The First Edition, Jennifer Warren, John Hartford, Bob Einstein and baseball's premier pitcher of 1968, Denny McLain. Kragen will operate the company independently but "of course," he says,



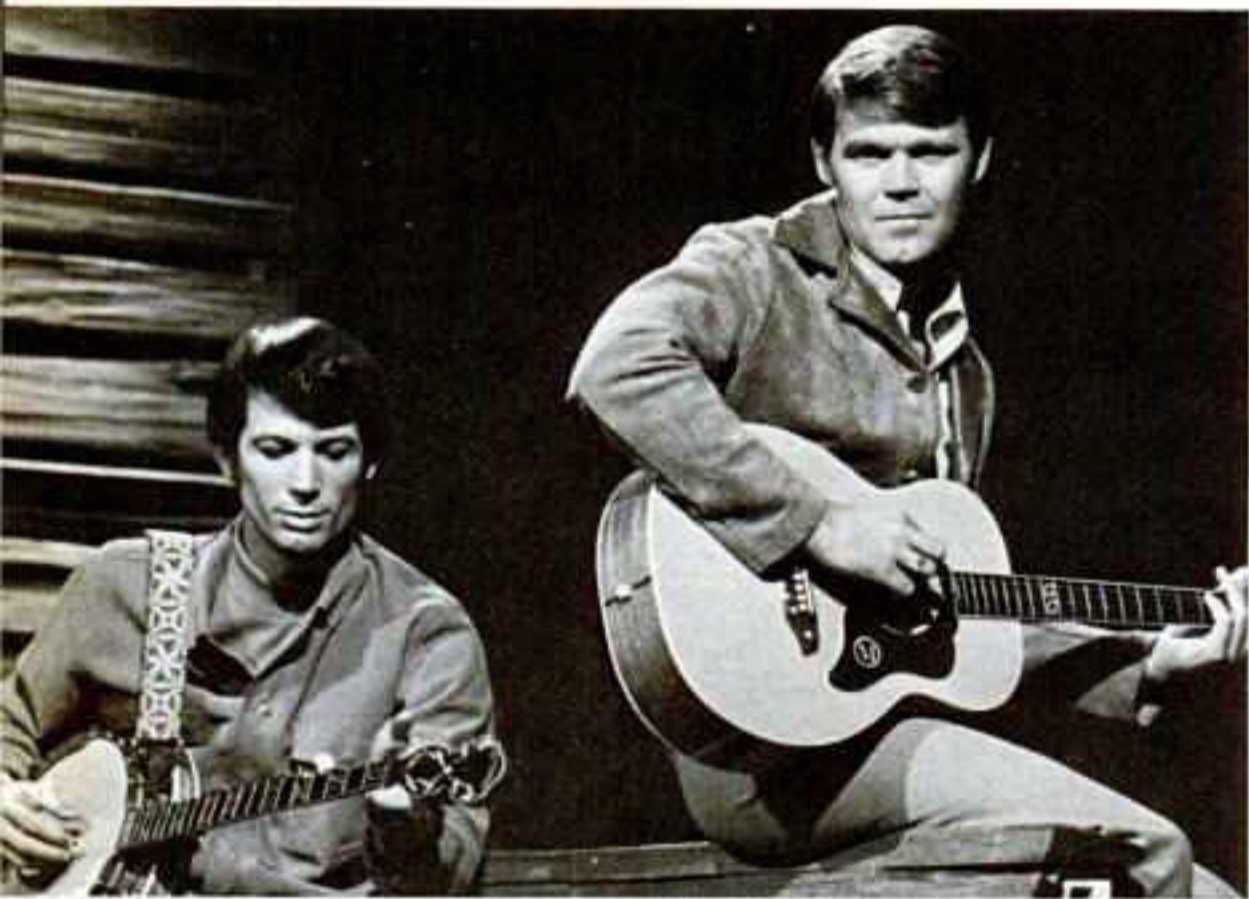
here is, and always will be, the affiliation with the Smothers." Kragen, who was most instrumental in bringing "Hair" to the West Coast, will also continue to have an interest in the stage show.

Ken Fritz has formed K-T Music (the "T" for Tommy) and will produce the forthcoming 45-minute ABC-TV "Music Scene" (which utilizes Billboard's pop, c&w and r&b charts). His remaining time will be devoted to TV and the various television ventures in which the brothers become involved.

The remaining elements of KSFI will be handled by Tommy. He'll oversee all TV activity, record company (Rubicam) operations, publishing and anything else that may come along.

Unusual as it may seem, it was Tommy who created KSFI and it was also Tommy who decided that it had to go. Originally, the company was organized with eight divisions (merchandising, records, publicity, convention services, management, television production, publishing and legitimate theater) and a dozen employees. It was patterned after several other conglomerates that were sprouting up in the entertainment industry and, like many others, its employees tripled within a few months. The problems developed along with the growth, and within a short time it became obvious that the complex of companies were too spread out. Kragen left in late 1968 to get into film production. Tommy stepped in and decided that the entire operation needed revamping.

Under the new setup, Tommy now heads Rubicam River Records, a company that is nearly a year old but to date has only released two LP's ("Smothers Brothers Comedy Hour" and "Pat Paulsen for



**TOMMY**

Emotionally Involved

**DICKIE**

Mr. Cool

**TOGETHER**

A Successful 10 Years

By Ron Tepper

President"). David Carroll, the man who has produced all of the Smothers Brothers LP's for Mercury, continues to run the label, however, he now reports to Tommy instead of Kragen. Sales on the two LP's are reported over the 200,000 mark. A successful start "but," Carroll hopes, "they're only the start." At the end of March, the Smothers completed video taping the last of this season's TV shows and Tommy and Carroll were planning to sit down and map out a new and more aggressive role for Rubicam during the next year.

Included in that active role will be the release of a second Pat Paulsen (physical fitness) album before summer. Although Mercury has distribution rights (for approximately one more year) to all Smothers Brothers albums, others produced by Rubicam are not committed and could, conceivably, go to other companies for distribution. In addition, Carroll hopes to begin releasing some singles ("slanted to the contemporary market") and to also pursue the purchase of outside masters.

Carroll has taken a "cautious" approach thus far. "Anyone can go out and spend a half-million dollars on masters and recordings. That wasn't our purpose when we started and I don't think it will ever be. We wanted to grow slowly. The first two LP's we released got us off to a good start and we probably would have had more product out by now if it wasn't for the reorganization problems within KSFL. With Tommy free from TV, we'll be sitting down and discussing our next move which will be the setting of distribution for all of our product."

Plans also call for "Hair," the rock musical in which the Smothers are morally as well as financially involved, to run for another year at the Aquarius Theater in Los Angeles.

The last change involves the Smothers management situation. From now on the pair will manage themselves and they've already made such decisions as to confine all future entertainment activities to recording

There were few, if any, who really thought the show would survive the first 13 weeks against "Bonanza" with "oddballs" like Pat Paulsen involved in a medium he had never worked in before. During those first five shows Tommy says "we just used up old material. The people who initially got on the show were my old folk cronies."

Those first shows were mild-mannered variety efforts. There was little message and neither Tommy nor Dick had really become involved with social and political issues. Mason Williams, a talented singer-writer who had known the Smothers since the early '60's, was one of the first new faces to be introduced. Williams had been writing for the "Roger Miller Show" and when it went off the air the Smothers were just getting started. It had been decided that one of the weekly features would be a series of "editorials" delivered by Tommy. Hal Goodman and Al Gordon, two of the writers on the show, put together most of the editorials. However, Kragen recalls, "when Tommy started to deliver them in rehearsal they didn't come off. So we decided to let Pat deliver them." Paulsen's weekly spots were an instant smash. Although Goodman and Gordon did most of the writing, it was Williams who began composing some of the stronger barbs—the political and social ones. More than 15,000 fan letters a week poured in for Paulsen. For Paulsen, it was particularly rewarding. Prior to the introduction on the Smothers' show, Pat's biggest performance was at the Ice House, a small folk club in Glendale, Calif.

Williams' contributions did more to change the character of the show than anything else. He was gifted and far out. He wrote the theme song for the show and, in Kragen's opinion, some of the best comedy ever performed. It was Williams and Tommy who dreamt up the whacky idea "Pat Paulsen For President." "Everyone," Kragen says, "contributed to it. It was the most unique thing ever done on a TV



Compiled, written by Ron Tepper; cover and graphic design by Larry Harris; section editor Eliot Tiegel.

and television. The Smothers concert tour of last summer was probably their farewell to live, on-stage performances.

Change and new faces, however, aren't new to Tommy and Dick. During the three hectic seasons of "The Smothers Brothers Comedy Hour," the two young comics have been responsible for an impressive array of changes and innovations on TV variety shows. Unfortunately much of the new engineering techniques, writers, performers and innovations have been lost in the war with the censors. Forgotten is the fact that three years ago, when the first "Smothers Brothers Comedy Hour" took to the air, it was actually a pioneering effort. Not because it was a new show, but primarily because it brought people into television who had never been there before—and with them came the fresh ideas.

"Most of the people," Tommy recalls, "who were on TV were in a 'box.' They knew television and that was it. They had written or produced or directed for TV but had never really gotten into anything else. The first thing we wanted to do was to bring in people who had never seen a TV set and with them some fresh ideas and new approaches."

With a folk music background, Tommy turned to music for the new faces. "A musical background," he feels, "gives a person more freedom and depth than anything else. People in music are used to expressing themselves; they have more rhythm, better pacing. By the time we completed our staff, we only had two writers who weren't musicians and seven of the writers now have albums in release."

Special Section Sponsored by Friends of the Smothers Brothers

variety show, Pat was perfect for it with his older, more serious look. It not only became a vehicle for us to satirize campaigns in general, but it made Pat a household figure."

The whole approach of the "P.P. for Presidency" campaign was that you were never quite sure whether he was on the level or not. Before the campaign came to a close, virtually every new writer on the Smothers show had contributed to it. "Cecil Tuck and John Barrett," Kragen feels, "were the heaviest writers during the campaign. They were two talented men who had never written for TV before the Smothers signed them."

The Paulsen campaign grew. Plans were made to film a TV special around it and then came the Kennedy assassination. "Everything," Kragen says, "came to a halt. We just kind of sat there for about 30 days trying to decide what to do. It was a great shock and we were all heavily involved with Kennedy. Ultimately we decided to continue and Pat really became the only 'dissent' candidate in the last month of the campaign. The whole thing had gone over so well that we actually had to put spots on the air telling people not to vote for Pat at the election."

New faces introduced by Tommy wouldn't be complete without the two who have become the most familiar—John Hartford and Glen Campbell. Hartford was actually brought to Tommy's attention shortly after he recorded "Gentle on My Mind." He was living in Nashville and Bill Thompson, who was then manager of KGBS (a Los Angeles

(Continued on page S-18)



Far left, in the recording studio with Ken Kragen and Ken Fritz.  
Top, youngish looking gold record winners.  
Bottom, Tom rehearses with Donovan, center, and Paul Stokey.

## COLLEGE CONCERTS PAVED THE MONEY ROAD

Almost lost in the Smothers Brothers career is the significant part that college concerts played in their rise to success. In the 10 years that they've played the concert circuit they have grossed more than \$2.7 million—a figure considerably more than they've garnered from television during the past four years.

The brothers career began at the Purple Onion in 1959, but it wasn't until 1961 that concerts began to grow in importance. Both Dick and Tom credit their entry into the college market to Jack Paar, former host of NBC-TV's "Tonight Show." Paar brought the duo to national attention with an appearance on his show in January 1961. "We exploded," Tom recalls. "People saw what we could do on stage."

Within a few weeks their price was up to \$2,000 a concert. In late 1961, Ken Kragen, who lived only a few blocks from the Purple Onion, "bought" Tom and Dick for a 13-city tour and teamed the duo with Peter Nero. The tour was one of the few the brothers made that wasn't successful. "Both acts," Kragen theorizes, "were ahead of their time." Despite the limited success, it did expose the brothers to more college buyers and was a significant aid to their record sales.

By 1963, Kragen had moved to Los Angeles and was involved in the college concert circuit. The Smothers were without management in mid-1963 (their manager, Irving Marcus, had died) and when they met Kragen they decided to sign with him. That was August 1963, and in the next 60 days the team made appearances on three national television shows: Judy Garland, Garry Moore and "Tonight."

The exposure did it. Before the end of the year the brothers had played to capacity houses at 49 straight concerts. In December 1963, Ken Fritz began traveling with the pair and making sure that the dates were properly promoted. From early 1964 until mid-1965, Fritz and the brothers were doing nearly a concert a day. Three hundred out of 365 days (mid-1964 to mid-1965) were spent performing. The price had soared to \$7,500 a night against 60-65 per cent of the gate. The Smothers had become the hottest concert attraction in the country. The pace, however, was more than either Tom or Dick wanted, so when the opportunity came to do their first TV show they decided to take it and get off the road. That was late 1965. By April, 1966, they were finished taping and once again Tom

and Dick took to the road. Concerts were cut down and more nightclub appearances were scheduled. "1966," Kragen recalls, "was probably their biggest year financially. With the college concerts and club dates they did better than they had ever done."

Emotionally, however, 1966 was a disaster. Their TV show was canceled, Tom developed an ulcer and had personal problems at home. "It was," Kragen recalls, "the closest they ever came to quitting the business."

In August they opened at the Flamingo in Las Vegas to rave reviews and capacity business. Then, in early 1966, came the variety show and a virtual end to nightclubs and the concert circuit.

Summers were occupied with planning for the fall. Concerts became a thing of the past. They did, however, take one more shot at the market in the summer of 1968. The tour, which went through 13 cities, earned the brothers their biggest concert fee to date: \$25,000 against 60 per cent of the gate a concert.

Despite the tremendous exposure afforded them on network TV, none of last summer's concerts were sold out. Kragen and Ken Fritz (he also authored a book about the concert circuit, "How to Produce a Successful College Concert") have given a great deal of thought to 1968 and the crowds that attended.

Explains Kragen: "I think that artists can be over-exposed on television and instead of making them more familiar to the concert audience, it makes them too familiar. That may be one of the reasons why last summer wasn't a complete sellout."

Fritz feels that enormous arenas had much to do with it. Promoters needed to book the large arenas in order to have enough seating to cover a gate of \$25,000 plus make their own profit and expenses. "Some people don't like to see an act in an arena that seats 18,000. They don't feel there is enough rapport."

Even if the concerts were complete sellouts it is doubtful if Tom and Dick would ever play the circuit again. "We had a lot of fun," Tom says, "and the crowds were stimulating. More than anything, college concerts taught us to think on stage. You had to act fast. TV is different. It's rehearsed then taped. If you don't like it you can always cut it out. In concert, once something is said, it's said, and nobody can cut it." ♡

## GOING LIVE ON RECORDS

### Key to LP Hits...

The Smothers Brothers association with Mercury Records has been a remarkable one. Unlike many artist and record company relationships, the brothers' dealings with Mercury have been marked by harmony. For 10 years (a duration that few artists, especially comedy teams, can boast of in the industry) there's never been any question about the boys leaving the label or even changing producers. David Carroll, the producer who now runs Rubicam River for the brothers, has a&r'ed each of their LP's during the 10-year span.

The results of this "togetherness" are impressive: 12 LP's, \$15 million in sales, three gold records ("Two Sides of the Smothers Brothers," "Think Ethnic" and "Songs and Comedy of The Smothers Brothers at the Purple Onion").

Interestingly, eight of the Smothers LP's were recorded "live" or in nightclubs. "The crowd reaction has always been something the brothers needed to make an LP successful," says Carroll. (Dick, incidentally, recorded a "solo" vocal LP but he has "almost forgotten it.")

During the past few years there hasn't been much product coming from the duo and Carroll feels that it is primarily due to their pre-occupation with television. "They just haven't been getting out to clubs nor have they done many concerts, which are the two places in which their albums usually are developed." The last LP, "Smothers Brothers Comedy Hour," was released by Rubicam and distributed by Mercury, a pattern

that all future product will follow. The next would have been an astrological package to coincide with their summer TV show.

Unlike some recording acts, the Smothers have always been regarded by Mercury as "catalogue" sellers. Few of their LP's have ever taken off and roared into the Top 10. Most of the time it has been a slow but steady sales pattern. For instance, their first album, recorded nearly 10 years ago, passed the million-dollar mark last December.

Obviously, there could have been more product than just a dozen LP's during the past 10 years, but to Tom and Dick there never was any sense recording another "if it wasn't fresh material." New material was seldom developed in the studio and neither brother cared for recording in an atmosphere devoid of "feedback and stimulation."

Tommy's change from the stumbling and awkward personality to the social commentator, has become obvious on record, too. Although the brothers usually write all their own material, their last LP also contained some of the background of Mason Williams. Despite this move, Mercury has remained firmly behind them. Irwin H. Steinberg, executive vice-president of Mercury, says that the label is "very much in sympathy with their desire to freely express their ideas through their own unique format. Tom and Dick have a wonderful knack for setting forth their thoughts and for making people aware of the problems of the day." ♡

TO THE BROTHERS WHO HAVE BEEN  
"MOTHERS" TO US ALL.  
THANKS



REPRESENTING  
PAT PAULSEN  
MASON WILLIAMS  
JOHN HARTFORD  
JENNIFER  
THE FIRST EDITION  
BOB EINSTEIN

STAFF  
KEN KRAGEN  
NEIL ROSEN  
CORT CASADY  
BOE HUGHES  
LYNN CHASEN  
SUSANN HOOVEN  
AND SOMETIMES  
JINX KRAGEN

To MR. William Tankersley

THE CENSOR

The Censor sits  
Somewhere between  
The scenes to be seen  
And the television sets  
With his scissor purpose poised  
Watching the human stuff  
That will sizzle through  
The magic wires  
And light up  
Like welding shops  
The ho-hum rooms of America  
And with a kindergarten  
Arts and crafts concept  
Of moral responsibility  
Snips out  
The rough talk  
The unpopular opinion  
Or anything with teeth  
And renders  
A pattern of ideas  
Full of holes  
A doily  
For your mind

Thank you for the inspiration  
Mason Williams

CBS memo:

To: ~~MR. William Tankersley~~

From: MR. Mason Williams

It isn't often  
That Program Practices  
can make a positive  
contribution.  
Good Luck!  
Mason  
3/21/69

DEAR TOM AND DICK,  
IF MY LIPS WEREN'T  
ZEALED, I'D BE ABLE  
TO SAY THANK-YOU FOR  
EVERYTHING.

DAT



TOM AND DICK  
WHO ASK  
NOT  
WHAT THEIR MEDIUM  
CAN DO FOR THEM....

BUT YET  
WHAT CAN THEY  
DO FOR THEIR MEDIUM...  
(THE HARDEST QUESTION  
TO ASK  
FOR IT CARRIES  
THE SEVEREST PENALTY)

JOHN HARTFORD

BEVERLY HILLS CALIFORNIA  
MAY 1969



**ANTHROPOLOGISTS SAY THAT A SMALL TRIBE IN NORTHWESTERN NEW GUINEA, NOW EXTINCT, USED TO HAVE A PECULIAR TEST WHICH THE ELDERS OF THE TRIBE APPLIED TO THE YOUNG.**

**UNDER THE GUISE OF HONESTLY SEEKING THEIR OPINIONS, THEY ASKED THEIR FEELINGS ON SUCH SUBJECTS AS: THE CONTINUED WARFARE WITH THE TRIBE IN THE NEXT VALLEY, THE PROS AND CONS OF CHEWING A NUT EXTRACT SOME OF THE TRIBE USED AS A STIMULANT, AND ATTITUDES TOWARD SEXUAL RELATIONS. IF THE YOUNG PERSON'S ANSWERS DIFFERED ONLY IN DETAIL FROM THE "ESTABLISHMENT" POINT OF VIEW, HE WAS WELCOMED INTO THE DIALOGUE AND ULTIMATELY INTO THE COUNCIL OF ELDERS. BUT IF HIS ATTITUDE SEEMED TO BE THAT THE "ESTABLISHMENT" WAS WRONG ON MOST COUNTS, THEY KILLED HIM.**

**TOWARD THE END IT WAS A REMARKABLY HARMONIOUS TRIBE. OF COURSE, AS I SAID, IT IS NOW EXTINCT.**

**DENNY SHANAHAN**

# Mercury always liked you best



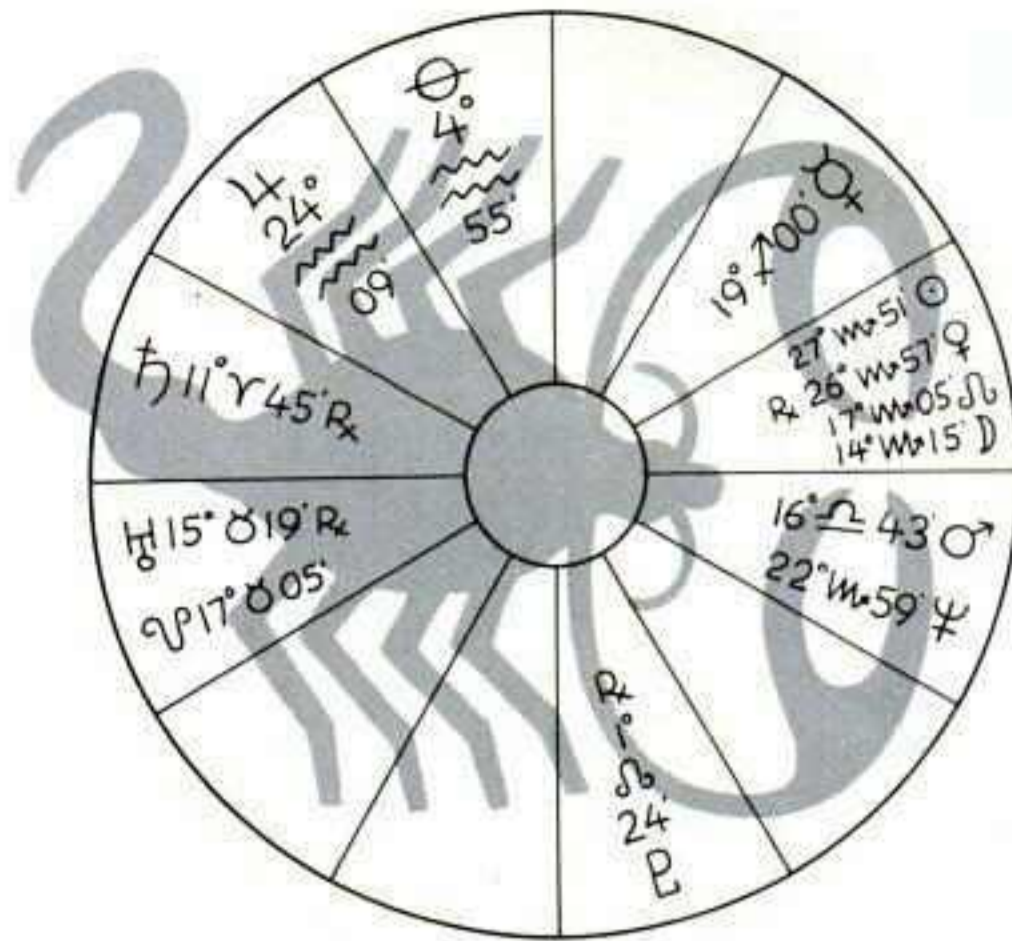
from the  
Mercury Record Corporation  
family of labels

MERCURY • PHILIPS • SMASH • FONTANA • LIMELIGHT • BLUE ROCK • WING

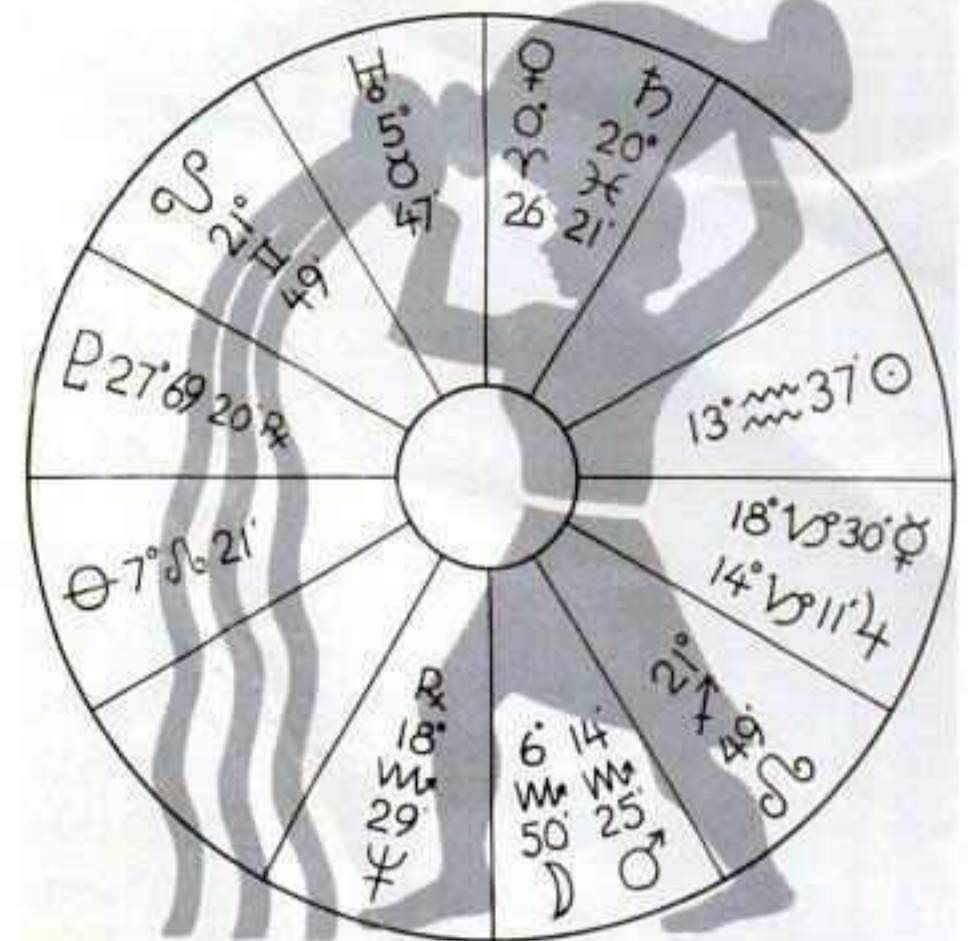
A SMOTHERS

# ASTRO-NOSIS

Astrology has always been one of the brothers' chief interests. For this special study, Miss Irma L. Norman, director and trustee of the First Temple of Astrology, developed the following "astro-nosis" charts which depict the likely happenings to Tom and Dick during the next year. Miss Norman says that the predictions are, of course, only intended to point out events which are likely to happen based on the position of the stars in relationship to Dick (Scorpio) and Tom (Aquarius).



SCORPIO



AQUARIUS

Dick should be concerned with health matters throughout the summer.

Health-wise, he may undergo areas of time in which he feels depleted or "let down" in the coming year.

October places him in the way of gaining great personal support.

Fall brings the transit of Jupiter to his Mars, expanding work habits, increasing the areas of endeavor; he might invest in some enterprise dealing in sports equipment or increasing holdings he already has.

This year new philosophies and attitudes become more apparent with him in all channels of activity.

Difficulty through a child or a creative matter could be possible in October.

Dick may find it necessary to sit tight in the month of May and outwait an undermining action in the base of operations through the action of a superior.

The coming year for Tom indicates additional difficulties and restrictions in the area of career.

A new maturity and seriousness in the professional life gradually imposes itself upon Tom as the year progresses.

June or July promises some new career project.

For the next year or more, Tom will operate better as a silent partner or in an area that will ease some of the attention from him.

The month of October finds him in a position to gain great planetary assistance in establishing something very beneficial.

Should be careful of accidents around November, or losing his temper with partners and other people.

Second thoughts are advisable, even essential, this year as whatever is established during that span of time is very apt to become permanent.

## INSIDE TWO PERSONALITIES

Tommy is the worrier. He's concerned and has an ulcer to prove it. His average day seldom contains less than 14 hours of work and it easily runs upwards of 70 hours per week. Tommy's greatest asset, however, is not the amount of time he puts in at the grindstone, but his ability to spot talent, know what's right and what an audience will dig.

Experimenting and giving someone a break is Tommy's bag. His philosophy about television is very much the same as his philosophy about life: "Nothing is really accomplished unless you're willing to lose something." That was the way he thought three years ago when CBS decided to give the brothers an hour-long show of their own and introduce it at mid-season against the top-rated show in the country, "Bonanza." Many around Tommy argued against it, but Tommy said, "Look, if we lose and go off the air no one will say anything because at least we lost out to the top-rated show in the country."

Tommy calls the shots today just as he did then. Dick has the same sympathies, and often confers with his brother before any major decisions are made. But, it is Tommy who takes command and gives the orders.

At 32, Tommy sees himself as a bridge between the old and new generation. His generation ("the in-between") has not quite lost touch with the young and yet has an understanding of the older people as well.

It was Tommy who asked for and put together the audition at The Purple Onion, and it was Tommy who got his brother to quit El Camino College (in Los Angeles) and go up North to San Jose State for college and a \$5 a weekend entertaining job at the Kerosene Club, a local hangout.

It was through his extracurricular activities in high school that Tommy developed his famous stumbling, bumbling mannerisms. A friend had asked him to make a nominating speech before a packed school assembly. When Tommy got on stage the crowd threw him for a loss of words and for a few minutes he fumbled with an assortment of "uhs," "ands" and a dozen other confusing statements. The audience roared with laughter and that's when he discovered that being the bumbler on stage could be funny.

Tommy is quite concerned about America. His outspoken resentment of censorship and its applica-

tion to his TV show is a reflection of his concern. "With all the food and birth problems in the world today, I don't think we have more than 10 years of real peace and tranquility left in this world and I'd like to be part of it. I think we're coming to a very restrictive time in U. S. history where free expression will be limited and it will all be done in the name of 'internal security,' 'world peace' and to help keep the U. S. 'morally strong.'"

The run-ins with TV censors over the past three years have changed him. The on-stage Tommy Smothers of 1966 was the bumbling, dumb little kid. Brother Dickie was the straight man. Today, Dickie is still the straight man but Tommy is no longer the bumbler. Tommy feels that a great deal of the change is due to his "becoming more socially aware" of the issues and the fact that he can no longer separate his "on-stage from his off-stage personality." "I'd feel, hypocritical if I was still the bumbler on stage. It's not like that any more.

"When I was growing up everything was artistically dry. The 50's, my generation, were nothing. We didn't do anything or say anything. We were the same as the late 40's. Movies, books and art were nothing. They had no meaning, substance or purpose. Then came the 60's and everything changed. The turmoil was reflected in music and art. We had never questioned, but suddenly we started to and that's what caused me to change."

Dick is calm, cool and detached. He's the easy-going member of the team and enjoys living. Television is a 9-5 job to Dick and he is just as candid as possible when he says: "I enjoy performing and getting paid for something that's so easy to do it's almost ridiculous."

His work week consisted of about 30 hours at CBS-TV (when the brothers show was being taped) and the rest of the time was his. When rehearsals are done, Dick was off.

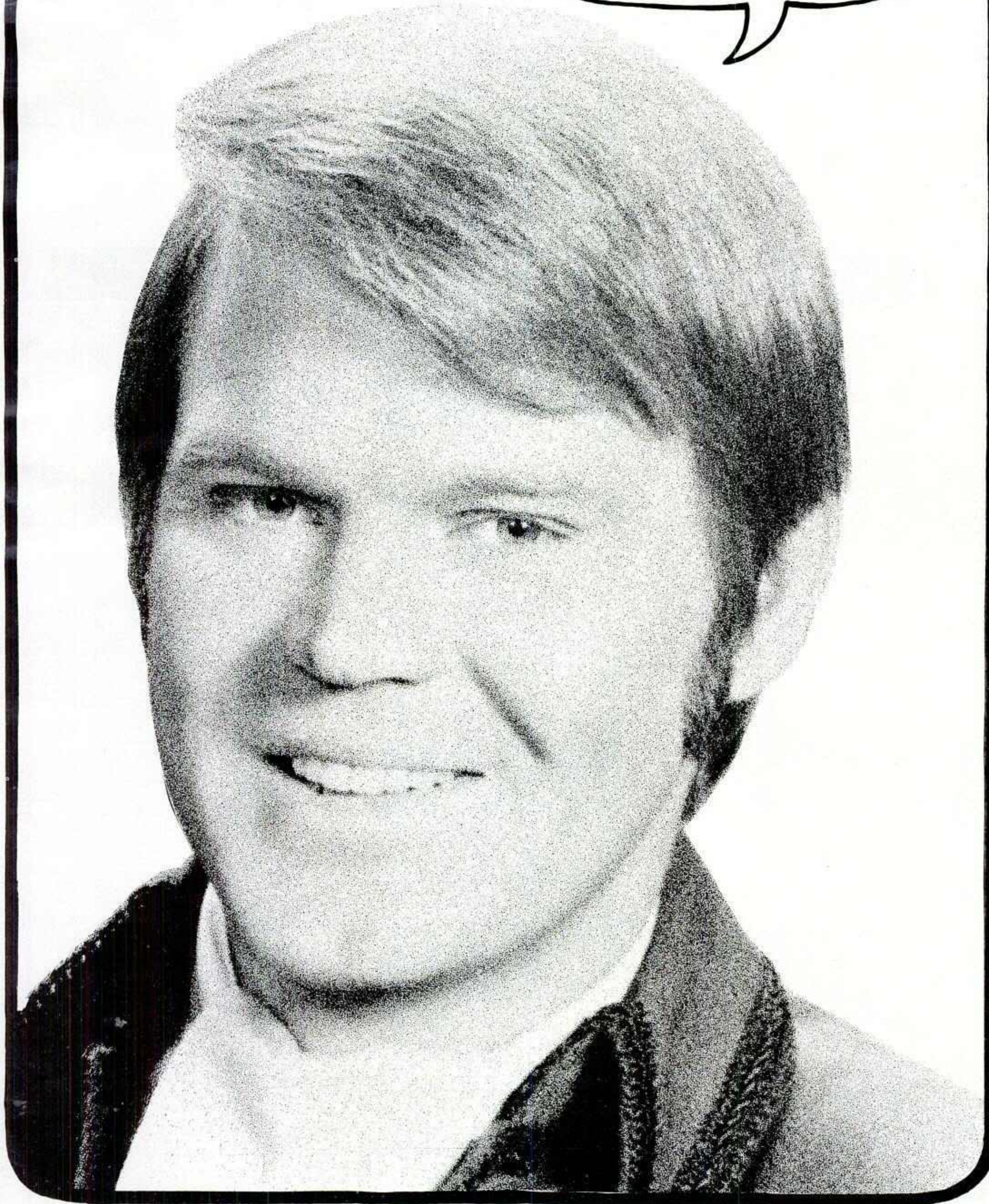
The past 10 years have only made Dick more aware of what's happening and more confident in himself. "We're successful and I dig it, but I haven't become super-Hollywood and I never will. I still take out the garbage."

While Dick's intensity rarely comes through at

Continued on page S-22



YOUR MOM ALWAYS  
LIKED ME BEST...



Personal Management: **NICK SEVANO**

Public Relations:  **litroc/leinson**

Design: BOB RAWDIN & ASSOCIATES

**WHO WANTS  
THE SMOTHERS BROTHERS  
IN THEIR  
LIVING ROOM?**

**WE DO**

BILL GRAHAM  
& THE FILLMORE FAMILY  
EAST & WEST

# SAN FRANCISCO'S PURPLE ONION

The first Smothers Brothers act: Tom, Dick and Bob Blackmore.

THE BROTHERS  
LAUNCHING PAD

BY GEOFFREY LINK



*\*When the moon is in the Seventh House  
And Jupiter aligns with Mars  
Then peace will guide the planets  
And love will steer the stars.*

When the Smothers Brothers opened in San Francisco's Purple Onion in 1959, they were a trio. And far from being the controversial performers of today, they did some tame, if funny, folk material.

The Kingston Trio had passed this way about two years earlier and the Smothers Brothers—Tom, Dick and Bob Blackmore—were putting on a similar show.

"They weren't very controversial. They were more of a singing act, doing folk numbers," recalls Bud Steinhoff, an owner of the Purple Onion. "They would all sing and Bob would play the guitar. They didn't do as much comedy as Tommy and Dickie do now."

Before they opened that April 27, they'd been playing a beer garden in San Jose. A private detective, with a sharp eye for the entertainment business, brought the Smothers to the attention of Steinhoff, who auditioned and then signed them to a 10-week contract.

On the same bill was comedian Ronnie Schell and headliner Phyllis Diller. The press largely ignored the opening; the only mention the Smothers got was in an agate-type list of events in the city. The Smothers worked then for union scale—\$319.50 a week for the three of them.

It has been reported that the brothers got their first big exposure at the hungry i, like the Purple Onion, a North Beach basement nightclub. But the hungry i's owner, Enrico Banducci, denies he ever hired them.

"Every night I'd be stumbling over them," Banducci recalls. "They'd say, 'Please, Mr. Banducci, give us a job.' But I never did." Banducci, who was first to showcase such stars as Mort Sahl, Dick Gregory, Shelly Berman, Barbra Streisand and the Kingston Trio, didn't think they were funny.

He doesn't, however, regret his decision. "You can't bat 1,000 all the time," he says. "That's just the way of life."

The Smothers came back to the Purple Onion three times. The last time was 1962 and they got \$2,000 a week. But before that, when they returned August 1, 1960, they were a duo and more of a comedy team.

"Dickie was always the straight man," Steinhoff says. "Tommy was the comedian. Same as they are now." And some of the same bits and songs they do now, they also did 10 years ago, Steinhoff continued, such as "I Fell in a Vat of Chocolate," which was written for them by Pat Paulsen.

Paulsen got his start at the Onion, too, around 1961 or '62. And Gerald Music, as well as another writer for the "Smothers Brothers Comedy Hour" were also entertaining at the Onion at that time.

Was it obvious 10 years ago that the Smothers Brothers and friends would make it?

"You always figure they'll make it," Steinhoff says. "It's just a question of how long it takes."

# SMOTHERS 'HAIR' COMBS OUT NICELY

The opening lines of "Hair." For the city of Los Angeles, the age of Aquarius arrived one day last December when "Hair," the legitimate theater's leading rock-musical opened at the Smothers' Aquarius Theater in Hollywood. Since that time, it has been doing capacity business (\$60,000 per week) in the former Earl Carroll Theater despite objections that Los Angeles would never support a show in that big of a house for any length of time. The success of "Hair" is not only a credit to Dick and Tommy (an old Aquarian himself), but to the Smothers' entire team.

"Hair" was a gamble and the brothers sunk a great deal of money (\$15,000 went to renovate the stage alone) into the production as well as in publicity and promotion. The exact dollar investment hasn't been revealed, but chances are that the Los Angeles investment was greater than almost any other previous musical. The finest sound technicians were brought in and the advertising and publicity budgets were far from skimpy.

Michael Butler, the world-wide producer of "Hair" said that his initial inclination, when approached by the Smothers about producing "Hair" in Los Angeles, was "to do nothing about it. Los Angeles has always been treated as a 'tour' situation and I saw no reason to do anything differently."

The play had initially come to the attention of Ken Kragen when he was in New York. He called Tommy, told him about it, and the two discussed the possibilities of bringing it to Los Angeles. Nothing was really decided until Butler and Tommy met. "I felt," Butler says, "that Tommy knew where things were. His head was in the same place as mine and if anyone could put the show on in Los Angeles it was Tommy."

As Tommy has done with everything else, he didn't just take the New York production and bring it to Los Angeles. He innovated.

"The greatest change," Butler feels, "is in the sound. I had given up thinking that in the legitimate theater we could ever get a decent sound. The problem in New York was mainly one of unions. The electrician's union controls the sound and often the electrician knows nothing about it."

"Tommy, however, tackled the problem from the start. He did a number of unusual things including the placement of a mixer with a consul in the back of the theater. Consequently the sound we've gotten out of this theater is tops." Those same sound people were then taken to New York where they installed the same type of system. Sound was only one of the Smothers' involvements. Another was in the re-design of the stage and the publicity campaign. "It was," Butler recalls, "such a new scene out here that we decided to get involved in every element—from production to publicity. We wanted this to be a success, not only because of the financial involvement but because of what the play was and what it could do for Los Angeles."

One of the most amazing things about the Los Angeles production is that the majority of the cast lacked formal training for the legitimate theater. Once again, it was Tommy's uncanny ability to spot talent that paid off. The cast was a sensation. So much so, that Butler and Tommy have been trying to work out a way in which the Los Angeles cast might be recorded.

The opening of the show sets the keynote for the evening—involvement. The audience is caught up in the staging and, as Butler puts it: "The players talk with—and not to—the audience. It's unlike any Broadway production. It's theater of involvement, and of the future."

"Hair," of course, was more than just a musical to Tommy. It's doubtful if he would have even thought about getting involved if it wasn't for the fact that "Hair" was the first rock musical to be presented in Los Angeles and, secondly, the play was attempting to do the same thing in the theater that he was trying on TV—"bridge the gap between the old and the new world," as Butler puts it. "It's a put-on, much like the Smothers. It tells people where it's at without putting them down." By bringing "Hair" to Los Angeles, Butler feels that Tommy has paved the way for some revolutionary changes in the theater.

"We'd always thought," Butler explained, "that New York was the only place to get rolling with a play. Now we know that Los Angeles can serve the same purpose." ♡

\*United Artists Music.

Gerome Ragni chants meditating song (top photo) while other members of the Los Angeles cast work out in a funky vein.



**N**o topic has garnered more print or publicity for the brothers than their celebrated battles with CBS Television and the network's corps of censors. To Tommy Smothers, the man who has waged the war on behalf of the brothers, it has been "a frustrating experience" that almost caused him to quit television and look for another way to expose the duo's talents.

Inevitably, CBS won. Charging "breach of contract," the network dramatically canceled the brothers' renewal pact for the fall season. The viewing public was given a front-row seat in what had been a running feud over the past several months between the brothers and CBS censors.

Following the axing, Tom Smothers stated that he felt the "issues raised by the cancellation go far beyond a quarrel between a television network and two performers. They go to the heart of the most critical problem in our society today . . . the generation gap, which is widening, not narrowing.

"Television, which reflects the social climate of the older generation but which could serve a tremendously important role in creating and maintaining a dialogue between the generations, has simply turned its back on this challenge. It has dedicated itself instead to the perpetuation of institutions which to very many young people seem increasingly irrelevant.

"It is a worthwhile calling to be an entertainer. Dick and I have always tried to be good entertainers. We will not apologize for our feeling that a good entertainer can be informative and, in the best sense of the word, provocative."

Among the artists' affected by scissoring were Harry Belafonte, Cass Elliot, Pat Paulsen, Pete Seeger, Joan Baez, Elaine May, Jackie Mason and David Steinberg. Censorship for the boys actually began before their first CBS hour-long variety show aired three years ago.

It started with Four Star Television, the production company which filmed the very first Smothers' series, a half-hour comedy in which Tommy played the part of an "angel" during the fall, 1965, TV season.

"We had ideas," Ken Fritz recalls, "that we wanted to use on film. They were new techniques that were much along the lines of Richard Lester's 'Hard Days Night.' Four Star said we were crazy. It would never work, so we never got the chance. Those same techniques were used successfully the following year by the Monkees in their TV series."

"We were naive, in those days about TV," Kragen notes. "We didn't really understand the lack of creativity in the medium. We wanted to do other things but were always hampered. The show itself was a borderline case. It was in the top 20 a couple of times and below the rest. If we would have worked with the studio I'm sure it would have been picked up for another season. As things went, thank God it wasn't."

In 1966, CBS and the Smothers agreed on the hour-long variety format. Ken Kragen, Fritz and the brothers demanded "complete control from the outset" and "we got it," Kragen says. "Only we didn't bank on the censorship problem."

The Smothers hour started out as a mild-mannered variety show with little, if anything, to censor. Then came the celebrated Pat Paulsen "editorials." Since that time, it has been one battle after another and today it is probably more a trademark of the brothers' show than anything else.

# TV CENSORSHIP

## *Tommy's Achilles Heel*

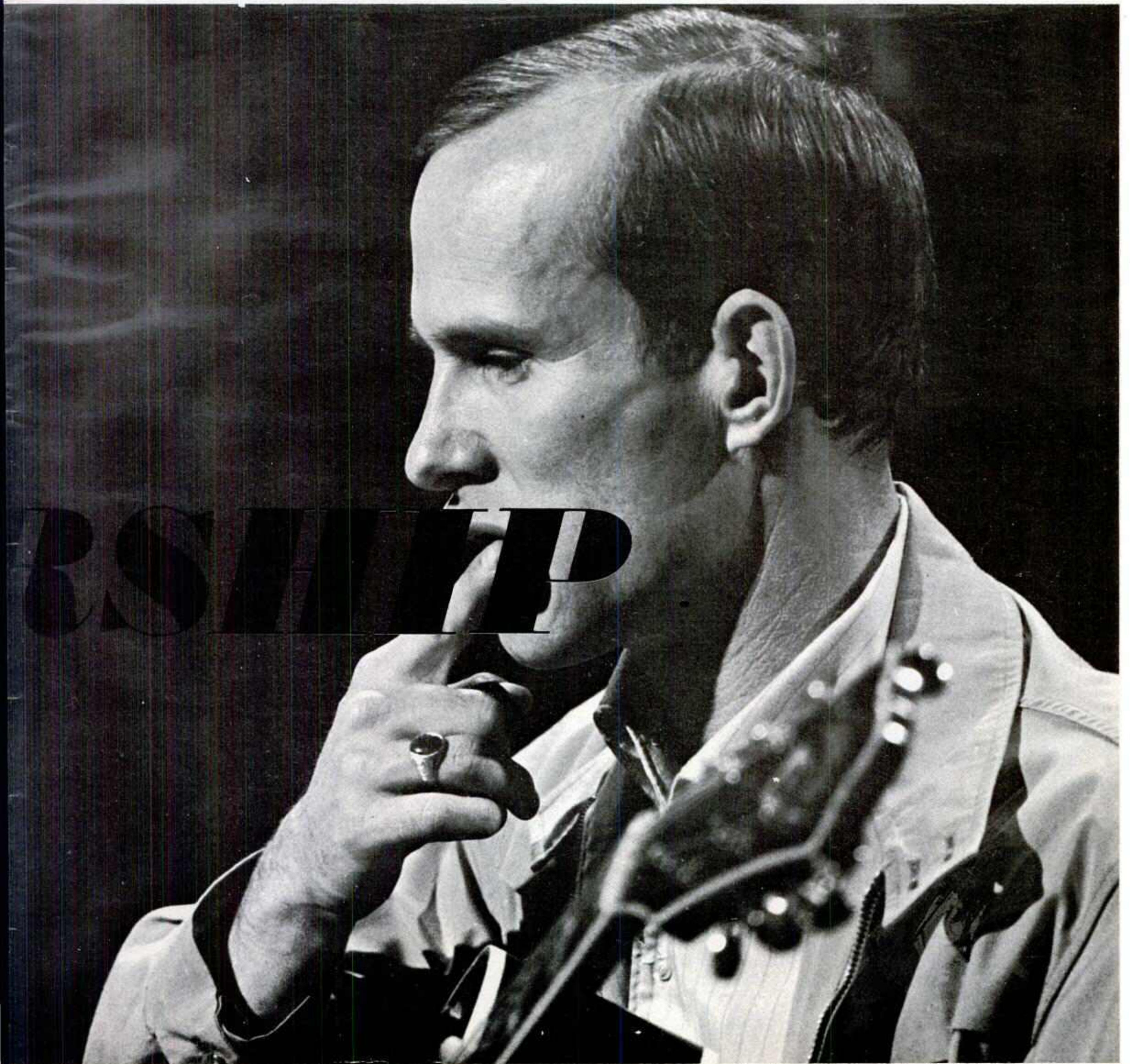
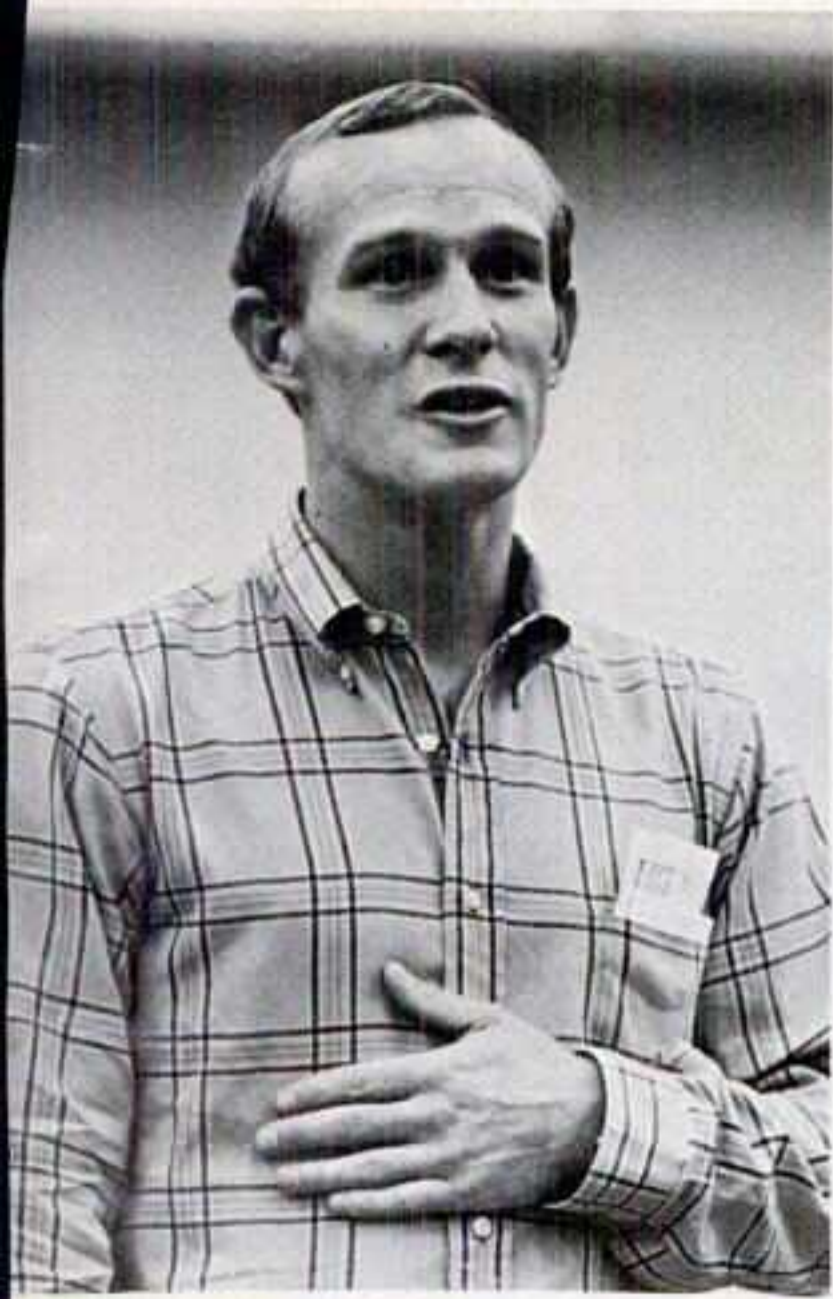
Tommy is not against censors. "I had no objection to the network using them. What I objected to was the fact that first we were censored locally, then by CBS in New York and then by the affiliates. Once it got to New York, we had no chance for appeal. It was done and whatever was lopped was lopped."

Fritz says that on a number of occasions the offer was made to have an impartial board, composed of clergy and network people, or whatever, judge the shows. The network never followed through on this proposal.

What irks Tommy is the feeling that their show really offered little controversy. "Maybe five minutes out of every hour we had a message. All we were trying to do was give credence to a generation that nobody had paid any attention to . . . we did it with people like Pete Seeger, Joan Baez and several others. We weren't as controversial as a recording can be. The only reason it seemed that way was because all the other TV programs said nothing."

Tommy would have liked to leave censorship to the viewer. "If they like you, they'll watch. If not, they'll turn you off and ultimately ratings will lose the show. That's where I would like to leave it." Tommy believes that television is the most important media in the country. It reaches people quicker and more effectively than anything else but it is also one of the last "holdouts." "It could be," he says, "a great bridge between the young and the old, but it isn't. Television entertainment is the big lie. Life is shown the way it isn't. Only the television news shows, and only a few minutes on each show, really display things the way they really are." The Smothers' philosophy was to try and bridge that gap.

*Continued on page S-18*



**BSW**

Despite the near-weekly fights over material with censors, Tommy was not discouraged. "If I didn't think it was worthwhile and that ultimately we'd get them to loosen up, I wouldn't have done it." Tommy feels that television has a definite responsibility and that is to give the artist the "freedom to express artistically and entertainingly the issues that people are concerned with in this country.

"I'm not a rebel. The Smothers Brothers did not try to use the show to express things that weren't happening. All we were trying to do was express things that were happening. We were a reflection of events; not the cause or leaders. Dickie and I are far from being leaders. In fact, when we were going to school we were one of the last to pick up on the buckles that guys began wearing on the back of their pants. It's always been that way. We just went along with what was happening and tried to use TV to show people just where it is."

Probably Tommy's greatest censorship problem was caused by the fact that the Smothers have no representation in New York and that is where a great deal of censorship was conducted. "The local censor," Fritz says, "okay'd something here in Los Angeles and then it was cut in New York, or maybe the local censor cut something just because his boss in New York would cut it anyway. What compounded the problem is that there were no set rules. Censorship is all subjective. There's an NAB (National Association of Broadcasters) code that is full of holes and is sketchy. All this uncertainty changed Tommy and the rest of us. TV wasn't the fun it used to be. It was like walking on eggs."

In Washington, Billboard's Mildred Hall queried congressmen about the current censorship problems and their attitudes toward them. A spokesman for Senator Pastore (D., R.I.), chairman of the Senate Subcommittee on Communications, and the man who has launched all the recent sex-and-violence diatribes in his recent hearings, said that the senator believes the "NAB code applies to all programming, across the board, with no distinction between different shows where standards of decency and morality are concerned."

# TV CENSORSHIP

This was exactly the type of approach Tommy fears Congress will take. In an effort to try and get various senators and congressmen to see the other side of the censorship wrangle, he flew to Washington and visited with a number of solons. As a result, the next Senate Communications Subcommittee hearings may let talent and TV program producers have their say on the Hill. One of the backers of this type of hearing is Sen. Vance Hartke (D., Ind.), second in rank on the Pastore Communications Subcommittee. At a get-together with about 50 Indiana broadcasters and Tommy, Hartke seemingly was won over to the idea that censorship (they don't use that word—they prefer to use the word "preview" or "clearance") of network programming should be in the hands of individual broadcasters, who are responsible for their own programming, rather than by network edict. Although this is closer to what Tommy wants, it is still not the solution. He feels the audience, and nobody else, should do the censoring. However, Hartke has reportedly won agreement from Pastore to hold more hearings to give talent and TV program producers and perhaps a range of experts from fields of sociology, a chance to talk about the rights (and perhaps needs) of controversy in TV programming in this era of upheaval. Tommy was to round up a list of witnesses, and Senator Hartke would present them to Pastore for a possible hearing.

A spokesman for Senator Hartke said the senator had no comment on the individual problem of Tommy Smothers vs. CBS.

Rep. John E. Moss (D., Calif.), a member of the Investigations Subcommittee, has been outspoken about the mediocrity and over-commercialism of television. Before it was canceled, Moss felt that the decisions to run the Smothers' show should rest with the individual stations. Further censorship should be in the hands of the public which "shows its pleasure or displeasure" and soon lets a show know via failure to buy the sponsor's product, whether they like it or not. "We're in," Moss said, "a period of social revolution, where there is more rebellion against the established ways than ever before—and it is not unique here, it is world-wide. It reflects the character of a generation that will insist on a right to express itself. That form of expression may take forms repugnant to many of us, but nevertheless, it will come out, it won't be silenced. I don't approve of a lot of it, but there are certain verities in life that can't be denied."

# TOMMY-DICKIE-TOGETHER

Emotionally Involved

Mr. Cool

A Successful 10 Years

Continued from page S-5

radio station which was country-oriented), ran into Hartford in Nashville. "Nobody was really paying any attention to him. He was just a guy who had written some songs. His own recording of 'Gentle' never got out because of a strike at the pressing plant."

Thompson took some tapes of Hartford to Tommy who immediately saw the potential of the talented singer-writer. Within a few months, Hartford became a regular on the show. The emergence of Glen Campbell was the same kind of story. Tommy was looking for someone to host the Smothers' summer show last year. Glen had just come off of two hits, "Gentle on My Mind" and "By the Time I Get to Phoenix," and was appearing one evening on "The Joey Bishop Show." Tommy saw the show and within a few weeks the deal was made. Today, Campbell has his own show (co-produced by Tommy) and is on the verge of becoming one of the biggest stars in the country.

Interestingly, Campbell's philosophy on life differs greatly from Tommy's. Despite the difference, Glen and Tommy are close friends. "He's an extremely talented guy," Glen says, "and has a rare ability with people."

"The Campbell Show is far removed from dissent, but it is still doing something," Tommy says. "It has become a platform for new, young people to display their talents. It may not have the same message as our show did, but it is giving a chance to the new artist, writer, producer and director." One of the producers Tommy is referring to is Roger Gimbel, a TV "specials" veteran who applied special techniques to the weekly Campbell hour.

There are other new faces: Murray Roman, the writer-comedian; Jennifer Warren and Bob Einstein, the tall "cop with the club" who has probably caused as much protest and indignation as anyone the Smothers have presented.

"Tommy has an uncanny ability to spot talent," says Bill Thompson. "He's like a magnet. Nearly everyone he's given a chance to has worked out."

Besides the faces, the brothers have pioneered the loosening of language on television. "Before the Smothers came along," says the Troubador's Doug Weston, "it was unthinkable to joke about pot, endorse hippies, bring attention to the youth movement or question things that were happening. Today, everyone is doing it. It has become commonplace and because of that, we tend to forget that two or three years ago when Tommy and Dickie first presented it, people nearly went through the roof."

Through the years, the brothers have appeared in Weston's club about a half dozen times. During that time Weston and Tommy have become close friends. They think alike. Three years ago, shortly after the brothers "Angel" CBS-TV show folded, Tommy dropped by. "We spent hours talking about television and how the 'Angel' show had hung them up. He talked about finding a show that would offer a greater amount of freedom. One in which they could innovate and offer their own ideas."

Three years ago Tommy thought he had found it with the introduction of his CBS variety show. Today, however, he undoubtedly has some second thoughts.





May 1969

The networks have again provided an example in honest corporate commitment to "decency and good taste". This should act as an example for those individuals within the television industry to re-examine their own personal interpretation of these worthwhile goals.

Most of those who, with justified indignation, created the ads in Billboard this week are at the present time contributing their talents or services to network TV in exchange for large amounts of money.

Using the same standards so eloquently imposed upon CBS by these critics, even a cursory examination will reveal that each of us alone has contributed little if anything of decency and good taste....much of quite the opposite...and surely nothing commensurate with the salaries paid.

Such salaries are hardly justified even as salve to the individual conscience or stimuli for such rationalization as, "You gotta work within the system if you want to improve it".

Since economic concern is more properly the motivating force of the networks themselves than it is for the individual with a conscience, network policy will not be changed through displays of moral indignation by its employees.

Therefore, let us instead create a truly free TV production company, where top talents work at minimum union scale and in good taste create honest shows revelant to the times in which we live. Let us give these shows at cost to regional or national clients, independent TV stations, or individual network affiliates to pre-empt network shows. Only then will networks re-evaluate their own standards.

Are there any other alternatives? Sure....Shut up or you may be next!

GLENN YARBROUGH / 2835 WOODSTOCK ROAD, LOS ANGELES, CALIFORNIA 90046

# Yes, Smothers Brothers

BOB KRASNOW  
DON GRAHAM



BLUE THUMB RECORDS, INC. / 427 NORTH CANON DRIVE / BEVERLY HILLS, CALIFORNIA 90210 / (213) 278-4065

## Love to Tom and Dick from Joan Baez and David Harris

*It is Spring.*

*The giant Eucalyptus trees near our house have survived another winter of bending and soaking and lashing in the storms that batter in from the sea.*

*All day long they, and the oaks, the baby willows, the peppers, the clump bushes, the smallest weeds, have been bursting and blooming and showing off clusters of buds and new-green leaves.*

*A thousand daffodils have appeared along a path which we didn't walk for all the month of February.*

*The mountains have returned to the horizon, green and purple.*

*Moondog, the white Samoyed, lies under David's truck, his nose smeared with dirt from burying a bone.*

*The grey and white cat stalks and leaps and swats at the bees, which are buzzing low to the ground, fanning the dirt and grass.*

*The earth sings, and everything is sweet.*

*David and I have been married one year. We knew when we got married that sometime he would be spending a long time in prison. He had sent his draft cards back to the government two years before with a note explaining that he intended to live his own life, in a way which could affirm the lives of others, not destroy them, and that that meant total non-cooperation with the military. He's been organizing resistance ever since.*

*We figure that if the day is ever to dawn when we practice peace on earth, it will happen because we have given up war and exploitation. That will only be when men and women refuse to exploit and kill each other. And this is the wrong decade to wait for someone else to begin the change.*

*To say no to death is to say yes to life. And to say yes to life is against the law.*

*So David got three years.*

*Some of the brothers have gotten five, some ten. Some six months, some a year.*

*There are about 10,000 of them now, a number small but daily growing.*

*This record is for all those who are locked up, that they might have the strength to act like free men, and not prisoners, and for all those on the outside, that they might have the strength to act like free men, and not prisoners.*

*Brothers and Sisters:*

*You and I must, with our lives, build a world where we are as sure of the perpetuation and flowering of life as we are of the triumph of Spring.*

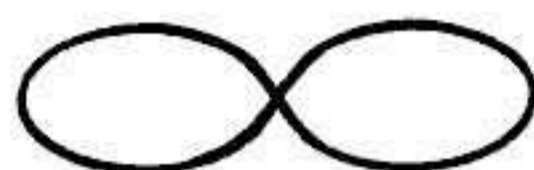
Yours with love,

*Joan Baez Harris*

The above was written by Joan for the liner notes of her new album, and says some of the things which were deleted from her recent appearance on the Smothers Brothers Show.

Management: Manny Greenhill  
176 Federal Street  
Boston, Mass.

Recordings: Vanguard Records, Inc.



**VEY**

DO YOU WANT THEM TO TELL  
YOU WHAT YOU CAN SEE?

DO YOU WANT THEM TO TELL  
YOU WHAT YOU CAN READ?

DO YOU WANT THEM TO TELL  
YOU WHAT YOU CAN THINK... ●

MICHAEL BUTLER  
I

IN MEMORIAM SMOTHERS BROTHERS COMEDY HOUR

1967-1969

We songwriters whose best songs have been 99% blacklisted from the networks want to let it be known that we think the firing of the Smothers Brothers is outrageous and unAmerican. There should be time on the air for all opinions all tastes right and left right and wrong rich and poor young and old black and white square and hip traditional and experimental east and west country and city highbrow and lowbrow offensive and inoffensive. The best censor is that little knob The air belongs to everyone.

*Pete Seeger*

May 1969

US of North Am.

## INSIDE TWO PERSONALITIES

Continued from page S-12

the television studio, it does become quite evident when it comes to auto racing, an avocation the entertainer took up two years ago. Talking about television and show business, Dick is almost to the point of being bored, but when it comes to racing, his attitude changes.

To those who deal with the brothers, Dick has the ideal outlook on life. He's able to function as "the best straight man a comedy team ever had," says Ken Fritz, "and yet he has managed to keep a separate life at home and in show business."

"I don't think," Dick says, "I've really found myself. I don't have any definite idea of what I'd like to be. Right now we're performing and it's fun. If it wasn't fun I'd get out."

Dick is a performer almost by accident. He had every intention of becoming a teacher or going into some related profession before his brother convinced him to come to San Jose State. At the beginning of their show business career, Dick went along with everything. It was a joyride and he really didn't feel it would last.

It's unlikely, however, that Dick will ever appear in concert again. Last summer he and Tommy toured more than a dozen cities and Dick found it "too physical, we can't take it any more. It almost killed us."

"Ten years ago, when Tommy and I started, we were average white liberals who sang like any other group. We've changed in 10 years, of course, Tommy has become more serious and he doesn't think he's funny any more. He's become concerned about the moral issues of life and so have I. We still have differences, but we've never had any that couldn't be ironed out, nor have we had any that even made us think about parting."

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# Rhythm & Blues

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This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart	This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
1	1	<b>CLOUD NINE</b> Temptations, Gordy GLPS 939 (S)	13	26	37	<b>GETTIN' DOWN TO IT</b> James Brown, King KSD 5-1051 (S)	3
2	2	<b>IT'S OUR THING</b> Isley Brothers, T-Neck TNS 3001 (S)	7	27	28	<b>SAY IT LOUD</b> Lou Donaldson, Blue Note BST 84299 (S)	8
3	4	<b>STAND</b> Sly & the Family Stone, Epic BN 26456 (S)	6	28	27	<b>RAW BLUES</b> Johnny Taylor, Stax STS 2008 (S)	5
4	3	<b>ICE MAN COMETH</b> Jerry Butler, Mercury SR 66188 (S)	22	29	—	<b>AGE OF AQUARIUS</b> Fifth Dimension, Soul City SCS 92005 (S)	1
5	5	<b>SOULFUL</b> Dionne Warwick, Scepter 573 (S)	10	30	35	<b>MEMPHIS UNDERGROUND</b> Herbie Mann, Atlantic SD 1522 (S)	3
6	10	<b>LET US GO INTO THE HOUSE OF THE LORD</b> Edwin Hawkins Singers, Pavilion BPS 10001 (S)	4	31	26	<b>ALWAYS TOGETHER</b> Dells, Cadet 822 (S)	15
7	6	<b>SOUL '69</b> Aretha Franklin, Atlantic 8212 (S)	17	32	30	<b>SOFT AND BEAUTIFUL</b> Aretha Franklin, Columbia CS 9776 (S)	7
8	9	<b>FOR ONCE IN MY LIFE</b> O.C. Smith, Columbia CS 9756 (S)	12	33	32	<b>ONE EYE OPEN</b> Betha the Masked Man & the Agents, Dynamo DS 8004 (S)	5
9	16	<b>25 MILES</b> Edwin Starr, Gordy GS 940 (S)	4	34	34	<b>SILK 'N SOUL</b> Gladys Knight & the Pips, Soul SS 711 (S)	23
10	7	<b>SAY IT LOUD—I'M BLACK AND I'M PROUD</b> James Brown, King 5-1047 (S)	9	35	36	<b>16 BIG HITS, VOL. 10</b> Various Artists, Motown MS 684 (S)	4
11	8	<b>UPTIGHT</b> Soundtrack, Stax STS 2006 (S)	18	36	29	<b>SOUND OF SEXY SOUL</b> Delphonics, Philly Groove LP 1151 (S)	16
12	11	<b>STONE SOUL</b> Mongo Santamaria, Columbia CS 9780 (S)	14	37	33	<b>BLOOD, SWEAT &amp; TEARS</b> Columbia CS 9720 (S)	7
13	12	<b>MOTHER NATURE'S SON</b> Ramsey Lewis, Cadet LPS 821 (S)	14	38	—	<b>M.P.G.</b> Marvin Gaye, Tamla TS 292 (S)	1
14	19	<b>GRAZIN' IN THE GRASS</b> Friends of Distinction, RCA Victor LSP 4149 (S)	5	39	39	<b>IT'S TRUE! IT'S TRUE!</b> Bill Cosby, Warner Bros.-7 Arts WS 1770 (S)	17
15	14	<b>TCB</b> Diana Ross & the Supremes with the Temptations, Motown MS 682 (S)	23	40	—	<b>THE WAY IT WAS/THE WAY IT IS</b> Lou Rawls, Capitol ST 215 (S)	1
16	17	<b>SOULFUL STRUT</b> Young-Holt Unlimited, Brunswick BL 754144 (S)	23	41	41	<b>BAYOU COUNTRY</b> Creedence Clearwater Revival, Fantasy 8387	9
17	13	<b>LIVE AT THE COPA</b> Temptations, Gordy GS 938 (S)	12	42	31	<b>DIANA ROSS &amp; THE SUPREMES JOIN THE TEMPTATIONS</b> Motown MS 679 (S)	27
18	15	<b>CAN I CHANGE MY MIND</b> Tyrone Davis, Dakar SD 9005 (S)	13	43	42	<b>THE WORM</b> Jimmy McGriff, Solid State SS 18045 (S)	23
19	18	<b>WHO'S MAKING LOVE</b> Johnny Taylor, Stax STS 2005 (S)	20	44	45	<b>THERE'LL COME A TIME</b> Betty Everett, Uni 73048 (S)	2
20	20	<b>PROMISES, PROMISES</b> Dionne Warwick, Scepter SPS 571 (S)	24	45	46	<b>SWEET SOUL SHAKIN'</b> Young Hearts, Minit LP-24016 (S)	2
21	21	<b>YOUNG MOD'S, FORGOTTEN STORY</b> Impressions, Curtom CRS 8003 (S)	5	46	47	<b>YEARS GONE BY</b> Albert King, Stax STS 2010 (S)	2
22	23	<b>LOVE'S HAPPENING</b> Five Stairsteps & Cubie, Curtom CRS 8002 (S)	6	47	48	<b>SOULFUL STRINGS IN CONCERT</b> Checker, LSP 10051 (S)	2
23	22	<b>HEY JUDE</b> Wilson Pickett, Atlantic SD 8215 (S)	16	48	40	<b>TOGETHER</b> Watts 103rd Street Rhythm Band, Warner Bros.-Seven Arts 7250 (S)	6
24	24	<b>JAMES BROWN AT THE APOLLO, VOLUME 2</b> King 1022 (S)	40	49	43	<b>SMOKEY ROBINSON &amp; THE MIRACLES—LIVE</b> Tamla TS 289 (S)	17
25	25	<b>I'M ALL YOURS BABY</b> Ray Charles, ABC ABCS-675 (S)	5	50	—	<b>RUFF 'N READY</b> Jimmy Ruffin, Soul SS 708 (S)	1

**JACK RENO**—I'm a Good Man in a Bad Frame of Mind; (B) PA 81040, (C) PA 26040  
**BONNIE GUITAR**—Affair; (B) PA 81041, (C) PA 26041  
**PEGGY LITTLE**—A Little Bit of Peggy; (B) PA 81042, (C) PA 26042  
**GEORGE WRIGHT**—Now's the Right Time; (B) PA 81043, (C) PA 26043  
**THE BELMONTS**—Summer Love; (B) PA 81044, (C) PA 26044  
**JACK SHELDON**—The Cool World of Jack Sheldon; (B) PA 81045, (C) PA 26045  
**ANITA KERR SINGERS**—Velvet Voices and Bold Brass; (B) PA 81046, (C) PA 26046  
**THE SOUND SYMPOSIUM**—Bob Dylan Interpreted; (B) PA 81047, (C) PA 26047

### RCA VICTOR

**Chart**  
**LLOYD GREEN**—Cool Steel Man; PBCH 1007  
**MAXINE BROWN**—Sugar Cane County; (B) PBCH 1006  
**Poppy**  
**TOWNES VAN ZANDT**—Our Mother the Mountain; (B) P8PY 1001

**Camden**  
**LIVING STRINGS & LIVING VOICES**—The Windmills of Your Mind & Other Academy Award Winners; (B) CBS 1064  
**GEORGE BEVERLY SHEA**—Take My Hand, Precious Lord; (B) CBS 1065  
**BOBBY BARE**—Folsom Prison Blues; (B) CBS 1066

**Red Seal**  
**BRUCKNER**—SYMPHONY NO. 7 IN E—Philadelphia Orch. (Ormandy); (B) RBS 1124

**ARIA FROM AIDA, IL TROVATOR, MADAME BUTTERFLY, LA RONDINE, TOSCA TURANDOT**—Leontyne Price; (B) RBS 1127  
**RACHMANINOFF: CONCERTO NO. 2**—Van Cliburn/Chicago Symphony Orch. (Reiner); (B) RBS 1128

**RCA Victor**  
**SKEETER DAVIS**—I Love Flatt & Scruggs; (B) P8S 1447  
**The Sensational CHARLEY PRIDE**; (B) P8S 1452  
**DOLLY PARTON**—In the Good Old Days (When Times Were Bad); (B) P8S 1455  
**FLOYD CRAMER**—Class of '69; (B) P8S 1457  
**AL HIRT**—Here in My Heart; (B) P8S 1458  
**CAROLYN FRANKLIN**—Baby Dynamite!; (B) P8S 1459  
**MARCO ANTONIO MUNIZ**—Por Amor... Canta Marco Antonio Muniz; (B) P8S 1460  
**ELVIS PRESLEY**—From Elvis in Memphis; (B) P8S 1456  
**SCORE FROM THE MOTION PICTURE**—MacKenna's Gold; (B) P8S 1461

### VIVID SOUNDS

**Vivid Sounds**  
**COLUMBIA MUSICAL TREASURY ORCH.**—Love After Midnight; (B) VS 117 8 TQ, (C) VS 117 KQ  
**COLUMBIA MUSICAL TREASURY ORCH. & CHORUS**—Great Moments From the Movies; (B) VS 116 8 TQ, (C) VS 116 KQ  
**COLUMBIA MUSICAL TREASURY ORCH. & CHORUS**—Gentle on My Mind; (B) VS 118 8 TQ, (C) VS 118 KQ  
**COLUMBIA MUSICAL TREASURY ORCH. & CHORUS**—The Beat Goes On; (B) VS 119 8 TQ, (C) VS 119 KQ

**COLUMBIA MUSICAL TREASURY ORCH. & CHORUS**—Those Were the Days; (B) VS 120 8 TQ, (C) VS 120 KQ  
**COLUMBIA MUSICAL TREASURY ORCH. & CHORUS**—Wishin' and Hopin'; (B) VS 121 8 TQ, (C) VS 121 KQ  
**COLUMBIA MUSICAL TREASURY ORCH. & CHORUS**—Light My Fire; (B) VS 122 8 TQ, (C) VS 122 KQ  
**VARIOUS ROCK GROUPS**—Super Rock Vol. 1; (B) VS 123 8 TQ, (C) VS 123 KQ  
**VARIOUS ROCK GROUPS**—Super Rock Vol. 2; (B) VS 124 8 TQ, (C) VS 124 KQ

### WARNER BROS.-7 ARTS

**Warner Bros.-7 Arts**  
**WATTS 103rd STREET**—Together; (B) 8WM 1761  
**NEON PHILHARMONIC**—The Moth Confesses; (B) 8WM 1769  
**GLENN YARBROUGH**—Somehow, Someway; (B) 8WM 1782  
**PETER, PAUL & MARY**—Peter, Paul & Mommy; (B) 8WM 1785  
**GRATEFUL DEAD**—Aoxomoxoa; (B) 8WM 1790  
**THE STANYAN STRINGS**—Play Instrumental Music From Bob McKuen's "Lonesome Cities" & "Listen to the Warm"; (B) 8WM 1792  
**MERCY**—Love Can Make You Happy; (B) 8WM 1799, (4) 4WA 1799, (C) CWX 1799

**Reprise**  
**JONI MITCHELL**—Clouds; (B) BRM 6341  
**THE ELECTRIC PRUNES**—Just Good Old Rock & Roll; (B) BRM 6342

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# Gospel Music

## Spokesmen Reaching Young — Seek Pact to Cut Singles

NASHVILLE — The Spokesmen, a Miami-based contemporary folk gospel group with special appeal to young people, have performed for 110,000 youths, averaging two-to-three concerts daily for the past several months.

Confident they can reach a secular audience through single records, the group now is negotiating with the Impact label. All their material to now has been LP.

Soloist for the group is Dick Hill, who formerly toured with Paul Revere and the Raiders, and appeared with Dickey Jay and the Chancellors on "Where the Action Is." He, like the others, enrolled in the Florida Bible College and became gospel-oriented.

Other members of the group are Dave Shipley, Don Smith,

Mike Otto, and Bruce Porter. Their ages range from 21 to 23. Their work is unlike most gospel music in many respects. Although it is sacred in nature, it is done with all high harmonies and no bass. The music has a completely contemporary sound, but still shies away from the secular lyrics.

Accompanying the group on their tours of high schools and colleges is Dr. A. Ray Stanford, president of the Florida Bible College, who speaks to the young people and is able to communicate at their level. The Spokesmen then perform, using their own methods of singing rather than the traditional.

"We are making our own following," said a spokesman for the Spokesmen. "We never play a secular concert, but we stick solely to a contemporary sound.

There is nothing with which to compare it. It's a completely new style."

Charles Bird, manager of the group, is pressing hard for the single. "It's good enough to reach the top 10," he insisted, "and the fact that it's gospel won't matter at all."

The group wound up its concerts for this school year at St. Petersburg, and already has been booked for next year in areas of Alabama, Texas, California, Ohio, Pennsylvania and Georgia. Despite the young age, two of the performers already hold executive offices with the college. Bruce Porter is registrar of the school; Mike Otto is director of student activities.

## Shaped Notes

The Lefevres, one of the oldest (in tenure) gospel groups in America, have signed a new three-year contract with Canaan Records. Every member of the group plays at least two instruments. Canaan is the gospel music arm of Word, Inc., of Waco, Tex., the world's largest producer of religious recordings. . . . The Downings have signed an exclusive booking contract with Don Light Talent, Inc. . . . For the third consecutive year, the town of Sylacauga, Ala., will honor its favorite son, Billy Todd, bass singer for the Florida Boys. June 21 has been proclaimed "Billy Todd Day" in honor of the artist who was born there. A parade, remote radio broadcast and all-night singing have been planned. Also on the sing, sponsored by the Shriners, will be the Dixie Echoes, Steve Sanders, and the Swanee River Boys.

George Beverly Shea, part of the Billy Graham Evangelistic Crusades, has recorded his 34th album for RCA Victor. . . . The McDuff Brothers new album on the Zondervan's Victory label has new tunes by GMA composer-members Elmo Mercer, Bill Gaither, Henry Slaughter, and John W. Peterson. . . . Composer-singer Del Delamont and the Celestials of Alberta into Nashville for visits with Norma Boyd. . . . Hartford Music Publishing Co., operated by Albert Brumley and his sons of Powell, Mo., began publishing the music of Mel Mahurin of Fortville, Ind. He is a SESAC writer. . . . Bob Benson, GMA treasurer and vice-president of the John T. Benson Publishing Co., addressed the National Religious Broadcasters Association South-

eastern Conference in Atlanta in May. He spoke on contemporary gospel broadcasting. . . . Shirley Cochran, an original member of the Singing Rambos, and who now is in evangelistic work with her husband, has a new album arranged and conducted by Larry Goss, just released on Heartwarming. The album features 20 members of the Atlanta Symphony Orchestra and was recorded by Maurice Lefevre at the new Lefevre Sound Studios in Atlanta.

The Happy Goodman Family, winners of the NARAS award, performed a gospel concert in Ridgeway, Ill., in May and drew an attendance nearly twice the population of the town. . . . The Sammy Hall Trio has signed an exclusive recording contract with Skylite on the Christian Folk label. . . . WEKG, programming Gospel Music, is on the air in Jackson, Ky. . . . A new gospel show has been added to the format of station WJMW, Athens, Ala., called "Harmony Haven." It is co-hosted by Mike Davis and Tom Vinson. . . . Mrs. Hugh Adams is now programming gospel music for KICM, Denver. . . . A new all-gospel station has begun broadcasting in Houston. The station, KFMK, is an associate of the Crawford Broadcasting Company of Pennsylvania. . . . All-day religious programming has started on station WASA-FM in Havre de Grace, Md. . . . Hugh Cherry says the Sunlighters new RCA album, "The Gospel Music World of Wendy Bagwell and the Sunlighters" will be featured on the "Many Faces of Folk Music," heard on more than 300 stations around the world on the Armed Forces network.

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## Praise to Bigger Facilities

VANCOUVER, B. C.—Praise Records, an all-gospel label, is expanding into new quarters and is operating a retail record outlet, a booking agency and a gospel newspaper.

Manager Paul Yaroshuk, who began the operation in the basement of his home with virtually no capital a few years ago, has released 14 albums and now

is up to a rate of four releases monthly. The latest LP is by Doris Akers, a Canadian.

As well as manufacturing sacred recordings in Canada, the firm imports such labels as Skylite, Sing, Worship, Christian Faith, Supreme, Corner Stone, Hymntone and others.

Gospel Truth News, a newspaper subsidiary of Praise Records, publishes concert information, latest releases, and biographical information on gospel artists.

United Gospel Association, the booking arm of the company, will bring the Klautd Indian Family in for a July 11-12 concert. In September, the firm has booked in the Blackwood Brothers and the Smitty Gatlin Trio.

Plans have been made for the first Northwest Canadian Gospel Convention to be held here in November. Among the groups booked are the Dixie Echoes Rebels Quartet, Kings Quartet, the Imperials, and the Cross-Roads quartet. The event will include an all-night gospel sing.

## Imperials Are Given Award By Film Fund

PHILADELPHIA — The Imperials, Nashville-based gospel-country-pop singing group, was named Best Gospel Quartet of the Year by the National Evangelical Film Foundation in ceremonies here.

Dr. Harry Bristow, president of the foundation, made the award in ceremonies honoring outstanding achievement in the fields of Christian film making and recording for 1968. The award was based on the Impact album, "The Imperials . . . Now."

Other recording awards were: group singing, the Spokesmen, Impact; male vocalist, Albie Pearson, Vibrant; female vocalist, Diane Susek, Impact; Trio, Lang Sisters, Supreme; organist, Ruth Priest, Diadem; folk singing, Ralph Carmichael, Light; children's, Aunt Laura, Diadem; special, Charles Fuller, Word, and choral, Texas Baptist Ministers of Music, CHM.

Awards also were given for Christian films. Guest soloist for the banquet and presentation programs was Doug Oldham, last year's recipient of the "Best Record of the Year" award. Members of the Imperials are Jim Murray, Terry Blackwood, Roger Wiles, Armond Morales and Joe Moscheo.

## GMA Ballots To Be Mailed

NASHVILLE — First ballots for nominating winners of the first annual Gospel Music Association awards will be mailed out prior to July 1, returnable no later than July 23.

The nationally known accounting firm of Ernst & Ernst will act as official auditors for the balloting. The company will mail a nominating ballot to each GMA member in good standing as of June 15. Each member will nominate five candidates in each of 11 categories.

All nominations must be made on the official GMA ballot, and any others will be thrown out.

The 11 winners will be given their awards at the National Gospel Convention in Memphis Oct. 10.

The categories listed are Best Gospel Instrumentalist; Best Gospel Record Album Jacket; Best Gospel Television Program; Gospel Disk Jockey of the Year; Gospel Songwriter of the Year; Best Female Vocalist; Best Male Vocalist; Best Record Album of the Year; Gospel Song of the Year; Best Mixed Group, and Best Male Group.

# Nashville Scene

• Continued from page 32

Demonstrations continue in Canada by country music fans for reinstatement on CBC of the Don Messer show. Nonetheless, the final program by Don will be June 20.

. . . Joni Grogan of Bloomfield, Conn., is now booking a complete stage show featuring Dick Shuey and the Exciting Country Rebellion. . . . Bobby Parrish has formed his own trio to back him on all personal appearances. . . . There's a new permanent address for the Compton Brothers of Dot.

Disk jockeys needing a copy of "Step Up, Walk With Me" are asked to write to Bill & Harry Compton, Rt. 4, Mount Juliet, Tenn. . . . Fred Boyd and the Young Country have returned to Nashville after a successful tour of Midwest nightclubs, including Costa's, a much-desired club in Mason City, Iowa. Fred will be recording while here, and Don Tweedy will produce the session.

. . . Dave Press, manager of D & H Distributors Record Division and Marty Kasen, president of the Mountain Dew division of Ambassador Records, announced the conclusion of a successful field sales marketing promotion pro-

gram for the Mountain Dew Country and Western line held through the D&H rack operation. The contest was co-ordinated by Endo Corsetti and Dave Radding and was conducted in the 400 D&H outlets in Pennsylvania, Maryland, Delaware, Virginia and West Virginia.

Roy Horton of Peer Southern notes that the publishing company is represented with material on nine LP's on Billboard's country chart. The albums are by Jerry Lee Lewis, Glen Campbell, Carl Smith, Merle Haggard, John Wesley Ryles, Hank Thompson and the Nashville Brass. . . . Jim Hall has a production company in Norfolk, Neb., which includes two publishing firms, six record labels, a booking agency and a fan club.

The labels are Boney, Bonnie, Blue Bonnet, Texas, Dynamite and Cactus. Artists include Billy Legate, John Legate, Mike Sarlo, Dusty Williams, the Radio Pals, and six artists on the Bonnie Label through Tex Clark and Brite Star Promotions. He notes that John Hartin has a new release on Dixie Records, "Just as a Friend" and "I'll Be Brave." . . . Warner Mack has signed an exclusive contract with the Joe Taylor Artist Agency.

. . . WelDee Music Co., the publishing arm of B-W Music, Inc., of Wooster, Ohio, notes that long-tively working all areas of the country to get air play. Those in need of the single write to Reed Welty at Box 337, Wooster. Wel-Dee, which published the last Deca release by the late Kathy Dee, also has releases scheduled for June on the Stop, Landmark and Ohio labels.

Danny Harrison guested the Gus Thomas all-night show a couple of weeks ago on WWVA, Wheeling. Gus featured Danny's new Deneba album, "What I Feel in My Heart." Earlier he was a guest of Ralph Emery and Grant Turner in Nashville. . . . Chet Atkins has made a deal with Gary Player. An exchange of country music records for golf lessons.

Bobby Parrish has signed a booking agreement with Hal Schroeder and Artists Corporation of America, Milwaukee. Parrish will begin an extended Midwest tour for the agency shortly. . . . Lynn Shults is the new marketing assistant for Starday-King Records, headquartered in the offices here, and working closely with distributors and radio stations in the sales and exposure of all Starday-King product. The announcement was made by Col. Jim Wilson. . . . Columbia's John Wesley Ryles I head-lined WTPR's 10-hour cancer-radio fund broadcast at Paris, Tenn.

## NEW RELEASES

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"When He Reaches Down for Me"  
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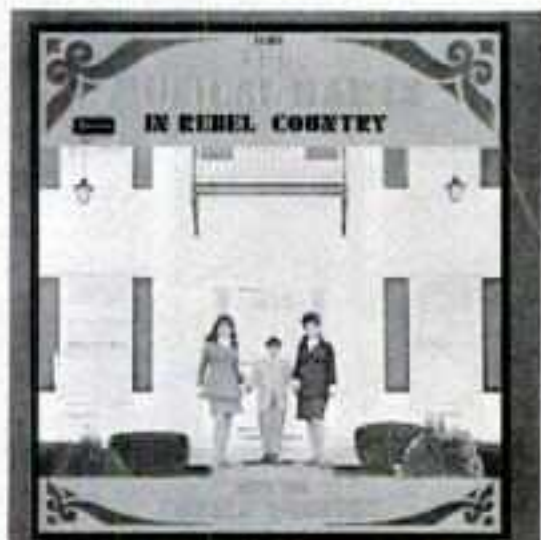


THE VANGUARDS  
"Sawdust and Folding Chairs"  
Sing # 7023



SPOTLIGHT ALBUM OF THE MONTH!

Hovie LISTER and the STATESMEN  
"Thanks to Calvary"  
SLP6080



THE MUSICAL HARTS  
"In Rebel Country"  
SLP6079



"POP" and the WILLS FAMILY  
"Now I Have Everything"  
LPS6074



THE SWANEE RIVER BOYS  
"I'm Building a Bridge"  
SLP6077



JOEL GENTRY and the SKYLARKS  
SLP6076



J. D. SUMNER and the STAMPS QUARTET  
"Songs to Remember"  
SLP6081



THE REBELS  
"A Hill Called Mt. Calvary"  
SLP6082

## SKYLITE

8 TRACK STEREO TAPE CARTRIDGES

### LEFEVRES

SS3219 A Man Who Is Wise  
SS3220 Best of LeFevres

### SPEER FAMILY

SS5969 Because of Him

### BLACKWOOD BROTHERS

SS6044 It Is No Secret  
SS6068 All Day Singing

### STAMPS QUARTET

SS6058 J. D. Sumner and The Best of the Stamps  
SS6053 J. D. Sumner and the Colorful Stamps  
SS6067 Music, Music, Music

### SWANEE RIVER BOYS

SS6055 That's Gospel Brother  
SS6066 Old Virginny

### REBELS QUARTET

SS6065 Until Then  
SS6073 Rebels 20th Anniversary

### SMITTY GATLIN TRIO

SS6059 Sings of God and Country  
SS6071 Smitty Gatlin and Friends

### DWAYNE FRIEND

SS6069 Mr. Gospel Guitar

### STATESMEN QUARTET

SS6070 God Loves American People

### VANGUARDS

SS7023 Sawdust and Folding Chairs

### AVAILABLE JUNE 1st:

SS6075 Stamps Quartet: "Signs Of A Good Life"  
SS6076 Skylarks: "Joel Gentry And The Skylarks"  
SS6081 Stamps: Quartet with J.D. Sumner "Songs To Remember"  
SS6082 Rebels: "A Hill Called Mt. Calvary"

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# Classical Music

## Angel Bows 3-LP Set of 'Elijah' —Miss Du Pre, Barenboim LP

LOS ANGELES—Angel Records this month is issuing a three-LP package of Mendelssohn's "Elijah." The June release also features cellist Jacqueline du Pre and conductor Daniel Barenboim.

The "Elijah" principals are soprano Gwyneth Jones, mezzo-soprano Janet Baker, tenor Nicolai Gedda, and baritone Dietrich Fischer-Dieskau. Rafael Fruhbeck de Burgos conducts the New Philharmonia Chorus and Orchestra and the Wandsworth School Boys' Choir.

Barenboim has another volume of Beethoven piano sonatas and appears with Miss Du Pre, his wife, in a coupling of Brahms sonatas for cello and piano. Barenboim also conducts

the English Chamber Orchestra in a pairing of Mozart and Haydn. Miss Du Pre is the soloist with Sir John Barbirolli and the London Symphony in an album of concertos by Haydn and Monn. The Georg Monn concerto is a catalog first.

Clarinetist Gervase de Peyer is the soloist with Fruhbeck de Burgos and the New Philharmonia in a coupling of Weber and Rossini. Completing the Angel titles is a Vaughan Williams program by the King's

College Choir, Cambridge, and the English Chamber Orchestra under David Willcocks.

### Prokofiev Work

Melodiya/Angel will have the first stereo recording of Prokofiev's "Love for Three Oranges." The two-record set features soloists, chorus and orchestra of Moscow Radio under Dzhemal Dalgat.

A Rimsky-Korsakov pressing conducted by Boris Khaikin features the Moscow Radio Sym-

(Continued on page 52)

## Houston Names 3 Leaders

HOUSTON — Three conductors for the 1969-1970 season have been named by the Hous-

ton Symphony Society to replace Andre Previn.

Antonio de Almeida was named principal guest conductor for next season, and may become the orchestra's permanent maestro as successor to Previn. De Almeida will conduct a total of 12 concerts — six pairs — in the fall.

Other guest conductors who will appear next season are Jussi Jalas who will conduct two pairs of concerts in early March and Hans Schweiger who will lead two pairs in late March in preparation for taking the orchestra on its Eastern tour.

Guest conductors previously announced are: Sir John Barbirolli, who will lead four pairs; Hans Schmidt-Isserstedt, one pair; Sixten Ehrling, one pair, and S. Clyde Roller, two pairs.

Previn's jazz combo was featured in an impromptu performance in a series of four concerts which marked Previn's last appearance with the Houston Symphony Orchestra.

The concerts, sponsored by Foley's local department store, were held last month in Jones Hall.

## Teldec's New Classical Pkg.

HAMBURG — Teldec has launched a new series of classical recordings, "Masters of Music," which will sell at 16 marks (\$4).

First releases in the low-priced, luxuriously packaged series will include excerpts from "Fidelio" and "Don Giovanni" by the Vienna Philharmonic Orchestra, "Teresa Berganza Sings Mozart," "George London With Wagner Monologues" and "Eroica" conducted by Solti.

In the "Das Alte Werk" series, Teldec has released "Sonata St Polycarpi for Eight Trumpets," "Requiem," "Drei-koenigskantate" and "Laetatus," by the Concentus Musicus of Vienna playing original historic instruments.

In the cassette field, Teldec has released a five-cassette series, "Ernest Ansermet—in Memoriam" selling at \$12.50.

Current top selling classical albums from Teldec are "Eine Kleine Nachymusik" with Karl Muenchinger and "Wilhelm Backhaus Plays Beethoven."



BEVERLY SILLS, right, is feted by Westminster Records and its parent, ABC Records, at a reception in the soprano's honor at New York's Warwick Hotel following her successful La Scala, Milan, debut. With Miss Sills are Kurt Schott, left, and Mr. and Mrs. Harry Lew, all of Stanley-Lewis Distributors. Marty Goldstein, vice-president, Westminster Records, appears in Profile, right.



OF HUNGARY

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## BEST SELLING Classical LP's

Billboard SPECIAL SURVEY For Week Ending 6/7/69

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	TRANS ELECTRONIC MUSIC PRODUCTIONS INC. PRESENTS SWITCHED ON BACH Walter Carlos/Benjamin Folkman, Columbia MS 7194 (S)	28
2	2	SOUNDTRACK: 2001: A SPACE ODYSSEY MGM (No Mono); SIE 13 ST (S)	43
3	3	TCHAIKOVSKY: 1812 OVERTURE New Philharmonic Orch. (Buketoff), RCA Red Seal LSC 3051 (S)	23
4	5	MOZART: CONCERTOS 17 & 21 (Elvira Madigan) Anda/Camerata of the Salzburg Mozarteum Academica (Anda), DGG (No Mono); 138 783 (S)	70
5	8	BELLINI & DONIZETTI HEROINES Beverly Sills/Vienna Volksoper Orch. (Jalas), Westminster WST 17143 (S)	26
6	6	MY FAVORITE CHOPIN Van Cliburn, RCA Red Seal LM 2575 (M); LSC 3055 (S)	166
7	7	UP, UP AND AWAY Boston Pops (Fiedler), RCA Red Seal LSC 3041 (S)	39
8	4	SELECTIONS FROM 2001: A SPACE ODYSSEY Philadelphia Orch. (Ormandy)/New York Philharmonic (Bernstein), Columbia MS 7176 (S)	43
9	9	R. STRAUSS: ALSO SPRACH ZARATHUSTRA Philadelphia Orch. (Ormandy), Columbia ML 5947 (M); MS 6547 (S)	45
10	10	MASCAGNI: L'AMICO FRITZ (2 LP's) Freni, Pavarotti, Royal Opera House Orch. (Gavazzeni), Angel SBL 3737 (S)	6
11	18	ANTIPHONAL: MUSIC OF GABRIELLI Chicago, Cleveland and Philadelphia Brass Ensembles, Columbia MS 7209 (S)	9
12	11	HOROWITZ ON TELEVISION Vladimir Horowitz, Columbia MS 7106 (S)	38
13	12	GRIEG: CONCERTO IN A MINOR/LIZST: CONCERTO NO. 1 Van Cliburn, Philadelphia Orch. (Ormandy), RCA Red Seal LSC 3065 (S)	18
14	15	ROYAL FAMILY OF OPERA (3 LP's) Various Artists, London RFO-S-1 (S)	37
15	14	BERNSTEIN'S GREATEST HITS New York Philharmonic (Bernstein), Columbia ML 6388 (M); MS 6988 (S)	103
16	17	RESPIGHI: THE BIRDS/CHURCH WINDOWS Philadelphia Orch. (Ormandy), Columbia ML 7242 (S)	3
17	13	GOUNOD: ROMEO & JULIET (3 LP's) Freni/Corelli/Various Artists/Paris Opera Orch. (Lombard), Angel SCL 3733 (S)	15
18	20	TCHAIKOVSKY: SYMPHONY NO. 6 Philadelphia Orch. (Ormandy), RCA Red Seal LSC 3058 (S)	18
19	16	STRAUSS: ALSO SPRACH ZARATHUSTRA Los Angeles Philharmonic (Mehta), London CSA 6609 (S)	3
20	23	A POPS SERENADE Boston Pops (Fiedler), RCA LSC 3023 (S)	3
21	22	CATALANI: LA WALLY (2 LP's) Tebaldi/Del Monaco/Various Artists/Monte Carlo Opera Orch. (Cleva), London OSA 1392 (S)	9
22	27	CHOPIN: PIANO CONCERTO NO. 2 Rubinstein/Philadelphia Orch. (Ormandy), RCA Red Seal LSC 3055 (S)	19
23	21	GLORY OF GABRIELLI E. Power Biggs/Various Artists, Columbia MS 7071 (S)	66
24	24	DELIBES: LAKME (3 LP's) Sutherland/Various Artists/Monte Carlo Opera Orch. (Bonyng), London OSA 1391 (S)	15
25	25	BEETHOVEN: SYMPHONY NO. 5 New York Philharmonic (Bernstein), Columbia ML 5868 (M); MS 6468 (S)	49
26	19	BARBER: SCENES FROM ANTONY & CLEOPATRA/SUMMER OF KNOXVILLE 1915 Price/New Philharmonic Orch. (Schippers), RCA Red Seal LSC 3063 (S)	14
27	30	PHILADELPHIA ORCHESTRA'S GREATEST HITS, VOL. 4 Philadelphia Orch. (Ormandy), Columbia MS 7267 (S)	5
28	34	BACH: ORGAN FAVORITES, VOL. 1 E. Power Biggs, Columbia ML 5661 (M); MS 6261 (S)	41
29	39	ART OF DOROTHY MAYNOR RCA LM 3086 (S)	3
30	38	BELLINI: NORMA (3 LP's) Callas/Various Artists/La Scala Orch. & Chorus (Serafin), Seraphim IC-6037 (M); No Stereo	2
31	31	SATIE: PIANO MUSIC, VOL. 1 Ciccolini, Angel 36482 (S)	49
32	—	BACH'S GREATEST HITS Various Artists, Columbia MS 7501 (S)	1
33	—	VAUGHN-WILLIAMS: SINFONIA ANTARCTICA London Symphony (Previn), RCA LSC 3066 (S)	1
34	37	TCHAIKOVSKY: 1812 OVERTURE London Festival Orchestra (Sharples) London phase 4 21001 (S)	7
35	35	STRAUSS: ALSO SPRACH ZARATHUSTRA Chicago Symphony (Reiner), RCA Red Seal LM 2609 (M); LSC 2609 (S)	13
36	36	TCHAIKOVSKY: CONCERTO NO. 1 Van Cliburn/(Kondrashin), RCA LM 2252 (M); LSC 2252 (S)	147
37	33	R. STRAUSS: DIE FRAU OHNE SCHATTEN (4 LP's) Rysanek/Goltz/Various Artists/Vienna Philharmonic (Boehm), Richmond SRS 64503 (S)	10
38	—	TCHAIKOVSKY'S GREATEST HITS New York Philharmonic (Bernstein's)/Philadelphia Orch. (Ormandy), Columbia MS 7503 (S)	1
39	28	VERDI: REQUIEM (2 LP's) Various Artists/Vienna Philharmonic (Solti), London OSA 1275 (S)	24
40	26	CONCERTOS BY MOONLIGHT Entremont/New York Philharmonic (Bernstein)/Philadelphia Orch. (Ormandy), Columbia MS 7197 (S)	15

# Coin Machine World

## Hermitage Gets Action With Programming Aid

By RON SCHLACHTER

NASHVILLE — A special route service, which could be called long distance programming, has produced good results for Hermitage Music Co.'s one-stop operation here.

"Operators give us a list of their locations and what types of records are being played," explained Helen Hall, record department manager. "Every week or two weeks, we then put on five records. So far, this has worked out very well. We've had no complaints. We've gained—not lost business.

"This all started about three

or four years ago. One of the reasons we introduced the route service was our price. So many places were cutting their prices. Consequently, we decided to give something extra and decided upon the special programming service at no extra cost to the operator."

Mrs. Hall and two other girls, Marie Silcox and Donna Midgett, do most of the programming service with operators from Tennessee, Kentucky and Alabama. They are never in any direct contact with the locations  
*(Continued on page 44)*



AL DENVER, veteran New York operator (right), shows obvious pleasure of an award being presented by Theodore Blatt during a recent United Jewish Appeal dinner held by the Coin Machine Division. Over 400 attended the gathering which celebrated the raising of \$36,000 in pledges and donations.

## ARA Public Service Group To Co-Ordinate Music Plans

By EARL PAIGE

CHICAGO—In the near future it may be possible for record promotion men to call on one buyer with the hope of breaking a release simultaneously on jukeboxes in major metropolitan markets across the country. That this time is fast approaching was indicated last week when William S. Fishman, president, ARA Services, Inc., said his firm's public service division is now being co-ordinated through a central headquarters.

Like other national operating firms, ARA Services, Inc., has been recently engaged in acquir-

ing cigaret and music routes, but on a very carefully planned basis and very selectively, Fishman pointed out.

How record companies should approach a jukebox market represented by the brand of sophisticated management furnished  
*(Continued on page 44)*



ROY F. WALDEMADE, vice-president and manager, Wurlitzer Co. phonograph division. He was named last week as Citizen of the Year by the Tonawanda Chamber of Commerce. The Wurlitzer factory is located in North Tonawanda, N. Y. Waldemade, a Chicago native, originally came to New York in 1934, left to head the company's piano division in De Kalb, Ill., in 1946 and returned as plant manager in North Tonawanda in 1954. He has been active in Boys' Club of the Tonawandas, Tonawanda Chamber of Commerce, United Community Fund of the Tonawandas and was second president, Tonawanda Industrial Expansion Corp. Waldemade thus joins Farney R. Wurlitzer, Wurlitzer Co. chairman emeritus, in sharing the honor, as the latter was first to be named Citizen of the Year.

## Operators Hail Big Okla. Tournament

By BEVERLY BAUMER

OKLAHOMA CITY—Operators involved in last week's huge coin-operated pool table tournament here reported revenue increases as high as "200 per cent." The event involved 22,000 players in the finals, 3,500 spectators and \$5,000 in prize money and trophies, according to Leonard Schneller, sales manager, U. S. Billiards, who conducted the event.

Among the dignitaries on hand was Oklahoma State Sen. J. Lee Keels, who retires from Capitol Music Co. in December.

"We think the tournament is a great opportunity to boost the play of pool tables," he said. "While the tournament was going on, business has shown an improvement in our tables.

"I've had some tables entered into this that have had a 100 per cent increase in their business," Senator Keels said.

C. A. Culp of Culp Distribut-

ing Co., Oklahoma City, coordinator of the event, reported tournaments as "very successful" for him.

"There has been quite a bit of enthusiasm because they've sold more beer, have increased play on all machines and have created more traffic continuously.

"We had an increased play of 10 to 20 per cent in all machines. One location started with one pool table and we now have six. Collections started from \$87 on the first table and now is getting close to \$300."

Schneller, listening to Culp's comments, said he had heard of some players going into nightclubs at 1 a.m. to practice pool. "They didn't want their competitors to know they needed practice."

Dale Cucalina, Cucalina Western Novelty, Inc., McAllister, Okla., said the tournaments had

increased his business 200 per cent.

"The tournaments were always held on slow nights. They increased business 200 per cent on tournament nights. I'm real satisfied, and so are the locations," Cucalina said.

Howard Riley of R&M Music, Tulsa, who is rated by many as the most efficient operator in the Sooner State, said he didn't have a location that the tournament didn't increase play of phonographs and beer sales.

Riley and Harold Staples of City Music & Vending, Tulsa, put in 30 locations "just to test the tournament thing.

"The results were really great. We put advertisements in the Tulsa newspaper and got a lot of response from people I never dreamed shot pool. We compared the 10-week period of last year with this and it showed a  
*(Continued on page 48)*

## MOA Exhibit Deadline Set

CHICAGO—Exhibitors at the Music Operators of America (MOA) convention, set for Sept. 5-7 at the Sherman House Hotel here, have until July 1 to apply for the same exhibit space they occupied last year. Mailings to exhibitors went out last week and included a brochure, souvenir program, floor plans, exhibit rates and other information, according to executive vice-president Fred Granger.

Exhibit space has been expanded this year to accommodate five phonograph companies. Each has already drawn lots to determine spaces, he said.

Members of MOA have until June 6 to recommend candidates for the board, Granger said. Each candidate must be sponsored by five MOA members in good standing. MOA will elect 10 new directors for a term of three years at the convention.

## Girls Go for Pool Tourney

OKLAHOMA CITY — The girls who showed up here for the largest coin-operated pool table tournament in recent history, dubbed it the "most."

"I think it's great to have something like this where women can compete," said Mrs. Tommy Reese, Tulsa. "There's baseball, football, and everything else for men to compete in, but not very much for women to compete in, and we need this. A pool tournament is something competitive for women. I wish they'd do this every year."

Mrs. Reese is a district sales manager for World Book Encyclopedia and has played pool three years. She won the women's division at Hiko Club in Tulsa. She said the prize money offered in the Oklahoma City tourney also attracted her to the event.

"I just love to play pool," said Mrs. Anna Lou Pardue, Crescent, Okla., who has played some five years. She won the women's division at Six Mile Bar in Crescent.

"There are ten of us women who love to play pool and we decided to go at it. I came out the winner. I've never played in a State tournament before. The trophy attracted me to the contest, and after I won the trophy I decided to come on down here and try for the

money. I think the State tournament is just wonderful."

Mrs. Peggie Barrington, Oklahoma City, who has played pool just a year, said it was the trophy that attracted her to the tournament. She won the women's division for Mai Kai Lounge Club.

"I wouldn't have entered the tournament if I hadn't seen the trophy," she said. "I like the trophies. A trophy is something to talk about years from now. The money you win would be gone, but the trophy would last for years."

## Ask ICMOA Help on Bill

SPRINGFIELD, Ill. — Members of the Illinois Coin Machine Operators Association (ICMOA) were urged last week to show up en masse here June 11 for a House Judiciary hearing on anti-pinball legislation. The hearing is scheduled for 8:30 a.m. but ICMOA executive director Fred Gain said he could not predict when during the day the pinball issue would be discussed. "Operators should be here early," he advised.

At a similar hearing recently, more than 50 operators from widely separated parts of the



WOMEN'S CHAMPION, Dorothy Clovis, is presented a check by operator Larry Buckley (right). Leonard Schneller (left) and J. P. Gregg, owner of American Bar, Enid, Okla., hold a trophy.



OKLAHOMA State Sen. J. Lee Keels (second from left) participated in last week's pool tourney in Oklahoma City. Others (from left) Leonard Schneller, U. S. Billiards; Class A winner, Jack Arnold, and operator Gary Roberts.



TOURNEY BOOSTERS from B & M Music and C. A. Culp Distributors. From left, David Droeger, Dave Mathis, Bob Donalson, Bud Brumberg, Juanita Donelson, Flo Scott, Dick Bussy, Marie Baker and LeRoy Kitch.

# Hermitage Gets Action With Programming Aid

• Continued from page 43

themselves, and call the operators every two weeks to find out special orders and requests.

"We have an in-state and an out-of-state wats line," said Mrs. Hall. "We call every one of our customers every week or every two weeks. This has worked out quite well for us.

"The most challenging part of our work is not actually know-

ing the locations on a personal basis. However, we lean heavy on the trade charts, such as Billboard's Hot 100, and come out on top. One area in which we do shy away from the charts is country and western. We tend to go heavy on artists who play in the area.

"A difficult location would be someplace with many requests. Often, the requests are for records that go way back. We have cut down on our library of oldies. We found it just wasn't worthwhile or profitable to keep up. Now, we are able to honor about 50 per cent of the requests. We're heavy with country and western oldies because that's what the people around here want.

"Most of the locations are easy to program, such as the service clubs up at Fort Knox, Ky. They're really their own operators up there, so I just call them up and ask what they want. We give them five records every two weeks. Usually, it's two pop two rhythm and blues and a country and western."

Hermitage Music also operates branches in Memphis and Birmingham, Ala. However, the programming service is conducted only from the Nashville headquarters. The Memphis outlets deals mainly with racks, while the Birmingham operation concerns itself with machines and parts.

# ARA Public Service Group

• Continued from page 43

by large national operating firms can be appreciated by the care and planning that goes into acquisitions of music routes. "We do not react to a phone call from some music operator who wishes to sell his route," Fishman said. "We have specific goals and are interested only in markets which offer us a chance to balance out our over-all volume and profit picture."

ARA Services, Inc., which recently changed its corporate name from Automatic Retailers of America to more accurately reflect its direction as a total services company, has 20 separate divisions. These include a Business and Industry Services division, Hospital Food Management, Slater School & College Services and such specialized divisions as ARA Environmental Service, designed to provide hospitals with an infection prevention program.

ARA's public services division, encompassing the operations of cigaret and music routes, has for some years been under the direction of the "B & I" group. Now they are co-ordinated through the Silco Division, headed by its president, Julian Silverstein.

In the past 10 years ARA's sales have risen from \$24 million to \$477 million and earnings have gone from \$864,000 to \$12,500,000. The broad services company employs 36,000 people and has operations coast-to-coast and in many foreign countries.

"We believe in decentralized service groups served by a corporate headquarters staff. For example, we do not have a corporate sales organization. Each service division is autonomous and independent and specializes in a different market. Our headquarters staff handles such services as accounting, financing, legal advice, personnel, public relations and many others," Fishman said.

Fishman said his firm does not view a cigaret machine and music operating company in terms of offering only those services. "We see this kind of company as offering all such services that might be required by consumers frequenting public places. Right now this might in-

# On the Street

By RON SCHLACHTER

United Billiards president Art Daddis reports that the company's original Bimbo 3-Ring Circus will be shipped by the end of June. Bimbo, which boasts an amplifier with solid-state circuitry, has been test-marketed since February and "reaction has been excellent," according to Daddis. . . . The Wurllitzer Co. has announced that its North Tonawanda, N. Y., plant will be closed July 18-Aug. 11 for a three-week vacation. A. D. Palmer reminds customers to keep these dates in mind when ordering equipment and parts. . . . Alvin Gottlieb reveals that D. Gottlieb & Co. has accomplished "a big portion" of its modernization and consolidation program. The company's goal is to have all office and plant facilities located in suburban Northlake. Recent visitors to D. Gottlieb & Co. were Lou Wolcher and Steve Lieberman.

REDISCO's Bucky Buchman is enjoying a Caribbean cruise. Back at Baltimore headquarters, Freddy Prediger reports that the company was sold out of the Jack Jones and Roger Williams Little LP's in three

days. A new Little LP by Tom Jones, entitled "This Is Tom Jones," is expected to be out in two weeks. Meanwhile, "Cover Girl," a local record by the Gross National Product, is getting good play, according to Prediger. . . . Gene Wagner is back at his desk after making a cross-country swing for Nutting Industries. Target Distributing recently purchased 25 computers. . . . In Cincinnati, United Tool & Engineering Co. president Paul Brill reports that "inventory is up and we're all set for spring business."

The second Bi-State Area 8-Ball Tournament, under the direction of Atlas Music Co., is set to begin Sept. 1 at locations. According to Bob Vihon of Atlas, finals will be held Nov. 15-16 in the main auditorium of the Masonic Temple in Davenport, Ia. Players will be competing for \$5,025 worth of prizes and 16 playing tables and two practice tables will be used during the finals. . . . Larry Flynt, president of Flynt Distributing Co. of Ohio, says he will have a very significant announcement to make in the next few weeks: "The whole trade will be surprised." . . . Letters and floor plans will soon go out to all previous Music Operators of America (MOA) exhibitors, offering them an option on the same space they had last year. The deadline for exercising options is July 1.

American Shuffleboard's Sol Lipkin returned to New York recently while on an extended road trip due to the sudden illness of his father, Joseph Lipkin. The elder Lipkin, who is 84 "and extremely alert," is doing well now. Meanwhile, Lipkin, says he is finding operators enthusiastic about American Shuffleboard's drop coin chute, which eliminates many of the problems associated with the push-in lever type of coin mechanisms on pool tables. There also is an increasingly stronger demand for shuffleboards, according to Lipkin who mentioned the 22-foot Royal American unit and the smaller 12-foot Royal Cushion machine. American Shuffleboard constantly mails out literature on how to conduct tournaments on both shuffleboards and pool tables.

Rock-Ola Mfg. Corp. recently held a week-long service school at its Chicago factory. William Findlay, Rock-Ola's field service engineer for phonographs, was the main instructor, while electrical and sound instruction on the phonograph was conducted by Warren Wheatman, sound technician, and the vending line was handled by Edward Lorkowski, field service engineer for vending. Those who attended included Bernard Thompson, Syracuse, N. Y.; Louis Avoglia, North Bergen, N. J.; Charles Beam, Manhattan, Kan.; Robert Greatens, Green Bay, Wis.; Richard Allen, Appleton, Wis.; Lyle Olson, Marinette, Wis.; Dale Johnson, Menominee, Mich.; Earl Hoot and Pete Falco, Houston; and Paul Vidmar, Denver.

Findlay recently took his service school to Los Angeles, where he conducted sessions at Rock-Ola's distributor, Portale Automatic (Continued on page 48)



CLOSE-UP view of Vari-Target on D. Gottlieb's new games. There are two targets. When the 10-times-value light is illuminated the ball driven to the scale area indicated by 50 will score 500 points.

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## Hurvich Lends Proof To Vending Success

By RON SCHLACHTER

BIRMINGHAM, Ala. — Max Hurvich of Birmingham Vending here believes vending is still a business where a person can realize the American dream of success. At the same time, there is a "price" involved.

"A person has to be willing to work hard and understand the business," said Hurvich, who, with his brother, Harry, is celebrating his 38th year in business. "However, a lot of people don't want to work. You have to live frugally at first, but for the fellow who wants to work, there's nothing better than the vending business."

"We should know. We were out of a job in 1931 when we started in the vending business. For the first six to eight months, we operated out of our homes. Since then, we have helped a lot of people get started. Many have gotten into it part time and after doing so well, they are

now in business full time. We've started many out this way. One fellow was in life insurance before going into vending."

As for business, Hurvich still values the penny:

"Don't belittle the penny. Times have changed and fads have changed. The kids now have quarters like they used to have pennies, but the penny is still big. A lot of our operators are doing big business, with penny items."

"I would advise operators that they can't fool kids whether they are dealing with penny, nickel or quarter items. You must give them value. You must give them enough charms. The kids are smart shoppers. In fact, they're smarter than the adults. The operator makes a mistake in short-changing charms and capsules."

"I would also suggest that the aggressive operator never car-

(Continued on page 47)

## N. Y. Vendors Faced With More Thefts

NEW YORK — Increased thefts and break-ins, the continuing problem of bingo chips being used for slugs and licensing problems dominated the recent meeting of the New

(Continued on page 48)

## New Products

### Penny King

A big whistle and large painted heads highlight a new 5-cent mix that includes a horse and rider, puzzle series, baby girl chord necklace, tear drop cord necklace, gold charms on cord necklace and circus series. Another 5-cent mix from Penny King features Psychedelic rings. The series includes eight adjustable rings painted with brightly colored designs. A 5-cent capsule puzzle and circus series, boasting 24 different items, is also available from the firm.

A Monster Fly is the featured item in a new 10-cent capsule mix. The assortment also includes ruby rings, lockets, key ring, animal brooches and "take me to your leader" men. Giant painted dragons and alligators highlight another 10-cent mix which also offers a variety of animal brooches and key

## More NVA Pictures



OPERATOR BULL SESSIONS will be expanded at the next National Vendors Association (NVA) convention. Pictured above are participants in the recent session held during NVA's Florida gathering. On the immediate left, Roger Folz, Oceanside, N. Y.; Leo Weiner, Los Angeles, and Michael Goldberg, New York.



TOM THEISEN, young Minneapolis bulk operator, who served as a moderator on a business panel.



LEO WEINER, California operator and NVA workshop speaker.



- OPEN HOUSE FROM 10:00 A.M. TO 5:00 P.M. JUNE 8
- DOOR PRIZES
- BUFFET
- OPERATORS INVITED THROUGHOUT THE SOUTHEAST
- MEET YOUR FELLOW OPERATORS AND EXCHANGE IDEAS



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Can be installed on your present 77s, or purchased with your 77 machines.

Only \$4<sup>50</sup> each

Includes new center rod.

See your distributor for information or write us direct.

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If your competition is giving you location trouble . . .

You may find the answer to this problem by operating the most advanced idea in bulk vending — the all new Victor —

## SELECTORAMA®



## CONSOLE

With six different combinations to select from to fit any of your locations. Will vend a variety of merchandise and coin combinations — 1¢, 5¢, 10¢, 25¢.

Front door operation saves 50% to 75% service time. Bigger display, more profits.

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Chicago, Ill. 60639



SUPER 77 in console holds 175-V2 capsules

## SCHOENBACH CO.

Manufacturers Representative  
Acorn - Amco Distributor

### MACHINES

WE HAVE 25c  
TITANS, MACHINES  
AND MERCHANDISE  
IN STOCK

### HOT-HOT

#### 10c CAPSULE MIXES

(all 250 per bag)  
Monte Carlo ..... \$8.00  
Indian Craft Rings ..... 9.50  
Asst. Items with Lighter .. 5.00  
Precious Gem Rings ..... 7.50  
Jewelry Mix ..... 7.00-8.00  
Jumbo Dice Mix ..... 8.00  
Jumbo Crispy Bugs ..... 5.00  
Mini Books (3 per capsule). 8.00

#### HOT 5c VEND ITEMS

(all 250 per bag)  
Asst. Economy Mix ..... \$4.25  
Bugs ..... 5.00  
Rings ..... 5.00  
Economy Ring Mix  
(no front) ..... 4.00  
Regular Deluxe Assmt. .... 5.00  
Asst. Jewelry (Bangles &  
Beads) ..... 5.00

1c CHARM MIXES & ITEMS  
From \$3.50 to \$24.00 per M.  
25¢ capsules in stock

Parts, Supplies, Stands & Globes.  
Everything for the operator.  
One-third deposit with order,  
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**OPERATOR WORKSHOP** panel. Such sessions have proved so popular that NVA is also planning further expansions in the future. From left, pictured above, John McDaniel, Seattle; Alan Cohen, Northwestern distributor, New York; Herb Goldstein, vice-president, Oak Manufacturing, Los Angeles, and Vincent (Buddy) Schiro, a New Orleans distributor.

## Hurvich Lends Proof to Success

• *Continued from page 46*

ries old machines. A good, clean, modern machine will attract more business. The operator is

mistaken when he thinks he can cut corners by keeping an old machine."

Looking ahead, Hurvich said he would like the next 38 years to be just like the first 38:

"As of today, I wouldn't

## Shelve Ohio Tax

COLUMBUS, Ohio — The Ohio Senate has shelved, at least temporarily, a bill which sought to raise the Ohio cigaret tax from 7 cents to 10 cents per pack to benefit schools. The Senate Ways and Means Committee took the action, awaiting action by the Ohio House of Representatives on a proposed mandatory county income tax for schools.



BOB GUGGENHEIM (right), with Mrs. Klinnert, Milwaukee (left), and Mr. and Mrs. H. R. Rich, Salt Lake City.



JOE ARQUILLES, Seal Beach, Calif., talks with Ed Clark (right) of Sunline. In right photo, Norm Allison, Vicking Charms, and (right) C. A. McCathrn, Golden, Colo., operator.

change one dot for the past 38 years. We believe in service and friendship and this philosophy has paid off. Ninety per cent of our customers call us by our first names. Friendship is as much to do with the business as anything because many companies have the same equipment to offer. Prompt service is also important.

"Another factor contributing to our success is that we have had some very loyal employees who have stayed with us 20 years on up. They've grown up with the company. They're devoted and the customers like them." The Hurvich brothers have al-

ways been active in trade associations and other industry affairs and attended their first convention in 1933. Max is currently on the board of directors of the National Vendors' Association (NVA), National Vending Distributors' Association (NVDA) and Music Operators of America (MOA).



**BACKGROUND MUSIC** locations can now be serviced with c&w tapes from the 3M Company which manufactures this Cantata system pictured above. The machine requires no threading, re-winding or tape-handling. Other features include adjustable on-off playing time, additional speakers and amplifiers, paging and intercom accessories and prepaid music performance fee.

Some people collect records. Our specialty is antique gum machines.



Honest. We have a thing about old gum dispensers like this one. The 1900 to 1920 vintage. If you know of any (we're looking for hundreds), drop us a line at P.O. Box 2960, Dallas, Texas 75201. It takes all kinds, doesn't it?

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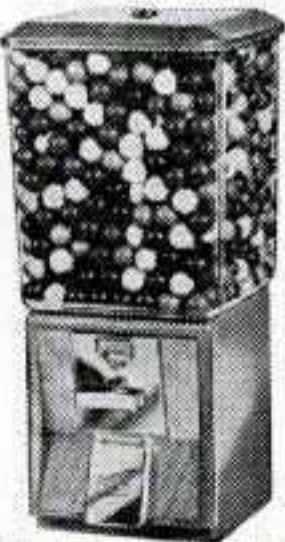
**MERCHANDISE**—Leaf ball gum, wrapped gum, charms, filled capsules, panned candies, bulk & vacuum packed nuts, ball point pens, combs, 1¢ tab, 5¢ package gum, 5¢ & 10¢ vending pack candy bars.

**SUPPLIES**—Empty capsules V-V1—V2, coin weighing scales, counters & wrappers, stamp folders, decals, route cards, padlocks, spray paints, machine cleaners & lubricants, paper cups for hot nut venders & hot beverages.

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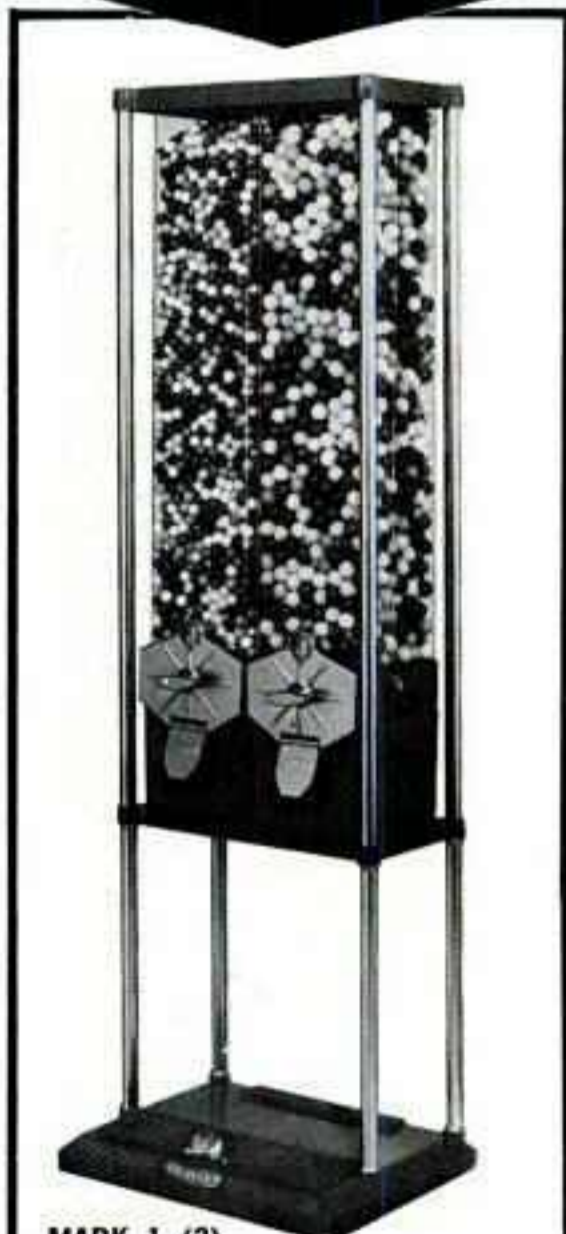


Mail this coupon for details and prices on the Northwestern SUPER SIXTY (illustrated), Vending gum-charms. Also ask for information on other Northwestern machines.

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Pistachio Nuts, Jumbo White	.83
Afgan Crown Red Lip Pistachio Nuts	.72
Afgan Prince Red Lip Pistachio Nuts	.69
Cashew, Whole	.90
Cashew, Butts	.75
Peanuts, Jumbo	.50
Spanish	.32
Mixed Nuts	.60
Baby Chicks, 25 Lb. Ctn.	9.65
Rainbow Peanuts	.32
Bridge Mix	.32
Boston Baked Beans	.32
Jelly Beans	.32
Licorice Gems	.32
M & M, 500 ct.	.58
Brites	.40
SweetTarts	.40

Wrapped Gum—Fleers 4M pcs.	\$14.40
Tootsie Roll, 2M pcs.	7.20
Rain-Bio Ball Gum, 2200 per ctn.	7.80
Rain-Bio Ball Gum, 2100 printed per carton	7.85
Rain-Bio Ball Gum, 3550 per ctn.	9.40
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Rain-Bio Ball Gum, 3550 per ctn.	9.50
Malfettes, 2400 per carton	8.65
20 Cartons minimum prepaid on all Leaf Brand Rain-Bio Ball Gum.	
Adams Gum, all flavors, 100 ct.	.45
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Everything for the operator. One-Third Deposit, Balance C.O.D.

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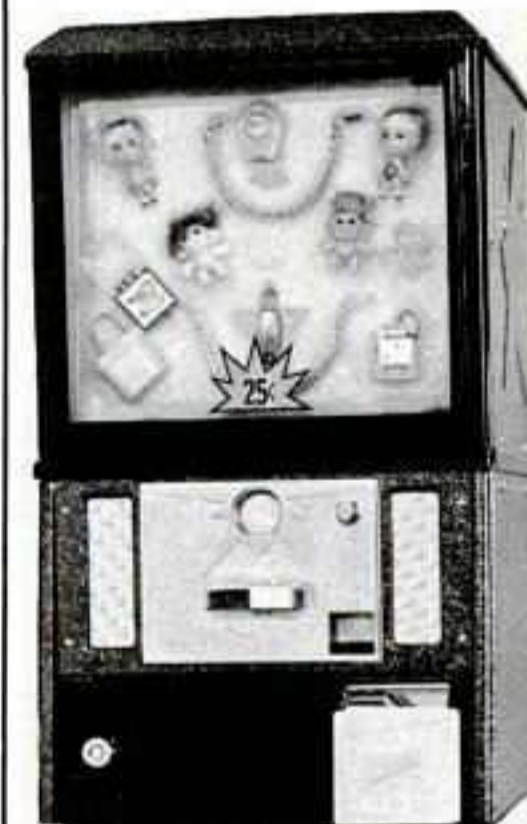
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**Northwestern corporation**  
269 Armstrong St.  
Morris, Illinois 60450  
815-942-1300

## Operators Hail Big Tournament

• Continued from page 43

real nice increase. On top of that, I liked the public relations benefits that came from the tournament. It creates a lot of good will. If it's a real plush affair, it counteracts the bad public relations that the coin industry has had," Riley said.

Pete Faulkenberry, an employee of Riley, commenting on the tournament, said, "When we started the first one we went into it with enthusiasm, but didn't know what to expect. We had to sell it to our people. We've created a new interest in pool playing—a new avenue of revenue. We are so enthused we feel the interest in Tulsa is so high we could hold a city-wide tournament and get as much interest as this one in Oklahoma City is getting today."

Faulkenberry stressed the importance of newspaper advertisement in a tournament. Small ones were avoided. A quarter-page ad was placed on a Friday sports page. On identical ad was run the following day with additional information about cash prizes and a notice that other details would appear in the Sunday edition. On Sunday the ad carried a list of locations and information on where to get information.

"We collected \$20 from all locations to pay for the ads," Faulkenberry said.

"Larry Buckley of Larry's Amusement Co., Enid, said, "If they have another tournament later on in the year, I'd certainly be for that."

Paul Davis of Robbie's

Amusement, Clinton, Okla., said: "My locations enjoyed the tournaments very much and were very enthused. Business went up about 25 per cent.

Lynn Luddington, son of Ralph Luddington of Northwest Amusement, Woodward, Okla., said: "The tournaments have been real good and helped us on our pool tables. We had a 90 per cent turn-out for the State tournament."

Class A: winner, Jack Arnold, Hurricane Lounge, Tulsa, operator, City Vending, George Cousparis, runner-up, Jerry Sallie, American Bar, Muskogee, operator City Vending; 3d, Lee Gibson, Larriot Lounge, Tulsa, operator R & M Music Co., Howard Riley; 4th, Sonny Tiger, Plaza Circle, R & M Music; 5th, Vincent Redbird, Family Recreation Center, McAllister, Western Novelty Co., operator Dale Cucalina; 6th, Jim Ross, Golden Knight Lounge, Tulsa, R & M Music; 7th, Bob Jones, Airway Lounge, Tulsa, City Vending; 8th, Clifford Womack, Checotah Lounge, City Vending.

Class B: winner, Ronnie Miller, MaKaL Lounge, Oklahoma City, operator, Jim Boyle, Boyle Amusement; runner-up, Jim Nelson, LaHacenda Lounge, R&M Music; 3d, Bob Brasler, Golden Knight; 4th, Don Walker, McAllister Tap Room, Western Novelty; 5th, Marshall Wade, Tower Lounge, Sand Springs, City Vending; 6th, Tommy Rains, Golden Spur, Muskogee, City Vending; 7th, David Elliott, Pioneer Room, Muskogee, City Vending; 8th, Jerry Lee, Char Pit, McAllister, Western Novelty.

Class C: winner, Donnie Woodrum, Mai-Kai Lounge, Oklahoma City, Boyle Amusement; runner-up, Dennis Sweet, Golden Knight; 3d, Charles Hall, Lillian's Lounge, Enid, Larry's Amusement, Larry Buckley; 4th, Richard Hafschulte, Sparky's Wagoner, City Vending; 5th, Eugene Bigsoldier, W & W Lounge, Oklahoma City, Boyle Amusement; 6th, Joe Pace, Family Recreation, McAllister, Western Novelty; 7th, Doyle Robbins, Chisholm Trail Tavern, Medford, operator John Mills and Woody Maulphim, Enid Vending; 8th, Teddy Clapper, Alibi Inn, Larry's Amusement, Enid.

Women's: winner, Dorothy Clover, American Bar, Enid; runner-up, Tonda Thomas, Wagon Wheel, Pryor, City Vending; 3d, Della Poolow, Horseshoe Club, Oklahoma City, B & M Music, operator, C. A. Culp; 4th, Susie Davenport, Tap Room, Waynoka, operator Northwest Amusement, Ralph Luddington; 5th, Sandy Fuller, Little Diamond Club, Oklahoma City, B & M Music; 6th, Donna Hopper, Knotty Pine, Woodward, Northwest Amusement; 7th, Betty Riley, Chicaro Lounge, Enid, Larry's Amusement; 8th, Patricia Hill, Eddie Henry's Restaurant, Oklahoma City, B & M Music.

## N. Y. Vendors Faced With More Thefts

• Continued from page 46

York Bulk Vendors Association (NYBVA). The group decided to meet every other month during the summer season hoping for better attendance and a more streamlined meeting.

Dave Mark, Mark Vending, Passaic, N. J., reported on the apprehension of a thief found breaking into some of his machines and told the group he planned to prosecute. The group suggested offering a reward of from \$50 to \$100 to the location for any information leading to the conviction of the thieves.

Roger Folz, Folz Vending, Oceanside, N. Y., said, "In a number of instances, thieves will come in a store and use various tools to open the machines. We have counteracted this in our own organization by requiring our routemen to wear identification tags with their pictures on them. This way store managers can check to see if the routeman is legitimate.

"In offering a reward we feel that at least we can count on more co-operation from store managers and personnel."

The problem of bingo chips continues to plague New York bulk operators and Folz hopes to move further in efforts to gain the co-operation of the Secret Service.

The group also heard a report that Paterson, N. J., officials are drafting a proposal to include bulk vending machines in new health law legislation. Folz said the New York group will fight the proposal.

## On the Street

• Continued from page 44

Sales. Attending the school were Frank Bybee, Bloomington; Fred Carl, Norwalk; Fred Desatoff, Arcadia; Steve Dienstell, San Bernardino; Art Firsek, Antelope Valley; Jack Gordon, San Diego; Ernest Harris, Los Angeles; E. W. Hellwig, Santa Ana; Louis Hetson, Norco; Bob Hoffman, Saugus; Dick Kanold, Oxnard; Larry Kroze, Bellflower; Paul Leone, Santa Barbara; Guy Lofaso, North Hollywood; Joe Martin, Claremont; John Meyrek, Oxnard; Walt Murr, Ontario; Gene Neely, Pomona; M. Pool, Santa Ana; V. Rogan, San Gabriel; Joe Schneider, Upland; Howard Smith, Temple City; Hank Spain, Lancaster; Frank Tamburano, Torrance; and Gerald Wilson, Corona.

Representing Portale Automatic Sales were Bill Haun, West Los Angeles; Thomas Butcher, Glendale; Richard Kellison, Los Angeles; Jack Leonard, Reseda; Edward Ryan, Los Angeles; and Gerald Sachau, Huntington Beach. . . . In Charlotte, N. C., the Brady Distributing Co. recently hosted

a series of eight Wurlitzer service seminars throughout its territory. The first seminar was held in Charlotte at Brady headquarters with H. W. Peteet, Wurlitzer field service representative in charge. Attending were Charles Smith, Charles Millsap, J. V. Bradely, Fred Sharpe, Lanny Stewart, George Ferrell, Blair Norris, Jon Brady, S. A. Frazier, Bill Rayfield, Robert Austin, Maurice Dabney, Hamp Jones and C. E. Dickerson.

Those who attended the second Wurlitzer service school in Fayetteville included Jimmy Herndon and Slim Matthews, Fayetteville Music Co.; John Kinlaw, George Kinlaw, Frank Packer, Rayford Hardison, S. Bowles and Bill McLean, Tar Heel Vending Co.; David Smith, Cecil Fisher, John Cameron, James Beasley, Roy West and Milton Anderson, S & F Amusement Co.; and Neil and Bob Crenshaw, Ronald Turner and J. D. Heath, Raleigh Music Co. The third service school in Jacksonville attracted Norman and Jim Bostic of Jacksonville Music Co., and William Sutton and Dickie Killinger of Massengill Music Co.

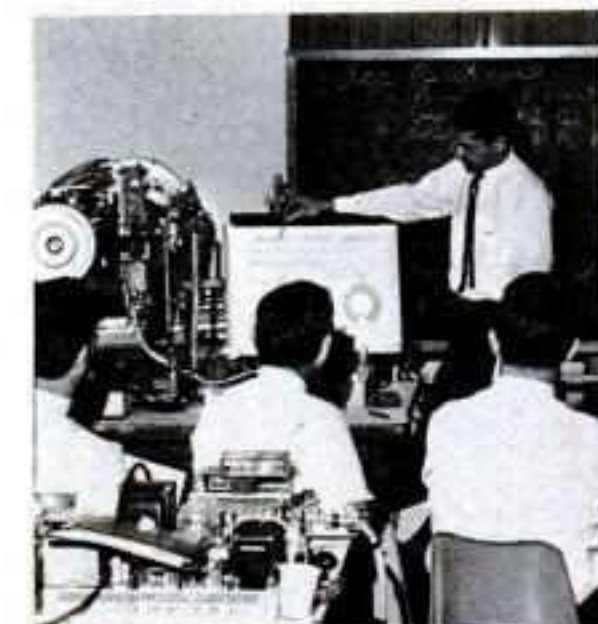
## Rock-Ola Service Schools



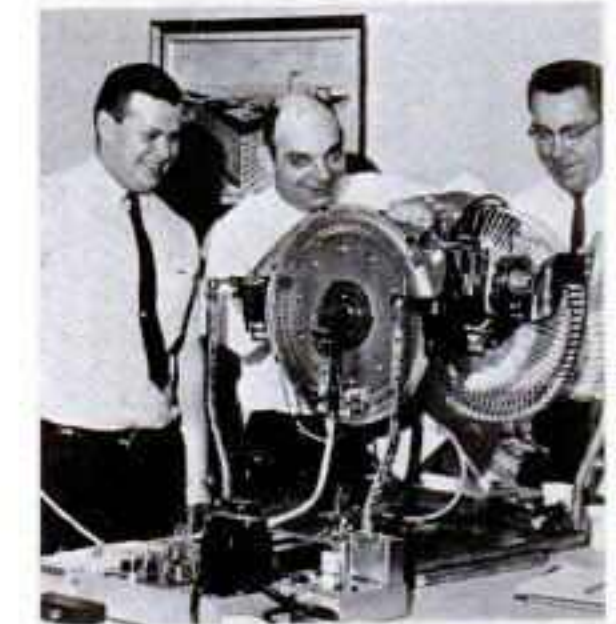
ROCK-OLA Manufacturing Corp. recently conducted a service school in Los Angeles for operator customers and personal of Portale Automatic Sales, a Rock-Ola distributor. Sessions dealt with the Rock-Ola models 440 and 411 and the new compact cold drink can vender, Model CCC-5. A portion of the large class is shown above.



ROCK-OLA service school participants are pictured during a recent week-long session at the Chicago factory. From left (standing) are Pete Falco, Dale Johnson, Lyle Olson, Charles Beam and Robert Greatens. Seated (from left) are Paul Vidmar, Richard Allen, Earl Hoot, Bernard Thompson and Louis Avoglia.



WILLIAM FINDLAY, Rock-Ola field service engineer, points out a technical fact to a class of students. Other instructors at the week-long school in Chicago were Warren Wheatman, Rock-Ola sound technician, and Ed Lorkowski, Rock-Ola field service engineer on vending.



FUNNY JOKE causes these three Rock-Ola service school participants to laugh while the camera was focused on their activity.

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JUNE 7, 1969, BILLBOARD

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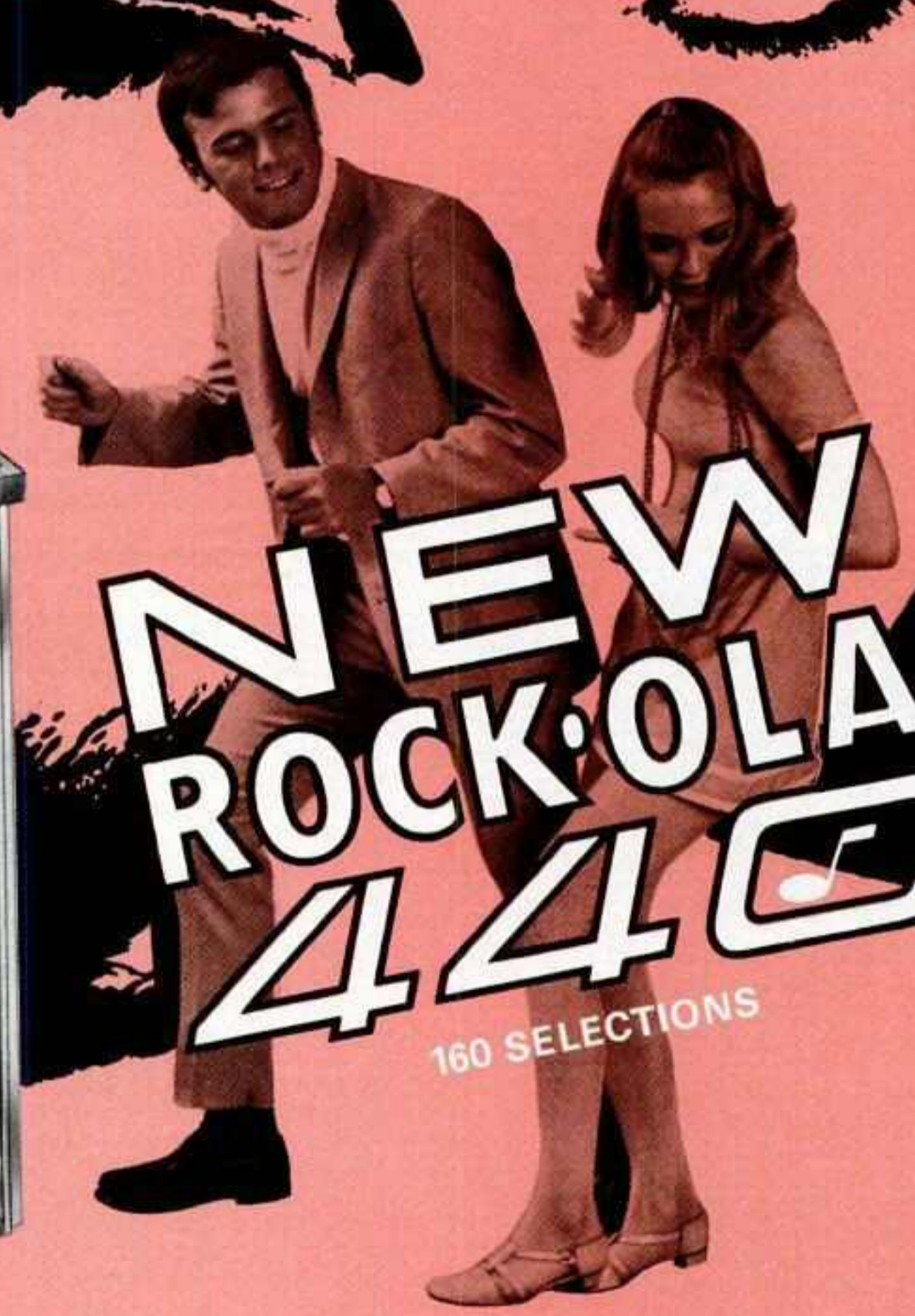


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money grabber

# NEVER QUITS!



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Day after day, in scene after scene, it reaches out, grabs hold and separates more customers from bigger chunks of their cash!

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But there's more. Brilliant new feature attractions that make selling music for money more rewarding than ever before. Things like a new receiver, transistorized for dependability . . . exclusive powerized remote volume control with convenient on/off switch for phonograph power as well as volume and cancel . . . new speaker

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And Rock-Ola for '69 offers you *all-out accessibility*, "Easy-View" Programming and "Flip-Top Servicing" that cuts programming and service time to the bone—all the extras including lighted animation (optional) that made Rock-Ola the sensation of the music world in '67-'68!

Go with  
**ROCK-OLA**  
all the way for profits!

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# Audio Retailing

## EDP Systems Spark Change In Image of 'Rack Jobber'

By EARL PAIGE

SKOKIE, Ill. — The term "rack jobber" is no longer adequate in defining the new, computer-oriented sub-wholesaler of prerecorded music and allied products, according to Harry Losk. But although his firm in suburban Chicago has evolved from a mobile supplier of jukebox operators to a point of utilizing an IBM 360-20 computer for servicing mass merchandisers, he still sees the need for the "human touch." Such a "service-first" philosophy probably accounts for Losk's still having a few jukebox operator customers, a rarity among most firms grouped under the heading of rack jobber.

As vice-president, Lieberman Enterprises, a Minneapolis-based "family conglomerate" and parent firm of Susan Distributing Inc., here, Losk views his company as "somewhere between the rack jobber that believes machines are the total answer and those who think only people can handle the job."

Losk has been involved with Susan Distributing since 1964, when the firm bought out Mobile One Stop. Now headquartered here in a modern complex utilizing a room full of data processing equipment, he thinks the term rack jobber is obsolete.

"I would classify our firm as a merchandising specialist. This is where rack jobbing is today. We're not just sending people around to fill up racks, but rather, we're offering a total merchandising service from supplying fixtures, promotion activity and advertising services to advising stores where the best space exists, what to merchandise in that space and in which racks the merchandise should be displayed."

Although Susan is employing such electronic devices as a Kimball ticket reader, MAI reproducer, MAI 083 card sorter, the MAI 077 collator and the 402 accounting machine and printer, a field force of 19 merchandise representatives call on every account at least once a month, oftener if necessary.

"Since going to electronic data processing (EDP) equipment we have discovered that it's just as easy to service an account in Lexington, Ky., as in nearby Aurora, Ill. The only

factor in distance to account is in the time it takes to receive a self-stamped envelope full of tear-off tickets from product sold and the trucking time for the shipment. We can adjust inventory to take care of this slight time delay."

With accounts in such far-off areas as Idaho and Massachusetts, Losk has found it necessary to hire resident representatives in some areas. More will probably be added, he said.

Accounts range from variously sized mass merchandisers to "many independent" record dealers. Of the latter, Losk said, "We love their business and can adapt our merchandising services to fit individual needs, such as a campus record shop or strict r&b retailer. Susan still has some jukebox operator business "because we have taken care of them over the years." He has not actively sought such accounts, though, and has found that the singles business as a whole does not look too promising.

Singles probably account for something like 15 per cent of Susan's total volume, he said. Tape CARtridges, both 8-track and 4-track, and cassettes, account for about 18 per cent and the balance of the volume is from albums. "Tape, however, is growing at a phenomenal rate," Losk said.

The firm also sells playback hardware items such as tape players, radios, phonographs and components and acts as a sales representative division of Steven Distributing, one of the Lieberman firms.

Every piece of tape and album merchandise that leaves Susan is affixed with a ticket that includes a manufacturer's suggested list price and a space for either printing in the retailer's price or allowing for the retailer to do this individually. The tickets are also date coded.

"When tickets spill out of an envelope returned from our account, we can tell when the merchandise was put in the store," Losk explained. "If it's been there longer than 90 to 120 days, depending upon the account, of course, then we won't replace it."

Losk said a six-time-a-year turnover was "ideal." If merchandise is not turned over six times a year he said, "Something is wrong. If the rate is more



SUSAN DISTRIBUTING STAFF members going over typical orders at the firm's Chicago facility. From left, Jerry Kathrein, Maurice Evens, Dennis Sinclair, Larry Backe and Harry Losk.

than six then the store is not utilizing enough space and the need to return tickets after each day's business is concluded is that much greater."

Accounts may return tickets daily, every other day or every three days. Each returned ticket, if it signals current merchandise, constitutes a reorder. "We also add new merchandise. We know the store's buying patterns and which new items to add."

"We also establish what we call 'bellwether' accounts, which provide guidelines for other retailers in the surrounding region. With what our representatives tell us, combined with the expertise of our buyers, we can closely approximate the types of merchandise stores require."

Susan will take delivery on an IBM 360-20 in January, 1970. This further sophistication of EDP programming will allow for running all incoming tickets through the unit, which will automatically "know" if the items are in stock, and if not, will print an automatic back order. This machine will print an order for the Susan stockroom, a detailed invoice and the necessary labels for labeling the shipping cartons.

Lieberman Enterprises, Losk explained, is a family-owned firm headed up by David and Steve Lieberman and Harold Okinow. The "conglomerate" consists of another firm very similar to Susan Distributing, Acme Sales, the latter based in Minneapolis. Also in Minneapolis are a sales company for Seeburg jukeboxes and amusement equipment, another firm for vending equipment and the Harold M. Lieberman Co., a distributor of many labels.

## Sylvania Shows '70 Line

MIAMI—Sylvania's 1970 line of stereo phonographs, unveiled here last week, includes five bookshelf speaker systems, a stereo receiver that can accommodate separate speaker systems, turntable or tape components and an automatic turntable accessory.

The output of the new models, measured in peak music power, ranges from 40 to 400 watts and the suggested list prices range from \$99.95 for the portable Exponent 4/11 to \$995 for the de luxe Maestro model SC395P.

Console models feature SC-25W, a 68-inch vertical, environmental unit designed to serve also as a room divider or accent furniture piece. The model is constructed of aluminum poles and walnut veneer cab-

inetry and houses an AM/FM tuner/amplifier and control panel in its top portion. Concealed beneath this section are miniature spotlights which cast a soft glow through the plate glass shelves which provide an ample display area. The suggested list is \$750.

Three stereo Cube models provide console quality in compact enclosures of cubic proportions. Equipped with air suspension speaker systems, the cubes provide 50 watts of peak music power. Two of the cubes have AM/FM and FM stereo turners.

Sylvania's Dynamic America collection offers quality features in small console models. Cabinets are of decorative non-wood substitutes, select solids or genuine veneers. The models pro-

(Continued on page 52)

## BEST SELLING Jazz LP's

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	MEMPHIS UNDERGROUND Herbie Mann, Atlantic SD 1522 (S)	5
2	3	THE FOOL ON THE HILL Sergio Mendes & Brasil '66, A&M SP 4160 (S)	26
3	2	SOULFUL STRUT Young-Holt Unlimited, Brunswick BL 754144 (S)	20
4	4	MOTHER NATURE'S SON Ramsey Lewis, Cadet LSP 821 (S)	14
5	5	STONE SOUL Mongo Santamaria, Columbia CS 9780 (S)	13
6	8	SILVER CYCLES Eddie Harris, Atlantic SD 1517 (S)	15
7	6	SAY IT LOUD Lou Donaldson, Blue Note BST 84299 (S)	10
8	12	LIGHT MY FIRE Woody Herman, Cadet LSP 819 (S)	6
9	7	MUCH LES Les McCann, Atlantic SD 1516 (S)	12
10	10	THE GREAT BYRD Charlie Byrd, Columbia CS 9747 (S)	15
11	16	SUMMERTIME Paul Desmond, A&M SP 3015 (S)	7
12	11	ROAD SONG Wes Montgomery, A&M SP 3012 (S)	30
13	9	A DAY IN THE LIFE Wes Montgomery, A&M SP 3001 (S)	88
14	15	THE WORM Jimmy McGriff, Solid State SS 18045 (S)	24
15	13	SHAPE OF THINGS TO COME George Benson, A&M SP 3014 (S)	11
16	—	WINDMILLS OF YOUR MIND Grady Tate, Skye SK 4 D (S)	1
17	—	MILES DAVIS' GREATEST HITS Columbia CS 9808 (S)	1
18	—	WINDMILLS OF YOUR MIND Bud Shank, World Pacific ST 20157 (S)	1
19	20	AMERICA THE BEAUTIFUL Gary McFarland, Skye SKB (S)	3
20	17	MERCY MERCY Buddy Rich Big Band, World Pacific ST 20133 (S)	30

Billboard SPECIAL SURVEY For Week Ending 6/7/69



MODEL MS150W, a new compact modular stereophonic unit from Sylvania, has a power output of 100 watts of peak music power; linear slide controls for cut/boost bass, treble and stereo balance; a Garrard Custom II automatic turntable; magnetic cartridge and four air suspension speakers. The suggested list is \$199.95.

## Scanning The News

Dante Marinelli has been named an audio products district sales manager for Bell & Howell's video and audio products division. According to national sales manager W. B. MacFarlane, Marinelli is responsible for the firm's cassette

(Continued on page 52)

## Opening Night

COLUMBUS, Ohio—Jimmy Rea, a dealer here in all types of recording, amplifier and tape equipment, recently co-operated with the 20th season opening of the Free Christian Drive-In Theater. A prerecorded stereo tape was given as a souvenir to the driver of each car attending the opening.

## Chicago Company Markets Ever-Disc

CHICAGO—Ever-Disc, a record preservative, is being launched into national distribution here by Hornung-Midwest, a firm headed by engineer-chemist Pierre J. Gladu.

The chemical, which has a suggested retail of \$3.65 per four-ounce bottle, has been on sale in several Chicago retail record outlets for some while on a test-market basis, Gladu said. He claims that one coating preserves a record for up to 500 plays and will even improve the sound on an old record.

"Actually, I played a record 1,800 times after coating it with the chemical and finally stopped because I was tired . . . but there was no loss in sound."

## WARRANTY: REWRITTEN

MIAMI—Sylvania Entertainment Products is including an easy-to-understand warranty, in question-and-answer form, with its 1970 line of home entertainment products. Marketing vice-president William Boss explained:

"The new warranty is presented in a single question-and-answer form so consumers should have no difficulty understanding the terms under which Sylvania warrants its television sets, stereophonic instruments, radios and tape recorder-players. We appreciate that prior to this type of presentation consumers may have been confused by sometimes nebulous warranty language. This new Sylvania approach should eliminate the confusion."



SYLVANIA'S 1970 HOME ENTERTAINMENT line includes Model CS25W, a vertically designed stereo unit which also may be used as a room divider or accent furniture piece. The suggested list is \$750.

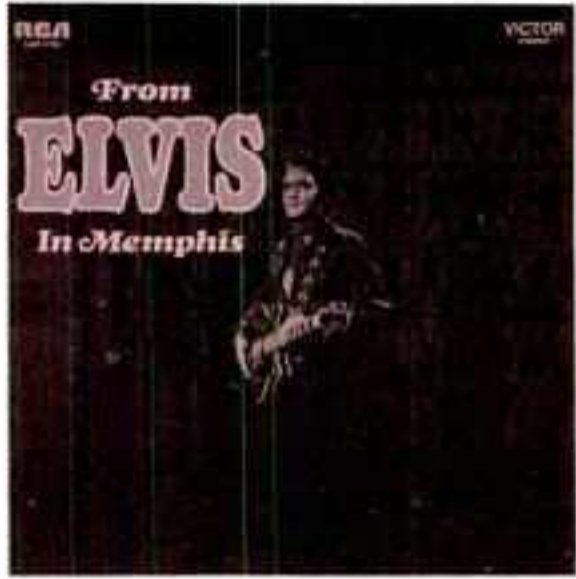
# Billboard Album Reviews

JUNE 7, 1969



**POP**  
**THIS IS TOM JONES**—Parrot PAS 71208 (S)

With five of his albums currently riding high on the LP chart, this hot new package will prove Jones' biggest ever at the dealer level and take him right to the top of the chart! The material is exceptional with performances to match. Highlights include "Hey Jude," "Fly Me to the Moon" and treatment of the past Sinatra hit, "I'm a Sittin' On the Dock of the Bay." His "Fool to Want You," is a gem, as is "Little Green Apples."



**POP**  
**ELVIS PRESLEY**—From Elvis in Memphis. RCA Victor LSP 4155

Elvis returns to Memphis, where he began his sensational career, and the return is really an event. He's never sounded better, and the choice of material is perfect. Included is his Top 10 single "In the Ghetto" plus exceptional treatments of "Only the Strong Survive," "Gentle on My Mind" and "Long Black Limousine." Million-dollar album sales are not strange to Elvis, and this will surely achieve that.



**POP**  
**THE DELLS' GREATEST HITS**—Cadet LPS 824 (S)

Still on the charts with their "Musical Menu" LP, the Dells offer a prize package of their top hits, highlighted by "Stay in My Corner," "Wear It on Our Faces" and "There Is." The five Dells feature their rock 'n' roll flashbacks, specializing in silky, high harmonics, smooth church choir. "Always Together" also stars on this sparkling tribute to the group's hitmaking.



**POP**  
**JONI MITCHELL**—Clouds. Reprise RS 6341 (S)

The delicate lyric and melodies of Joni Mitchell's songs have enriched the music scene. They have been performed successfully by artists of widely different types; yet in this second LP for Reprise, Miss Mitchell proves to be among the best interpreters of her own material. Highlights include the off-beat "Both Sides Now" and "Chelsea Morning," and such lovely newcomers as "Tin Angel" and "The Fiddle and the Drum."



**POP**  
**THE METERS**—Josie JOS 4010 (S)

The Meters broke into the national spotlight by winning the disk dash for the charts over the "Sophisticated Cissy." The group's follow-up, "Cissy Strut," also scored in both r&b and pop, and now the quartet bids for LP honor with a rhythm-heavy package of instrumental energy and soul swing. The two hits, plus "Ease Back," the Classic IV's "Stormy" and "Simple Song" star on his opening shot of soul and dance music.



**POP**  
**THE MERCY AND LOVE (CAN MAKE YOU HAPPY)**—Sundry SRLP-803 (S)

The Mercy, is such a hot new vocal group because of the single recorded click of "Love (Can Make You Happy)" that they have two "debut" albums out—one on Warner Bros. and this one. This boasts the original hit recording as well as other nifty songs as "Hey Jude," "Hooked on a Feeling," and "Worst That Could Happen." Both LP's are formidable.



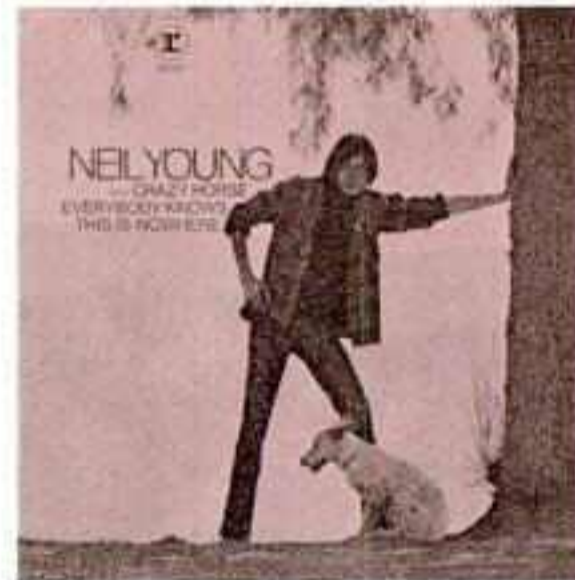
**POP**  
**ROTARY CONNECTION SONGS**—Cadet Concept LPS 322 (S)

The Rotary Connection continues to be fresh and bright in everything they do. With this latest release, they once again treat familiar material as though it had never been heard before. Prime examples are their intriguing treatments of "The Weight" and "Sunshine of Your Love" and most notably "Respect." A great LP outing with unlimited programming and sales potential.



**POP**  
**GRATEFUL DEAD**—Aoxomoxoa. Warner Bros.-Seven Arts WS 1790 (S)

A pillar of the San Francisco sound and a consistent chart maker, the Grateful Dead here have another drifting rock album with the kind of material that has made them popular. "What's Become of the Baby" is an exceptional extended piece with Eastern musical influences. "Doin' That Rag" is another good cut.



**POP**  
**NEIL YOUNG WITH CRAZY HORSE**—Everybody Knows This Is Nowhere. Reprise RS 6349 (S)

Neil Young comes into his own as a solo performer in this, his second Reprise album. The former member of Buffalo Springfield has a group of fine compositions here and he sings them richly. "Down by the River" is solid in a gospel vein, while "The Losing End (When You're On)" is more country. The title number and "Cinnamon Girl" are among the other strong cuts.



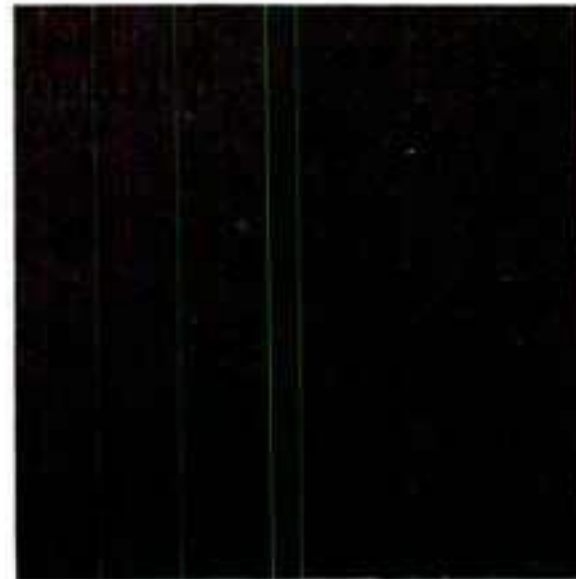
**POP**  
**POCO**—Pickin' Up the Pieces. Epic BN 26460 (S)

Poco is destined for big things and this album should propel them to stardom. Tichie Furay and Jim Messina, both formerly of Buffalo Springfield, have been joined by drummer George Grantham and steel guitarist Rusty Young for a program of country and country rock that should score well. In addition to the title song, "Oh Yeah," "Short Changed" and "Consequently, So Long" shine.



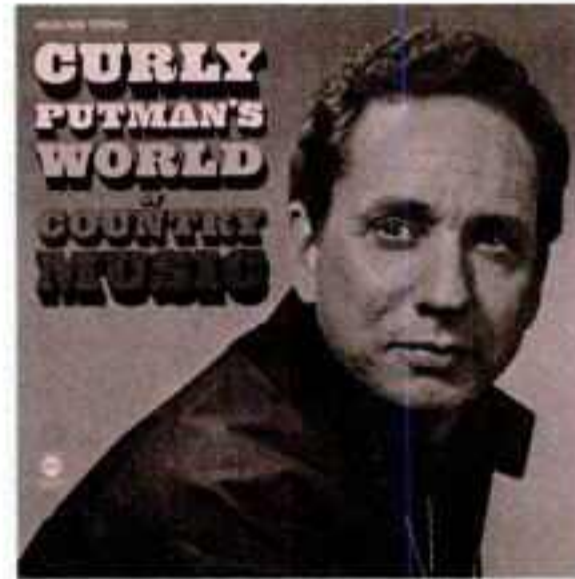
**POP**  
**KEEF HARTLEY BAND**—Halfbreed. Deram DES 18024 (S)

Keef Hartley, former drummer with British blues ace John Mayall, has surrounded himself with some fine English blues musicians, added sharp vocals by Miller Anderson and debuted with a heady and heavy package of urban blues. Hartley's drumming punctuates "The Halfbreed," Sleepy John Estes' "Leavin' Trunk" and B. B. King's "Think It Over," plus many original numbers to make the group's debut a chart occasion.



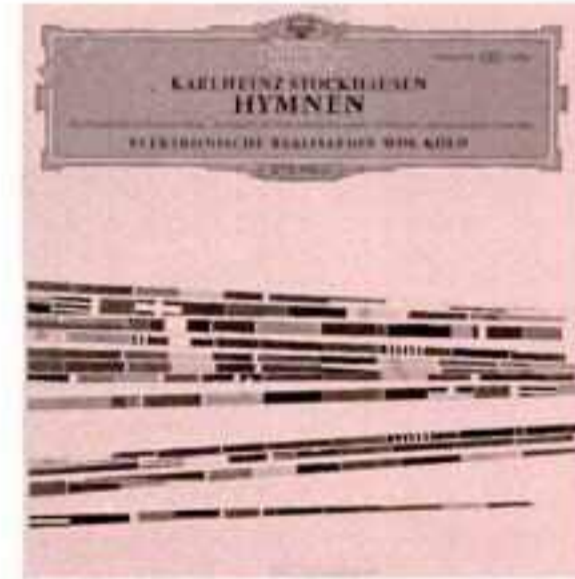
**POP**  
**LIGHTHOUSE**—RCA Victor LSP 4173 (S)

RCA's answer to Blood, Sweat and Tears is their very own Lighthouse, a 12-man effort of top musicians who play every mood from jazz and pop to soul and strong instrumentals. Led by ex-Pauper Skip Prokop on drums and vocals, the group also features Paul Hoffer on keyboards and vibes, and Freddy Stone on horns. Lighthouse delves into some heavy musical territory with original compositions like "If There Ever Was a Time" and more.



**COUNTRY**  
**CURLY PUTMAN'S WORLD OF COUNTRY MUSIC**—ABC ABCS 686 (S)

Curly Putman is a very moving writer and probably the tune that strikes deepest at the heartstrings in this particular album is "Who Loves Who," which grows on you . . . and grows on you. Putman also packs a lot of emotion into "Big Silver Wings."



**CLASSICAL**  
**STOCKHAUSEN: HYMNEN**—Cologne. (2 LP's). DGG 139 421/22 (S)

This two-LP package of Stockhausen's "Hymnen" is one of that composer's top works. Subtitled "Anthems for electronic and concrete sounds," this composition contains snatches of some of the world's most popular national anthems in engrossing rhythmic arrangements. This is avant-garde music that can have appeal even beyond the usual purchasers of this type of material.



**CLASSICAL**  
**LARRY ADLER PLAYS WORKS FOR HARMONICA & ORCH.**—Adler/Royal Philharmonic (Gould). RCA Red Seal LSC 3078 (S)

All four of the compositions in this album, by Milhaud, Arnold, Benjamin and Vaughan Williams, were written especially for Larry Adler, whose virtuosity on the harmonica has given the instrument greater stature. His technique is deft and difficult passages, like the legatos, seem effortless. Morton Gould, conducting the Royal Philharmonic, ably assists the soloist in these pieces.



**LOW PRICE CLASSICAL**  
**CAGE & HILLER: HPSCHD/JOHNSTON: STRING QUARTET NO. 2**—Vischer/Bruce/Tudor/Composers Quartet. Nonesuch H-71224 (S)

John Cage has joined Lejaren Hiller in producing a computer concert for harpsichords based on the source work, "Introduction to the Composition of Waltzes by Means of Dice," by Mozart. Using a computer-derived numerical system, HPSCHD consists of 51 electronic sound tapes and seven solo compositions.



**JAZZ**  
**ODELL BROWN PLAYS OTIS REDDING**—Cadet LPS 823 (S)

Odell Brown solos without the Organ-izers, who have since gone their separate ways, but keeps that unique vitality and individual energy that characterized the group's recordings. Simplicity is Brown's key, as he recaptures instrumentally Otis Redding's great material, substituting his own original organ voice for Redding's soul wail. Starring are "Respect," "Dock of the Bay" and "Try a Little Tenderness."



**JAZZ**  
**PHARAOH SANDERS**—Karma. Impulse A-9181 (S)

An extraordinary fold-out package with devastating music to back it up, Pharaoh Sanders proves to be a virtuoso at the tenor sax, and the other musicians, Leon Thomas on percussion and vocals, Lonnie Smith on piano, Julius Watkins on French horn and others, prove an equal to the frenzied pace that he creates. The first side consists of a 19-minute composition called "The Creator Has a Master Plan."



**COMEDY**  
**TOTIE FIELDS LIVE**—Mainstream S/6123 (S)

Comedienne Totie Fields carries a lot of weight in the nightclub circuit and her following should give this LP, a replica of her nightclub act recorded at the Riviera Hotel, Las Vegas, a good sales run. Miss Fields has a bubbling, good-natured style and her friendly, self-kidding manner makes even the corniest of lines easy to take.



**SPOKEN WORD**  
**SACKLER: THE GREAT WHITE HOPE**—James Earl Jones/Variety Artists. Tetragrammaton TDL-5200 (S)

This award-winning play enters the disk arena with a sock that should make it a champion in the Spoken Word sales category. The acting, of course, is heavyweight, and carries most of the sting and sharpness in this transfer to records. Direction is fast paced and direct. A winner from the opening bell.

# Album Reviews

★★★★ 4 STAR ★★★★★

## SOUNDTRACK ★★★★★

**SOUNDTRACK**—I, a Woman, Part II, MGM SIE-185T (S)  
**SOUNDTRACK**—Jell's Belles, Sindewalk ST 5919 (S)

## POPULAR ★★★★★

**CINEMA SOUND STAGE ORCH/ROD MCKUEN**—The Prime of Miss Jean Brodie, Warner Bros.-Seven Arts WS 1787 (S)  
**WILLIE BOBO**—Evil Ways, Verve V6-87B1 (S)  
**CHARLIE BYRD WITH STRINGS**—Byrd Man RS 3044 (S)  
**JOHN LENNON & YOKO ONO**—Unfinished Music No. 2: Life With the Lions, Zapple ST 3357 (S)  
**ENZO STUARTI**—This Time We Made It—Didn't We Girl, Jubilee JGS 8027 (S)  
**DOROTHY ASHBY**—Dorothy's Harp, Cadet LP 825 (S)  
**ELI RADISH**—I Didn't Raise My Boy to Be a Soldier, Capitol ST-244 (S)  
**TRICYCLE**—ABC ABCS 674 (S)  
**EAST OF EDEN**—Mercator Projected, Deram DES 18023 (S)  
**PHIL UPCHURCH**—Upchurch, Cadet LPS 826 (S)  
**JOHN RENBOURN**—Sir John Aot of Merrie Englandes Musyk Thyng & Ye Grene Knyghte, Reprise RS 6344 (S)  
**REBECCA AND THE SUNNY BROOK FARMERS**—Muscor MS 3176 (S)  
**THE YOKOHAMA KNIGHTS**—Eye, GRT 10002 (S)  
**GERSHON KINGSLEY**—Music to Moog By, Audio Fidelity AFSD 6226 (S)

## LOW PRICE POP ★★★★★

**VARIOUS ARTISTS**—Kingdom of the Sun, Nonesuch H-72029 (S)

## CLASSICAL ★★★★★

**MOZART: SYMPHONIES NOS. 21, 22, 23 & 24**—Berlin Philharmonic (Boehm), DGG 139 405 (S)  
**BACH: ORGAN WORKS, VOL. 3**—Karl Richter, DGG 139 387 (S)  
**BACH: CANTATAS BWV 1 & 4**—Fischer-Dieskau / Mathis / Haefliger / Munich Bach

# SPECIAL MERIT PICKS

## SOUNDTRACK

**SOUNDTRACK**—Follow Me, UNI 73056 (S)  
Two things give this soundtrack special impact—first, Dino, Desi and Billy do the vocals on such songs as "Thru Spray Colored Glasses" and "Like the Wind and the Sea." Then there's a couple of beautiful instrumentals—"Guincho" is absolutely fascinating, and "Ranee Express" is a real trip.

## POPULAR

**LITTLE MILTON**—Grits Ain't Groceries, Checkers LPS 3011 (S)  
Little Milton's "Grits Ain't Groceries," penned by Titus Turner, penetrated the pop charts with impact, but the tough, gritty Chicago bluesman may be too much just yet for the major market. Powerful guitar work by the "Grits" man could aid in ringing up sales and success for this fine artist in his top numbers "Just a Little Bit," "I Can't Quit You Baby" and "Steal Away," all capable of bringing Little Milton to the charts in a big way.

**ZOMBIES**—Early Days, London PS 557 (S)  
This collection of the Zombies' early hits is a real treat for any lover of rock 'n' roll. It features the best of what was called the "English Sound." Included is the original version of the much recorded "She's Not There" and "You Make Me Feel Good" is another gem. With the Zombies coming off a million seller on another label, this delightful collection might well prove to be a potent sales package as well.

**THE BEST OF LAINIE KAZAN**—MGM SE 4631 (S)  
Miss Kazan rings the bell here as she polishes off 11 songs in her coaxing cool voice. Whether belting as in "Sunny," or ballading as in "If You Go Away," her style is infectious and exciting.

**BOB WILBER**—The Music of Hoagy Carmichael, Monmouth-Evergreen MES/6917 (S)  
Arranger Bob Wilber has put together an exceptional package of Hoagy Carmichael material, performed by some of the top musicians in the business. An added delight is singer Maxine Sullivan adding a fresh and compelling touch to "Georgia on My Mind," "Skylark" and "Rockin' Chair." Much sales appeal here for collectors and lovers of the Carmichael classics.

**STANYAN STRINGS PLAY INSTRUMENTAL MUSIC FROM LISTEN TO THE WARM & LONESOME CITIES**—Warner Bros.-Seven Arts WS 1792 (S)

Lush, background concepts designed to set the listener to dreaming. Here, you'll find instrumentals of some of the Rod McKuen poetic images of "A Cat Named Sloopy," "Dandelion Days" and "Listen to the Warm."

**MUDDY WATERS**—After the Rain, Cadet Concept LPS 320 (S)  
Muddy Waters returns to the blues scene with a fresh batch of his raucous and kraunchy Chicago blues. Waters, on lead guitar and vocals, is joined by label mate Phil Upchurch on guitar, as well as Charles

Choir & Orch. (Richter), Archive 198 465 (S)  
**BRAMS: SYMPHONY NO. 4/WAGNER: MEISTERSINGER PRELUDE**—Berlin Philharmonic (Gömdes), DGG 139 423 (S)  
**VIVALDI/SAMMARTINI/ALBINONI: CONCERTOS FOR FLUTE/SCARLATTI: SINFONIA NO. 2**—Linde/Andre/Collegium Musicum, Zurich (Sacher), Archive 198 466 (S)  
**TELEMANN: POLISH AND HANAKIAN FOLK MUSIC**—Meikus/Capella Academica, Vienna (Redel), Archive 198 467 (S)

## LOW-PRICE CLASSICAL ★★★★★

**ENGLISH, FRENCH & ITALIAN MADRIGALS & SONGS**—Deller Consort, RCA Victorla VICS 1428 (S)

## GOSPEL ★★★★★

**SOUTHERN CALIFORNIA INTERDENOMINATIONAL YOUTH CHOIR**—O Happy Days, Buluu B-60001 (S)  
**REVIVALTIME CHOIR**—We've a Story to Tell, Word WST 8462LP (S)

## JAZZ ★★★★★

**ANDY AND THE RIVERSIDE SEXTET**—ORC OLP 006 (S)

## BLUES ★★★★★

**GEORGE (HARMONICA) SMITH**—... of the Blues, Bluesway BLS 6029 (S)

## LOW PRICE INTERNATIONAL ★★★★★

**RAM NARAYAN**—Sarangi/The Voice of a Hundred Colors, Nonesuch H-72030 (S)

## RELIGIOUS ★★★★★

**REV. EDMOND BLAIR**—Ain't Nothing Like the Real Thing, Nashboro Nashboro 7069 (S or M)

Stepney on organ and the great Otis Spann on piano. Waters' "Rollin' and Tumblin'" stars with Willie Dixon's "I Am the Blues" and Waters' own "Honey Bee." Heavy urban blues spiked with ripping, hard vocals could land Muddy on the charts.

**AESOP'S FABLES**—In Due Time, Cadet concept LPS 323 (S)  
This eight member group has much of the polished musical sound that brought Blood, Sweat and Tears to the top. The driving rhythm on "In the Morning" and "Everybody's Talking" would make either of them a potent single release. The six-minute "And When It's Over," penned by Bert Sommer of "Hair," is ideal progressive rock programming.

**THE LAST NIKLE**—Mainstream 5/6122 (S)  
This young blues band has a promising album debut here. The distinctive voice of Lenny McDaniel is but one of the assets as he belts "Got to Be Somebody," swings "Save Your Love for Me," and soul sings "Feeling Blue." The brass section is strong also. "Life Is a Purple Antelope" is an instrumentally solid extended jazz number.

## LOW PRICE POP

**CALIFORNIA POPPY PICKERS**—Hair-Aquarius, Alshire S-5153 (S)  
This LP is a fantastic bargain and could be a sleeper on the cut. "Clean Up Your Own Back Yard," the California Poppy Pickers have a commercial possibility for both Top 40 and progressive rock radio stations; it could be a big one. The group also offers solid versions of "Hair-Aquarius," "Oh Happy Day" and "Yellow Submarine."

## CLASSICAL

**HANDEL: CONCERTI GROSSI Op. 6, NOS. 1, 7 & 11**—Berlin Philharmonic (Karajan), DGG 139 042 (S)  
Karajan gets the unity, effect and the excitement only he can draw in these broad-ranging works. He gets, too, some fine solo efforts on Side 2 from the first and second violins and from a sensitive violincello as he unfolds the works with brevity.

**BRAMS: ALL MEIN GEDANKEN**—Prey/Engel, DGG 139 375 (S)  
Baritone Hermann Prey is in excellent voice in this collection of 18 German folk songs of Brahms, another in a string of exemplary pressings by this outstanding artist. Karl Engel is the capable piano accompanist here.

**ROSSI: SONATAS FOR STRINGS**—Berlin Philharmonic (Karajan), DGG 139 041 (S)  
Four of Rossini's delightful sonatas for strings are given a sparkling reading here by Herbert von Karajan and the superb Berlin Philharmonic. The pieces in this album are "Sonatas Nos. 1, 2, 3 and 6."

**KAGEL: MATCH FUER 3 SPIELER/MUSIK FUER RENAISSANCE-INSTRUMENTE**—Various Artists/Collegium Instrumentalis (Kagel), DGG 137 006 (S)

This latest recording in Deutsche Grammophon's Avant Garde series is devoted to music by Mauricio Kagel, a key composer in today's scene. Both works here are fas-

# Action Records

## Albums

### ★ NATIONAL BREAKOUTS

**THE WHO**... Tommy, Decca DXSW 7205 (S)

**JOAN BAEZ**... David's Album, Vanguard VSD 79308 (S)

### ★ NEW ACTION LP's

**MARVIN GAYE**... M.P.G., Tamla TS 292 (S)

**MIDNIGHT STRING QUARTET**... Goodnight My Love, Viva V 56019 (S)

**JIMMY ROSELLI**... Core Spezzato, United Artists UAS 6698 (S)

**FROST**... Frost Music, Vanguard VSD 6520 (S)

**DELANEY & BONNIE**... The Original, Elektra EKS 74039 (S)

**PHIL OCHS**... Rehearsal for Retirement, A&M SP 4181 (S)

**SOUNDTRACK**... Mackenna's Gold, RCA Victor LSP 4096 (S)

## Singles

### ★ NATIONAL BREAKOUTS

There Are No National Breakouts This Week.

### ★ REGIONAL BREAKOUTS

**SOME KIND-A WONDERFUL**... Three Prophets, Kapp 997 (Screen Gems-Columbia, BMI) (Milwaukee)

**SPRING**... John Tipton, Date 2-1641 (Mottola, ASCAP) (Memphis)

cinating with the "Music for Renaissance Instruments" an imaginative gem. An avant garde piece composed for historic instruments, this work hits the mark. The soloists in "Match for Three Players" also are exceptional.

## JAZZ

**AHMAD JAMAL AT THE TOP/POINCIANA REVISITED**—Impulse A-9176 (S)  
Recorded at the Top of the Village Gate, Jamal is reunited with his famous "Poinciana," and this latest treatment is a gas. His fingers seem to glide across the keyboard as he offers such delicate rendition of "Theme From Valley of the Dolls" and the standard "Have You Met Miss Jones." A sensitive original "Lament" is a welcome addition to the Jamal repertoire and is a programming must.

**JOHN KLEMMER**—Blowin' Gold, Cadet Concept LPS 321 (S)  
Chicago's John Klemmer is a powerful newcomer to the jazz scene. On this LP he is aided by both an excellent backup band and novel electronic horn effects which are used with discretion and hence to great musical advantage. Two of the most commercial cuts are his interpretations of the Beatles' "Hey Jude" and Jimi Hendrix, "Third Stone From the Sun," but his own compositions which comprise the rest of the album, show his talent for writing is equal to his playing of the tenor sax.

## INTERNATIONAL

**ESTES ES MILTINHO**—ORC OLP 004 (S)  
An exciting, power-packed South American who makes his U. S. debut in a big, rhythmic fashion. His "Cabellos Blancos" and "Tristeza sin Fin" are only preceded by the fascinating "La Banda." Then there's "En un Rincon del Alma" and "Tu Imagen." With exposure, this Latin American could score big in Latin markets in the U. S.

## GOSPEL

**GENE VIALE**—What Color Is God? Checker LPS 10054 (S)  
This is 22-year-old Gene Viale's first album and it indicates that he's got an impressive gospel career ahead of him. His style is fresh and youthful and gives the age-old reverent themes a new significance and appreciation.

# Sylvania Shows '70 Line

• Continued from page 50

vide 50 watts of peak music power and feature BSR, Garrard Custom Deluxe or Garrard Custom II automatic turntables and de luxe ceramic cartridges.

Nine models are in the Custom Component System collection, headed by the "Mini-Modular." This is a compact unit featuring automatic BSR turntable, 40 watt peak music power and a de luxe ceramic cartridge. With a suggested list of \$99.95, model MM10W includes air suspension speakers and dust cover.

In addition to the self-contained component units, which include their own phonographs, the series also boasts a stereo tuner-amplifier-receiver. It pro-

# Showcase in Texas Opens

HOUSTON — The Checkmates, Ltd., were the opening performers at Continental Showcase, a new ballroom-concert hall which has been opened here. Attractions will be brought in by Southwest Concerts' producer Art Squires in partnership with longtime impresario Don Robey. Future headliner attractions will include Pigmear Markham, the Temptations and Mongo Santamaria.

The facility was remodeled from a onetime bowling alley, and can serve 3,000 as a ballroom and 3,500 as a concert hall. There are parking spaces for 4,000 cars; the unit contains a restaurant, private club, barber shop and refreshment concession. Sam Roy is manager.

There is a record center with Dick Oppenheimer of Radio Station KYOK in charge. Remote broadcast facilities were built in, with plans for live programs twice a week.

# Angel Bows 3 LP Set

• Continued from page 42

phony a first recording of the "Symphony No. 1" and bass Mark Reshetin, tenor Vladimir Petrov and the chorus and orchestra of the Bolshoi Theater in a first listing of the "Song of Oleg the Wise."

Kiril Kondrashin conducts the Moscow Philharmonic on a Rachmaninoff disk that also featured Yevgeny Svetlanov conducting the chorus and orchestra of the Bolshoi Theater.

The low-priced Seraphim line has a two-LP package of Handel's "Solomon" with Elsie Morison, Lois Marshall, Alexander Young, John Cameron, the Beecham Choral Society, and the Royal Philharmonic under Sir Thomas Beecham.

### Francois Featured

Pianist Samson Francois is featured in a Chopin album with Louis Fremaux and the Orchestre National de l'Opera de Monte Carlo, and Pierre Barbizet. Pianist Rafael Orozco also has a Chopin pressing.

Paul Kletzki conducts soprano Emmy Loose and the Philharmonia Orchestra in Mahler, while Pierre Dervaux conducts the Paris Conservatoire Orchestra and Rene Duclos Chorus in a Chabrier program.

Soprano Anneliese Rothenberger has a program of operatic arias. Completing the Seraphim titles is a monaural LP of Richard Strauss by Wilhelm Furtwaengler and the Vienna Philharmonic.

# Scanning The News

• Continued from page 50

and reel-to-reel tape recorders in New England... Lee Distributing Co. is the new Rochester, N. Y., area distributor for the consumer products division of Motorola, Inc. The Lee organization will be located at 385 Orchard Street in Rochester, with Dominick Conezio as service manager and Gary Wilkenson as parts manager. Ralph Henrich is president of Lee Distributing Co. which also is the Motorola distributor in the Buffalo, N. Y., area.

Louis DelPadre, of DelPadre Supply, Springfield, Mass., has been named winner of the first annual Sylvania Community Involvement Award, which was established last year to encourage closer ties between entertainment product dealers and minority groups. A \$5,000 check in DelPadre's name will go to the Pastors' Council of Springfield, Mass... Sylvania Entertainment Products has increased its field sales force 25 per cent to better penetrate distributor and dealer entertainment product markets throughout the country. New appointments with this move include William Boss, vice-president-marketing; G. Lee Thompson, vice-president-sales; and Gordon MacDonald, vice-president-product planning.

Sylvania Electric Products, Inc., has announced the assignments of new senior vice-presidents to head two of its major operating groups. Merle Kremer, a senior vice-president since 1962, will have over-all responsibility for Sylvania Lighting Products with headquarters in Danvers, Mass. Meanwhile, George Konkol has been elected a senior vice-president with over-all responsibility for Sylvania Electronic Components with headquarters in Waltham, Mass... In other changes, Sylvania Electric Products, Inc., has appointed Eugene Broker as vice-president and general manager of its electronic tube division and Harold Bright as vice-president and general manager of its parts division.

# Hedge & Donna in Belafonte Tour

LOS ANGELES — Folk artists Hedge and Donna will tour with Harry Belafonte starting June 24. The husband and wife duo, who record for Capitol, will appear on the bill with Belafonte in a number of Canadian cities, at the local Greek Theater, at Ceasars Palace in Las Vegas, and the Masonic Auditorium at the close of the tour in September.

The selection by Belafonte marks the pairs first major national exposure break. They have generally been working in Southern California.

## ALBUM REVIEWS

### BB SPOTLIGHT



Best of the album releases of the week in all categories as picked by the BB Review Panel for top sales and chart movement.

### SPECIAL MERIT

Albums with sales potential that are deserving of special consideration at both the dealer and radio level.

### FOUR STARS

★ ★ ★ ★ Albums with sales potential within their category of music and possible chart items.

# New Album Releases

FOR JUNE

This monthly product list includes LP's which were issued during the past several weeks and are considered as part of the manufacturers' January release. Listings are in alphabetical order by artist in pop, and by composer or author in classical and spoken word.

## NEW POPULAR RELEASES

ARTIST—Title—LABEL & Number

### A

**THE ANDERS & PONCIA ALBUM**  
Warner Bros.-Seven Arts, WS 1778

**MIGUEL ACEVES**—Tangos en Bolero  
RCA Victor, MKS 1801

**ROY ACUFF**—Treasury of Country Hits  
Hickory, LPS 147

**RONNIE ALDRICH**—It's Happening Now  
London Phase 4, SP 44127

**TOMMY ALLSUP & THE NASHVILLE SURVEY**—The Hits of Charley Pride  
Metromedia, MD 1004

**JACINTO ANTONIO**—Aqui Esta  
Columbia, EX 5232, ES 1932

**THE MORA ARRIAGA FAMILY AT THE HEMISFAIR**  
Falcon, FLP 3016

**EDDY ARNOLD**—The Glory of Love  
RCA Victor, LSP 4179

**ED AMES**—The Windmills of Your Mind  
RCA Victor, LSP 4172

**THE ARCHIES**—Everything's Archie  
Calendar, KE5 103

**LOUIS ARMSTRONG**—The One & Only  
Vocalion, VL 73871

**CHARLES AZNAVOUR**—Aznavour!  
Monument, SLP 18120

**AESOP'S FABLES**—In Due Time  
Cadet Concept, LPS 323

**DOROTHY ASHBY**—Dorothy's Harp  
Cadet, LPS 825

### B

**PHIL BAUGH**—California Guitar  
ERA, ES 801

**BROOK BENTON**—Do Your Own Thing  
Cotillion, SD 9002

**RAY BLOCH SINGERS**—All the Hits From the Smash Broadway Musical "Hair"  
Ambassador, 598084

**FRANK BOGGS**—The Splendor of Sacred Song, Vol. II  
Word, WST 8420 LP

**BOYLAN**—Alias Boona  
Verve/Forecast, FTS 3070

**THE BUCKINGHAM'S Greatest Hits**  
Columbia, CS 9812

**LORD BUCKLEY**, The Best of  
Elektra, EK5 74047

**GARY BARTZ**—Another Earth  
Milestone, MSP 9018

**CHUCK BERRY**—Concerto in B. Goode  
Mercury, SR 61223

**RAY BLOCH SINGERS**—All the Hits From the Smash Broadway Musical "1776"  
Ambassador, 598083

**MARS BONFIRE**—Faster Than the Speed of Life  
Columbia, CS 9834

**PAT BOONE**—Departure  
Tetragrammaton, T 118

**JOE BOZZI**—Trumpet Italiano  
Decca, DL 73097

**MR. JAMES BROWN**—Gettin' Down to It  
King, S 1051

**BOBBY BARE**—(Margie's At) The Lincoln Park Inn & Other Controversial Country Sounds  
RCA Victor, LSP 4177

**BARNEY BIGARD/ALBERT NICHOLAS**  
RCA Victor, LPV 566

**THE BERETS**—The Mass for Peace  
Avant Garde, AVS 116

**B. C. & M. MASS CHOIR**—God's Will  
Cred, Creed 3009

**REV. EDMOND BLAIR**—Ain't Nothing Like the Real Thing  
Nashboro, 7069

**MEL BROWN**—Blues for Me  
Impulse, A 9180

**THE BROTHERS FOUR**—Let's Get Together  
Columbia, CS 9818

**GENE BUA**—Love of Life  
Heritage, HTS 35,004

**CHARLIE BYRD**—Aquarius  
Columbia CS 9841

**WILLIE BOBO**—Evil Ways  
Verve, V6-8781

**ODELL BROWN** Plays Otis Redding  
Cadet, LPS 823

**CHARLIE BYRD** With Strings—Byrd Man  
Riverside, RS 3044

### C

**FRANKIE CARLE**—Era: The 50's  
Dot, DLP 25928

**RALPH CARMICHAEL SINGERS**—Songs of Colorado  
Stylit, SA 500

**CLIFTON CHENIER**—Black Snake Blues  
Arhoolie, 1038

**MAURICE CHEVALIER, VOL. 1**  
RCA Victor, LPV 564

**CHICAGO TRANSIT AUTHORITY**  
Columbia, GP 8

**THE CHUCK WAGON GANG'S Greatest Hits**  
Columbia, CS 9804

**CHOCOLATE WATCHBAND**—One Step Beyond  
Tower, ST 5153

**JOE COCKER**—With a Little Help From My Friends  
A&M, SP 4182

**THE COWSILLS in Concert**  
MGM, SE 4619

**RAY CAMACHO & THE TEARDROPS**  
Falcon, FLP 3015

**SHARON CASH**—He Lives Within My Soul  
Mothers, MRS 74

**THE CHARLATANS**  
Phillips, PHS 600-309

**CHISHOLM BROTHERS, Both Sides of**  
Muscor, TALSP 4

**ALICE COOPER**—Pretties for You  
Straight, STS 1051

**LARRY CORYELL**—Lady Coryell  
Vanguard/Apostolic, VSD 6509

**KENNY COX & THE CONTEMPORARY JAZZ QUINTET**, Introducing  
Blue Note, BST 84302

**FLOYD CRAMER**—Class of '69  
RCA Victor, LSP 4162

**XAVIER CUGAT**—Midnight Roses  
Decca, DL 75046

**PERRY COMO**—Seattle  
RCA Victor, LSP 4183

**DOROTHY LOVE COATES AND THE GOSPEL HARMONETTES**—The Separation Line  
Nashboro, Nashboro 7071

**MME. EDNA GALLMON COOKE**—Memories of:  
Nashboro, Nashboro 7068

**JESSE CRAWFORD**—When Day Is Done  
Vocalion, VL 73869

**PAUL CURTIS, ADRIAN CURTIS, LOUIS FARRELL**—Gun  
Epic, BN 26468

**CALIFORNIA POPPY PICKERS**—Hair-Aquarius  
Alshire, S 5153

**CINEMA SOUND STAGE ORCH./ROD MCKUEN**—The Prime of Miss Jean Brodie  
Warner Bros.-Seven Arts WS 1787

ARTIST—Title—LABEL & Number

### ALBERT COLLINS

**ALBERT COLLINS**, Truckin' With  
Blue Thumb, BTS 8

**D**

**MILES DAVIS' Greatest Hits**  
Columbia, CS 9808

**BILL DEAL AND THE RHONDELLS**—Vintage Rock  
Heritage, HTS 35,003

**LUIS ALBERTO DEL PARANA AND LOS PARAGUAYOS**—International Hit Parade  
Phillips International, PHI 438

**OSIE DAVIS**—Silhouettes in Courage, Vol. 1  
Silhouettes in Courage, DDP 51L 1000

**LENNY DEE**—Little Green Apples  
Decca, DL 75112

**NEIL DIAMOND**—Brother Love's Traveling Salvation Show  
UNI, 73047

**DRIFTIN' SLIM & HIS BLUES BAND**—Somebody Hoo Doo's the Hoo Doo Man  
Milestone, MSP 93004

**JULIE DRISCOLL/BRIAN UGER & THE TRINITY**—Street Noise  
Atco, SD 2 701

**AYNSLEY DUNBAR RETALIATION**—Doctor Dunbar's Prescription  
Blue Thumb, BTS 6

**WILD BILL DAVIS**—Doin' His Thing  
RCA Victor, LSP 4139

**DAS UFA-FILM-ORCHESTER**—Das Grosse Filmkarussell  
Fiesta, FLP5 1548

**AL DE LORY** Plays the Glen Campbell Song Book  
Capitol, ST 226

**JIMMY DEMPSEY**—The Strings of My Guitar  
ABC, ABCS 670

**RAY DRAPER**—Red Beans & Rice  
Epic, BN 26461

**LEROY DANIELS**—Sexmouth  
Laff, LAFF A 130

**THE DELLS** Greatest Hits  
Cadet, LPS 824

### E

**DUKE ELLINGTON**—In My Solitude  
Harmony, HS 11323

**EXOTIC GUITARS**—Indian Love Call  
Ranwood, RB051

**EYES OF BLUE**—In the Fields of Ardath  
Mercury, SR 61220

**DIE EGERLANDER/ALFONS ZITA-DUO**—Frohlich Klingt's Im Egerland  
Fiesta, FLP5 1549

**EAST OF EDEN**—Mercator Projected  
Deram, DES 18023

### F

**PERCY FAITH & HIS ORCH.** Play the Academy Award Theme From "The Thomas Crown Affair" and Other Great Movie Themes  
Columbia, CS 9835

**FERRANTE & TEICHER**, Listen to the Movies With United Artists, UAS 6701

**FIELDS**  
Uni, 73050

**FORD THEATRE**—"Time Changes," a New Musical  
ABC, ABCS 681

**5th DIMENSION**—The Age of Aquarius  
Soul City, SCS 92005

**TENNESSEE ERNIE FORD**—The New Wave  
Capitol, ST 218

**CONNIE FRANCIS**—The Wedding Cake  
MGM, SE 4637

**MAGDA FRANCO**—Soy La Mejor Interprete Romantica  
Columbia, EX 5239, ES 1939

**CAROLYN FRANKLIN**—Baby Dynamite!  
RCA Victor, LSP 4160

**TOTIE FIELDS** Live  
Mainstream, S/6123

### G

**BOBBY GOLDSBORO**—Today  
United Artists, UAS 6704

**WILL GAHE ORCH.**—Strictly Oompah  
London Phase 4, SP 44122

**MARVIN GAYE**—M.P.G.  
Tamla, TS 292

**MARVIN GAYE & HIS GIRLS**  
Tamla, TS 293

**TOM GHEHT**  
Tetragrammaton, T 113

**JACK GOLD ORCH. & CHORDS**—It Hurts to Say Goodbye  
Columbia, CS 9851

**ROBERT GOULET'S Greatest Hits**  
Columbia, CS 9815

**EARL GRANT**—This Magic Moment  
Decca, DL 75108

**GRANT GREEN**—Goin' West  
Blue Note, BST 84310

**LOTTI GOLDEN**—Motor-Cycle  
Atlantic, SD 8332

**PAPER GARDEN**  
Muscor, MS 3175

**DON GIBSON**—My God Is Real  
RCA Camden, CAS 2317

**GRATEFUL DEAD**—Aoxomoxoa  
Warner Bros.-Seven Arts, WS 1790

### H

**BUDDY HACKETT/VARIOUS ARTISTS**—The Love Bug  
Disneyland, ST 3986

**HALL HALL QUARTET**—Ole Tyme Modern  
Sackville, 3003

**PHIL HARRIS/LOUIS PRIMA**—More Jungle Book  
Disneyland, ST 3960

**DANNY HARRISON**—What I Feel in My Heart  
Deneba, DEA 10015

**HOMER & JETHRO'S Next Album**  
RCA Victor, LSP 4148

**EARL HOOKER**—2 Bugs and a Roach  
Arhoolie, 1044

**FREDDIE HUBBARD**—A Soul Experiment  
Atlantic, SD 1526

**MERLE HAGGARD**—Same Train, a Different Time  
Capitol, SWBB 223

**JOHN HARTFORD**  
RCA Victor, LSP 4156

**LEE HAZLEWOOD & ANN-MARGRET**—The Cowboy and the Lady  
LHI, LHI 5 12007

**CHRIS HILLS**, Everything Is Everything, Featuring Vanguard/Apostolic, VSD 6512

**AL HIRT**—Here Is My Heart  
RCA Victor, LSP 4161

**GEORGE HAMILTON IV**—Canadian Pacific  
RCA Victor, LSP 4164

**JAKE HESS**—Up With People  
RCA Victor, LSP 4151

**FERLIN HUSKY**—That's Why I Love You So Much  
Capitol, ST 239

**CHICO HAMILTON**—The Head Hunters  
Solid State, SS 18050

**ROY HARPER**—Folkjokeopus  
World Pacific, WPS 21888

**KEEF HARTLEY BAND**—Halfbreed  
Deram, DES 18024

ARTIST—Title—LABEL & Number

### I

**INNER DIALOGUE**  
Ranwood, R 8050

**ISLEY BROTHERS** Do Their Thing  
Sunset, SUS 5257

**J**

**MAHALIA JACKSON**—Right Out of the Church  
Columbia, CS 9813

**STONEWALL JACKSON'S Greatest Hits**  
Columbia, CS 9770

**HARRY JAMES ORCH.**—Laura  
Harmony, HS 11326

**COOK E. JARR**—Pledging My Love  
RCA Victor, LSP 4159

**NORMA JEAN**—Country Giants  
RCA Victor, LSP 4146

**HORST JANKOWSKI**—Jankowski Plays Jankowski  
Mercury, SR 61219

**LOU JOHNSON**—Sweet Southern Soul  
Cotillion, SD 9008

**THE JOLLY MINSTREL**—English/Jaye Consort  
Cardinal, VCS 10049

**JOSEPH**—Stoned Age Man  
Scepter, SRM 574, SPS 574

**WANDA JACKSON**—The Happy Side of Wanda  
Capitol, ST 238

**AHMAD JAMAL at the Top/Poiciana Revisited**  
Impulse, A 9176

**MARY JAYNE**—Chapel Bells  
Word, WST 83553LP

**JOSELITO**—El Pequeno Ruisenor  
RCA International, MKS 1177

### K

**SAJID KAHN**—Sajid  
Colgems, COS 114

**DANNY KALB & STEFAN GROSSMAN**—Crosscurrents  
Cotillion, SD 9007

**KEITH**, The Adventures of  
RCA Victor, LSP 4143

**ALBERT KING**—Years Gone By  
Stax, STS 2010

**KING SISTERS**—The Answer Is Love  
Stylit, SA 700

**ANDRE KOSTELANETZ ORCH.**—Traces  
Columbia, CS 9823

**SAMMY KAYE**—The 30's Are Here to Stay!  
Decca, DL 75106

**KEUM JA KIM**—No Greater Love  
Word, WST 8454

**B. B. KING**—Live and Well  
Bluesway, BLS 6031

**DON KIRSNER** Cuts "Hair"  
RCA Victor, LSP 4174

**KALEIDOSCOPE**  
Epic, BN 26467

**LAINIE KAZAN**, The Best of  
MGM, SE 4631

**JOHN KLEMMER**—Blowin' Gold  
Cadet Concept, LPS 321

### L

**LA LUPE**—The Queen Does Her Thing  
Roulette, SR 42024

**YUSEF LATEEF'S Detroit**  
Atlantic, SD 1525

**STEVE LAWRENCE**—Ramblin' Rose  
Harmony, HS 11327

**BRENDA LEE**—Johnny One Time  
Decca, DL 75111

**PEGGY LEE**—A Natural Woman  
Capitol, ST 183

**LEGEND**  
Bell, 6027

**LIBERACE**—Tenderly  
Harmony, HS 11325

**LIL WALLY**—All Night  
Jay Jay, 5124

**GEORGE LINDSEY**—96 Miles to Bakersfield  
Capitol, ST 230

**JOHN LITTLEJOHN'S Chicago Blues Stars**  
Arhoolie, 1043

**LIVING STRINGS**—West Side Story  
RCA Camden, CAS 2313

**ARTHUR LYMAN**—The Winner's Circle  
HIFI Life, SL 1039

**FRANCIS LAI ORCH.**—A Man & a Woman  
Kapp, KS 3598

**BILLY LARKIN**—I Got the Feelin'  
World Pacific, WPS 21891

**LA RONDALLA TAPATIA**  
RCA Victor, MKS 1803

**ENOCH LIGHT & THE GLITTERING GUITARS**  
Project 3, PR 50385D

**LIVING MARIMBAS**—Zorba the Greek  
RCA Camden, CAS 2308

**STEVE LAWRENCE**—I've Gotta Be Me  
RCA Victor, LSP 4167

**LIVING STRINGS & LIVING VOICES**—The Windmills of Your Mind & Other Academy Award Winners  
RCA Camden, CAS 2919

**LIVING GUITARS**—Music for Country Lovers  
RCA Camden, CAS 2919

**HARVARD LAMPOON**—The Surprising Sheep and Other Mind Excursions  
Epic, BN 26462

**LAST NIKLE**  
Mainstream, S/6122

**LIGHTHOUSE**  
RCA Victor, LSP 4173

**LITTLE MILTON**—Grits Ain't Groceries  
Checker, LPS 3011

### M

**WINGY MANONE, VOL. 1**  
RCA Victor, LPV 563

**MARIE MARCUS**  
Circo, SLP 2109

**BOBBI MARTIN**—For the Love of Him  
United Artists, UAS 6700

**BAMBI MCCORMICK**  
Metromedia, MD 1002

**McKENDREE STRING**  
Decca, DL 75104

**MERRYWEATHER**  
Capitol, SKAO 220

**MIKE & BRIAN**—Warm on the Inside  
Tower, ST 5150

**GEORGE MORGAN**—Candy Kisses  
Harmony, HS 11331

**MARSHA MALAMET**—Coney Island Winter  
Decca, DL 75109

**JOHNNY MANN SINGERS**—Goodnight My Love  
Liberty, LST 7620

**PETER MARSHALL**—For the Love of Pete  
Dot, DLP 25930

**MARY JANE**—How Wonderful  
Word, WST 8437 LP

**STEVE MASON**—Sings Crosby & Colombo  
Decatur, DSA 1005

**JIMMY McCRACKLIN**—The Stinger Man  
Minit, LP 24017

**JERRY MERRICK**—Follow Follow Follow  
Mercury, SR 61208

**HELEN MERRILL/DICK KATZ**—A Shade of Difference  
Milestone, MSP 9019

**BUDDY MILES EXPRESS**—Electric Church  
Mercury, SR 61222

ARTIST—Title—LABEL & Number

**CHAD MITCHELL**—Chad  
Bell, 6028

**MOODY BLUES**—On the Threshold of a Dream  
Deram, DES 18025

**GEORGE MORGAN**—Sings Like a Bird  
Stop, LP 10009

**LEE MORGAN**—Charisma  
Blue Note, BST 84312

**THE MONKEES** Greatest Hits  
Colgems, COS 115

**HUGO MONTENEGRO**—Moog Power  
RCA Victor, LSP 4170

**EDDIE MEKIAN & ENSEMBLE**—Belly Dance Music From the Middle East  
Fiesta, FLP5 1551

**STEVE MILLER BAND**—Brave New World  
Capitol, SKAO 184

**VINCE MARTIN**—If the Jasmine Don't Get You . . .  
The Bay Breeze Will  
Capitol, ST 231

**RALPH McTELL**—Eight Frames a Second  
Capitol, ST 240

**JIMMY McGRUFF**—Step I  
Solid State, SS 18053

**MERCY**—Love Can Make You Happy  
Warner Bros.-7 Arts, WS 1799

**THE MOON MULLICAN Showcase**  
Kapp, KS 3600

**MICHELE**—Saturn Rings  
ABC, ABCS 684

**THE METERS**  
Josie, JOS 4010

**JONI MITCHELL**—Clouds  
Reprise, RS 6341

### N

**BOLESLAW NOVAK**—Zaproszenie Do Tancza  
Fiesta, FLP5 1547

**THE NASHVILLE BRASS** Featuring Danny David Play More Nashville Sounds  
RCA Victor, LSP 4176

**JOHN NEEL**—John Neel's Amazing Marching Machine  
Epic, BN 26431

**RAM NARAYAN**—Sarangi/The Voice of a Hundred Colors  
Nonesuch, H 72030

**JORGE NEGRETE**—El Hijo Del Pueblo  
RCA International, MKS 1295

### O

**OHIO EXPRESS**—Mercy  
Buddah, BDS 5037

**ORGAN MASTERS**—My Favorite Things  
RCA Camden, CAS 2312

**ORIGINAL DELANEY & BONNIE**  
Elektra, EK5 74039

**THE OPEN WINDOW**  
Vanguard, VSD 6515

**BUCK OWENS**—In London  
Capitol, ST 232

### P

**DON PARTRIDGE**—Street Busker  
Capitol, ST 197

**BILL PEARCE & DICK ANTHONY**—The Rest of the Way  
Word, 8409 LP

**RAY PRICE**—Sweetheart of the Year  
Columbia CS 9822

**JOHN PATTON**—Understanding  
Blue Note, BST 84306

**BILL PEARCE & DICK ANTHONY**—The Rest of the Way  
Word, WST 8409 LP

**PIDGEON**  
Decca, DL 75103

**BUBBLE PUPPY**—A Gathering of Promises  
International Artists, IA LP 10

**CHARLEY PRIDE**—The Sensational Charley Pride  
RCA Victor, LSP 4153

**ELVIS PRESLEY**—From Elvis in Memphis  
RCA Victor, LSP 4155

**THE PEDDLERS**—Three in a Cell  
Epic, BN 26458

**POCO**  
Epic, BN 26460

**ANTONIO PRIETO**—A La Novia, Vol. V  
RCA International, MKS 1320

**TITO PUENTE & HIS ORCH.**—Dance Mania  
RCA International, FSP 237

**CURLY PUTMAN'S** World of Country Music  
ABC, ABCS 686

### Q

**QUATRIN**  
Tetragrammaton, T 5002

**R**

**JIMMY ROSELLI**—Core Spazzato  
United Artists, UAS 6698

**THE ROSY SINGERS**  
Phillips International, PHI 409

**ROYAL BLUE**—Traces  
Capitol, ST 228

**GEORGE RUSSELL**—Easy Listening  
Pete, 51107

**LOU RAWLS**—The Way It Was/The Way It Is  
Capitol, ST 215

**VIVIAN REED**  
Epic BN 26412

**RICHARD ROBERTS**—My Father's Favorite Songs  
Light, LS 5507 LP

**BIFF ROSE**—Children of Light  
Tetragrammaton, T 116

**LEO REISMAN, VOL. 1**  
RCA Victor, LPV 565

**ART REYNOLDS SINGERS**—It's a Wonderful World  
Capitol, ST 191

**JOHN ROWLES**, The Exciting  
Kapp, KS 3597

**REBECCA & THE SUNNY BROOK FARMERS**  
Muscor, MS 3176

**REVIVALTIME CHOIR**—We've a Story to Tell  
Word, WST 8462LP

**JOHN RENBOURN**—Sir John A lot of Merrie  
Englandes Musyk Thyng & ye Grane Knyghte  
Reprise, RS 6344

**ROTARY CONNECTION**—Songs  
Cadet Concept, LPS 322

**FELIPE RODRIGUEZ**—El Nuevo  
RCA International, FSP 226

### S

**LARRY SANTOS**—Just a Man  
Evolution, 2002

**SONS OF CHAMPLIN**—Loosen Up Naturally  
Capitol, SWBB 200

**SOUNDTRACK**—The Devil's 8  
Tower, ST 5160

**SOUNDTRACK**—The Guru  
RCA Victor, LSO 1158

**SOUTHERN CALIFORNIA INTERDENIMINATIONAL YOUTH CHOIR**—O Happy Day  
Belulu, B 60001

**BILLIE JO SPEARS**—Mr. Walker, It's All Over  
Capitol, ST 224

**JOHN STEWART**—California Bloodlines  
Capitol, ST 203

**POP STONEMAN**—Memorial Album  
MGM, SE 4588

**NAT STUCKEY**—Keep 'Em Country  
RCA Victor, LSP 4123

# New Album Releases

ARTIST - Title - LABEL & Number

PETER SARSTEDT—Where Do You Go to My Lovely  
World Pacific, WPS 21895  
HORACE SILVER QUINTET—You Gotta Take a Little  
Love  
Blue Note, BST 84309  
SKILLET & LEROY—Two or Three Times a Day  
Laff, LAFF A 131  
MARK SLADE'S New Hat  
Tetragrammaton, T 5003  
BERT SOMMER—The Road to Travel  
Capitol, ST 189  
SOUNDTRACK—Seven Golden Men  
United Artists, UAS 5193  
SOUNDTRACK—Mackenna's Gold  
RCA Victor, LSP 4096  
SUMMERHILL  
Tetragrammaton, T 114  
SOUNDTRACK—The Southern Star  
Colgems, COSO 5009  
NINA SIMONE—To Love Somebody  
RCA Victor, LSP 4152  
SOUNDTRACK—Marry Me! Marry Me!  
RCA Victor, LSO 1160  
GEORGE SHEARING—The Fool on the Hill  
Capitol, ST 181  
SANDLER & YOUNG—Pretty Things Come in Twos  
Capitol, ST 241  
THE STAINED GLASS—Aurora  
Capitol, ST 242  
BOB SHEPARD & THE BLUE MEADOWS—A Quiet  
Place  
Light, LS 5513 LP  
JOE SIMON—The Chokin' Kind  
Monument, 55315006  
SOUNDTRACK—Winning  
Decca, DL 79169  
RAY STEVENS—Guitarzan  
Monument, SLP 18115  
CAPTAIN STUBBY & THE BUCCANEERS—Lil Wally  
Presents Animal Ditties for the Kiddies  
Jay Jay, Jay Jay 5108  
GEORGE HARMONICA SMITH—... of the Blues  
Bluesway, BLS 6029  
PHAROAH SANDERS—Karma  
Impulse, A 9181  
SOUNDTRACK—Hell's Belles  
Sawdust, ST 5919  
SOUNDTRACK—I, a Woman, Part II  
MGM, S1E 185T  
STANYAN STRINGS Play Instrumental Music From  
Listen to the Warm & Lonesome Cities  
Warner Bros.-Seven Arts, WS 1792  
ENZO STUARTI—This Time We Made It—Didn't We  
Girl  
Jubilee, JGS 8027

## T

BOB TEAGUE—Letters to a Black Boy  
Bell, 6029  
BIG MAMA THORNTON/LIGHTNIN' HOPKINS/  
LARRY WILLIAMS—Ball & Chain  
Arhoolie, 1039  
THEE PROPHETS—Playgirl  
Kapp, KS 3596  
TRAFFIC—Last Exit  
United Artists, UAS 6702  
TRIANGLE—Now How Blue Cow  
Amaré, ST 5001  
GRADY TATE—Feeling Life  
Skye, SK 1007D  
THRASHER BROTHERS—Rid'n High  
Canaan, CAS 9660 LP  
THE TODAY PEOPLE—The Million Sellers  
Vocalion, VL 73868  
THE WHO—Tommy  
Decca, DXSW 7205  
TRICYCLES  
ABC, ABCS 674

## U

THE UPSETTERS FEATURING JIMMY WESS—  
We Remember Otis  
ABC, ABCS 651  
PHIL UPCHURCH—Upchurch  
Cadet, LPS 826

## V

BILLY VAUGHN—The Windmills of Your Mind  
Dot, DLP 25937  
BILLY VAUGHN SINGERS—Look What I Found in  
the Attic  
Dot, DLP 25936  
VARIOUS ARTISTS—Original Golden Greats, Vol. 10  
Liberty, LST 7619

ARTIST - Title - LABEL & Number

VARIOUS ARTISTS—36 Great Motion Picture  
Themes & Original Soundtracks  
United Artists, UAS 69  
VARIOUS ARTISTS—Buddah's 360° Dial-a-Hit  
Buddah, BDS 6039  
VARIOUS ARTISTS—Blue Ribbon Country, Vol. 2  
Capitol, STBB 217  
VARIOUS ARTISTS—Dial a Hit  
Bell, 6030  
VARIOUS ARTISTS—Super Oldies, Vol. 5  
Capitol, STBB 216  
VARIOUS ARTISTS—Super Soul-Dees, Vol. 3  
Capitol, STBB 178  
TOM VAUGHN Has Piano Power!  
Capitol, ST 222  
MARLENE YER PLANCK—This Happy Feeling  
Mounded, M 114  
GERALDO YESPAR—New Breeze From Brazil  
Capitol, ST 225  
BOBBY VINTON—Vinton  
Epic, BN 26471  
VARIOUS ARTISTS—San Remo 1969—Canzonissima  
1968  
Fiesta, FLPS 1546  
THE VICTORS—A Brand New Feelin'  
Capitol, ST 196  
VARIOUS ARTISTS—Jazz for a Sunday Afternoon  
Solid State, SS 18052  
VARIOUS ARTISTS—Anthology of the Rhythm &  
Blues, Vol. I  
Columbia, CS 9802  
BLACK VELVET—Love City  
Okah, OKS 14130  
VARIOUS ARTISTS—Corridos De La Revolucion  
RCA International, MKS 1309  
VARIOUS ARTISTS—Golden Rain  
Nonesuch, H 72028  
VARIOUS ARTISTS—Kingdom of the Sun  
Nonesuch, H 72029  
GENE VIALE—What Color Is God?  
Checker, LPS 10054

## W

TONY JOE WHITE—Black & White  
Monument, SLP 18114  
ANDY WILLIAMS—Happy Heart  
Columbia, CS 9844  
ROGER WILLIAMS—Happy Heart  
Kapp, KS 3595  
JOHNNY WINTER  
Columbia, CS 9826  
JERRY JEFF WALKER—Driftin' Way of Life  
Vanguard, VSD 6521  
JERRY WALLACE—Bitter Sweet  
Liberty, LST 7617  
DEE DEE WARWICK—Foolish Fool  
Mercury, SR 61221  
ELYSE WEINBERG—Elyse  
Tetragrammaton, T 117  
WENDY & BONNIE—Genesis  
Skye, SK 10060  
JOSH WHITE JR.—One Step Further  
United Artists, UAS 6703  
PORTER WAGONER—Country Feeling  
RCA Camden, CAS 2321  
FRITZ WUNDERLICH—Vergiss Mein Nicht  
Fiesta, FLPS 1550  
DOTTIE WEST—Dottie Slings Eddy  
RCA Victor, LSP 4154  
NANCY WILSON—Son of a Preacher Man  
Capitol, ST 234  
BILLY WALKER—Portrait of Billy  
Monument, SLP 18116  
THE WHOOPEE JOHN ORCH.—Old Time—Good Time  
Vocalion, VL 73744  
REV. WILLINGHAM—The New Walk  
Nashboro, Nashboro 7070  
MUDDY WATERS—After the Rain  
Cadet Concept, LPS 320

## Y

GLENN YARBROUGH—Somehow, Someday  
Warner Bros., WS 1782  
YOUNG HEARTS—Sweet Soul Shakin'  
Minit, LP 24016  
NEIL YOUNG WITH CRAZY HORSE—Everybody  
Knows This Is Nowhere  
Reprise, RS 6349

## X

THE ZIG ZAG PEOPLE Take Bubble Gum Music  
Underground  
Decca, DL 75110  
ZOMBIES—Early Days  
London, PS 557

## NEW CLASSICAL RELEASES

ARTIST - Title - LABEL & Number

AMERICAN BRASS MUSIC—DeGaetani/American  
Brass Quintet  
Nonesuch, H-71222  
ARIAS AND SONGS—Ezio Pinza  
RCA Victor, VIC 1418  
THE ART OF THE LUTE—Walter Gerwig  
RCA Victor, VICS 1408  
LARRY ADLER Plays Works for Harmonica & Orch.  
—Adler/Royal Philharmonic (Gould)  
RCA Red Seal, LSC 3078  
ARIAS—Carlo Bergonzi  
RCA Red Seal, LSC 3084  
THE ANGRY MUSE—Peggy Seeger  
Argo, ZDA 83  
THE AMOROUS MUSE—Peggy Seeger & Ewan  
MacColl  
Argo, ZDA 84

## B

BACH: BRANDENBURG CONCERTOS—I Musici  
Philips, PHS 2-912  
Bach/Handel: ARIAS—Marilyn Horne/Vienna Can-  
tata Orch. (Lewis)  
London, OS 26067  
BACH'S Greatest Hits, Vol. 1—Various Artists  
Columbia, MS 7501  
BACH: CANTATAS NOS. 212 & 211—Hansmann/  
Equiluz/Van Egmond/Concentus Musicus (Harnon-  
court)  
Telefunken, SAWT 9515 B  
BACH: EASTER ORATORIO—Various Artists/ Stutt-  
gart Chamber Orch. (Muenchinger)  
London, OS 26100  
BARTOK: MUSIC FOR STRINGS, PERCUSSION &  
CELESTA/SONATA FOR TWO PIANOS AND PERCUS-  
SION—Frid/Ponse/London Symphony (Dorati)  
Mercury, SR 90515  
BEETHOVEN: SERENADES, OP 8 & 25—Grumiaux  
Trio/Larrieu  
Philips, PHS 900-227  
BEETHOVEN: STRING TRIOS, OP 9 NOS. 1 & 3—  
Grumiaux Trio  
Philips, PHS 900-226  
BERLIOZ: SYMPHONIE FANTASTIQUE—Detroit Sym-  
phony (Paray)  
Mercury, SRW 18098  
BERNSTEIN: FANCY FREE/FACSIMILE—Concert Arts  
Orch. (Irving)  
Capitol, SP 8701  
BERNSTEIN'S GREATEST HITS, Vol. 2—New York  
Philharmonic  
Columbia, MS 7246  
BEST OF VIENNA—Halle Orch. (Barbirolli)  
Capitol, SP 8698  
CARMINA BURANA (II)—Early Music Quartet  
Telefunken, SAWT 9522 A EX

## C

CEREMONIAL MUSIC OF THE RENAISSANCE—  
Capella Antiqua Munich (Ruhland)  
Telefunken, SAWT 9524 B EX  
CHOPIN'S GREATEST HITS—Entremont/Philadelphia  
Orch. (Ormandy)/New York Philharmonic (Bern-  
stein)  
Columbia, MS 7506  
CHOPIN: ETUDES OP 10 & 25—Adam Harasiewicz  
Philips World Series, PHC 9115  
COPLAND: RODEO/APPALACHIAN SPRING—Concert  
Arts Orch. (Irving)  
Capitol, SP 8702  
CAVALLI: L'ORMINDO—Various Artists/London Phil-  
harmonic (Leppard)  
Argo, ZNF 8-10  
CHOPIN: POLONAISES—Alfred Brendel  
Cardinal, VCS 10058

ARTIST - Title - LABEL & Number

CHERUBINI: SYMPHONY IN D/HAYDN: SYMPHONY  
NO. 60 IN C—Chamber Symphony of Philadelphia  
(Brusilow)  
RCA Red Seal, LSC 3088  
FRANCOIS COUPERIN: LECONS DE TENEBRES—  
Deller/Todd/Perulli/Chapuis, organ of St. Maximin  
RCA Victor, VICS 1431  
CAGE & HILLER: HPSCHD/JOHNSTON: STRING  
QUARTET NO. 2—Vischer/Bruce/Tudor/Composers  
Quartet  
Nonesuch, H 71224  
L'ORMINDO—Francesco Cavalli  
Argo, ZNF 8/10

## D

DYORAK: CONCERT OVERTURES/SCHERZO CAPRIC-  
CIOSO—London Symphony (Kertesz)  
London, CS 6574  
DYORAK: SYMPHONY NO. 7/CARNIVAL OVERTURE  
—London Symphony (Dorati)  
Mercury, SR 90516  
DEBUSSY/IBERT/RAVEL—Orch. National de la  
Radiodiffusion Francaise (Stokowski)  
Seraphim, S 60102  
DELIBES: COPPELIA—Minneapolis Symphony  
(Dorati)  
Mercury, SRW 2 19500  
DELIBES: SYLVIA—London Symphony (Fistoulari)  
Mercury, SRW 2 19501  
JEANNE DEMESSIEUX—Organ Recital  
Societe Francaise Du Son, 115.007

## E

18TH CENTURY CORPORATION—Bacharach Baroque  
United Artists, UAS 6697  
ERB: MUSIC FOR INSTRUMENTS & ELECTRONIC  
SOUNDS—Various Artists  
Nonesuch, H 71223  
EVETT: HARPSICHORD SONATA/HUMEL: VIOLIN  
SONATA PRELUDIUM UND SCHERZO—Parris/  
Gross/Hewitt/Baron  
CRI, CRI 237 US0  
ENGLISH, FRENCH & ITALIAN MADRIGALS & SONGS  
—Deller Consort  
RCA Victor, VICS 1428

## F

FOUR FAVORITE TRIOS—Istomin-Stern-Rose Trio  
Columbia, D35 799

## G

GILBERT & SULLIVAN: THE PIRATES OF PENZANCE  
—D'Oyly Carte Opera Co./Royal Philharmonic  
(Godfrey)  
London, OSA 1277

## H

HANDEL: 12 CONCERTI GROSSI, OP 6—Academy of  
Saint Martin-in-the-Fields (Marriner)  
London, OSA 2309  
HAYDN: THE SEASONS—Harper/Davies/Shirley-  
Quirk/BBC Symphony (Davis)  
Philips, PHS 3-911  
THE HISTORIC ORGAN/HOLLAND—Gustav Leon-  
hardt  
Telefunken, SAWT 9521 B EX  
HOLST: SONGS AND PART SONGS—Pears/Britten/  
Purcell Singers (I. Holst)  
Argo, ZRG 512  
HUMMEL/L. MOZART: TRUMPET CONCERTOS/VI-  
VALDI/WEBER: BASSOON CONCERTOS—Helaerts/  
Cuvit/L'Orch. de la Suisse Romande (Ansermet)  
London, CS 6603  
HAYDN: SYMPHONIES NOS. 88 & 102—N. Y. Phil-  
harmonic (Bernstein)  
Columbia, MS 7259  
HANDEL: FOUR RECORDER SONATAS OP 1—Hans-  
Martin Linde/Wenzinger/Leonhardt  
RCA Victor, VICS 1429  
HANDEL: CONCERTI GROSSI, OP 6, NOS. 1, 8 & 11  
—Berlin Philharmonic  
DGG, 139 042  
HAYDN: BARYTON TRIOS—Johannes Koch/Ulrich  
Koch/Reinhold Johannes Buhl  
RCA Victor, VICS 1425

## I

ITALIAN RECORDER SONATAS (CIRCA 1700)—  
Brueggen/Bylsma/Leonhardt  
Telefunken, SAWT 9518 A EX

## K

KHACHATURIAN: RHAPSODY CONCERTO/GALYININ:  
PIANO CONCERTO—Shakhovskaya/Bashkirov/Mos-  
cow Radio Symphony (Khachaturian/Svetlanov)  
Orion, PGM 6902  
KHACHATURIAN: SYMPHONY NO. 3/RIMSKY-KOR-  
SAKOV: RUSSIAN EASTER OVERTURE—Chicago Sym-  
phony (Stokowski)  
RCA Red Seal, LSC 3067  
GHULAMHUSSIAN KHAN/MUNIR KHAN—Jugal-  
bandi: Duet for Sitar and Sarangi  
Decca, DL 75100  
KAGEL: MATCH FUER 3 SPIELER/MUSIK FUER  
RENAISSANCE-INSTRUMENTS—Various Artists/  
Collegium Instrumentalis (Kagel)  
DGG, 137 006

## L

LISZT/BUSONI: IMPROVISATIONS—John Ogden  
Seraphim, S 60088  
LISZT/SMETANA/DYORAK—Philadelphia Orch.  
(Ormandy)  
RCA Red Seal, LSC 3085  
MARIO LANZA IN OPERA—Mario Lanza  
RCA Red Seal, LSC 3101  
MEMORIES—Mario Lanza  
RCA Red Seal, LSC 3102  
LULLY: AMADIS/PURCELL: KING ARTHUR—  
Collegium Aureum  
RCA Victor, VICS 1432

## M

MEYERHOFF: A MIDSUMMER NIGHT'S DREAM—  
London Symphony (Maag)  
London Stereo Treasury, STS 15084  
MOZART: PIANO CONCERTOS NOS. 20 & 6—Ash-  
kenazy/London Symphony (Schmidt-Isserstedt)  
London, CS 6579  
MESSIAEN: QUARTET FOR THE END OF TIME—  
Beroff/De Peyer/Gruenberg/Pleeth  
Angel, S 30587  
MOZART: SYMPHONY NO. 41/HAYDN: SYMPHONY  
NO. 88—Chicago Symphony (Reiner)  
RCA Victor, VICS 1366  
MOZART ARIAS—Anna Moffo  
Seraphim, S 60091  
MOZART: PIANO CONCERTOS NOS. 15 & 11—Anda/  
Camerata of the Salzburg Mozarteum Academia  
(Anda)  
DGG, 139 393  
MOZART: SYMPHONIES NOS. 21, 22, 23 & 24—  
Berlin Philharmonic (Boehm)  
DGG, 139 405

## O

ORCHESTRAL MUSIC OF CHINA—National Folk  
Orch./Shanghai University Violin Unison Group  
Orion, PGM 6903  
THE ORGANS OF MONASTERY CHURCHES IN MURI  
AND REHINAU—Siegfried Hildenbrand  
Das Alte Werk, SAWT 9526

## P

PROKOFIEV: SYMPHONY NO. 3—Moscow Radio  
Symphony (Rozhdestvensky)  
Melodiya/Angel, SR 40092  
PROKOFIEV: ROMEO AND JULIET—Boston Sym-  
phony (Munch)  
RCA Victor, VICS 1412

ARTIST - Title - LABEL & Number

PURCELL: CELESTIAL MUSIC/NOW DOES THE  
GLORIOUS DAY APPEAR—Various Artists/Accademia  
Monteverdiana Orch. (Stevens)  
Cardinal, VCS 10053  
PAGLIACCI, CAVALLERIA RUSTICANA & OTHERS—  
Caruso  
RCA Victor, VIC 1430  
THE POETRY OF MILTON—Anthony Quayle  
Caedmon, TC 1259  
POLISH AND HANAKIAN FOLK MUSIC—Melkus/  
Capella Accademia, Vienna (Redel)  
Archive, 198 467

## R

RACHMANINOV: CONCERTO NO. 2/BALAKIREV:  
ISLANEY—Katchen/London Symphony (Solti)  
London Stereo Treasury, STS 15086  
RACHMANINOFF: CONCERTO NO. 2/PAGANINI  
RHAPSODY—Agustin Anievas  
Seraphim, S 60091  
RACHMANINOFF/CHOPIN CONCERTOS IN G MINOR  
—Tortelier/Ciccolini  
Angel, S 36591  
RAVEL/POULENC/FRANCAIX—Melos Ensemble of  
London  
Angel, S 36586  
RAVEL: CONCERTO IN HONEGGER: SYMPHONY NO.  
2—Orch. de Paris (Munch)  
Angel, S 36585  
ROMANTIC ARIAS—Plácido Domingo  
RCA Red Seal, LSC 3083  
RAVEL: RAPSODIE ESPAGNOLE/OTHERS—Chicago  
Symphony (Martinson)  
RCA Red Seal, LSC 3093  
RUSSIAN ARIAS AND SONGS—Alexander Kipnis  
RCA Victor, VIC 1434  
RAVEL: LE TOMBEAU DE COUPERIN—Chamber  
Symphony of Philadelphia (Brusilow)  
RCA Red Seal, LSC 3089  
ROSSINI: SONATAS FOR STRINGS—Berlin Philhar-  
monic (Karajan)  
DGG, 139 041  
ALAN RAWSTHORNE: SYMPHONY NO. 3/ROBERTO  
GERHARD: CONCERTO FOR ORCH.—BBC Symphony  
Orch. (Del Mar)  
Argo, ZRG 553

## S

SCENES FROM VERDI—Gwyneth Jones/Royal Opera  
House Orch. (Downes)  
London, OS 26081  
SCHUBERT: 18 SONGS—Wener Krann/Gerald Moore  
London, OS 26063  
SERENADE—Gerard Souzay/Dalton Baldwin  
RCA Red Seal, LSC 3082  
SIBELIUS: SYMPHONY NO. 4/TAPIOLA—Vienna  
Philharmonic (Maazel)  
London, CS 6592  
SONGS OF THE BAROQUE ERA—Van Egmond/  
Various Artists  
Telefunken, SAWT 9525 B EX  
THE SPECTACULAR SOUND OF STRAVINSKY—CBS  
Symphony/Columbia Symphony (Stravinsky)  
Columbia, MS 7094  
SPECTRUM: NEW AMERICAN MUSIC, VOL. II—  
DeGaetani/Contemporary Chamber Ensemble  
(Weisberg)  
Nonesuch, H 71220  
SPECTRUM: NEW AMERICAN MUSIC, VOL. I—Bryn-  
Julson/Contemporary Chamber Ensemble (Weis-  
berg)  
Nonesuch, H 71219  
SPECTRUM: NEW AMERICAN MUSIC, VOL. III—  
Contemporary Chamber Ensemble (Weisberg)  
(Nonesuch, H 71221)  
STRAUSS-DORATI/LISZT/WEBER—Minneapolis Sym-  
phony (Dorati)/Detroit Symphony (Paray)  
Mercury, SRW 18099  
JOHANN STRAUSS' GREATEST HITS—Philadelphia  
Orch. (Ormandy)  
Columbia, MS 7502  
SAHL: A MITZVAH FOR THE DEAD/RANDALL: LYRIC  
VARIATIONS—Paul Zukofsky  
Cardinal, VCS 10057  
SCHUMANN: PIANO QUINTET/BRAHMS: HORN TRIO  
—R. Serkin/Tree/Bloom/Budapest Quartet  
Columbia, MS 7266  
SCHUMANN-HEINK—Ernestine Schumann-Heink  
RCA Victor, VIC 1409  
V. V. SUBRAMANIAM & GROUP/VADYA GHOSH—  
Raga Music for South Indian Ensemble  
Decca, DL 75102  
STRAUSS: LE BOURGEOIS GENTILHOMME/WOLF:  
ITALIAN SERENADE—Chamber Symphony of Phila-  
delphia (Brusilow)  
RCA Red Seal, LSC 3087  
SESSIONS: SYMPHONY NO. 3/LEES: CONCERTO  
FOR STRING QUARTET & ORCH.—Royal Philhar-  
monic Orch. (Buketoff)  
RCA Red Seal, LSC 3095  
SPEAK TO ME OF LOVE—Mario Lanza  
RCA Red Seal, LSC 3103  
SCHUBERT: SONATAS D. 840 & 664/ALLEGRETTO,  
D 900—Wilhelm Kempff  
DGG, 139 322  
STOCKHAUSEN: HYMNEN—WDR Cologne  
DGG, 139 421/22

## T

TCHAIKOVSKY'S GREATEST HITS, VOL. I—New York  
Philharmonic (Bernstein)/Philadelphia Orch.  
(Ormandy)  
Columbia, MS 7503  
TELEMANN: PARIS QUARTETS NOS. 2, 3 & 5—  
Quadro Amsterdam  
Telefunken, SAWT 9523 A EX  
TENOR ARIAS FROM ITALIAN OPERA—Barry Morell  
Westminster, WST 17158  
TCHAIKOVSKY: PIANO CONCERTO NO. 1—Brown-  
ing/London Symphony (Ozawa)  
RCA Red Seal, LSC 3069  
TCHAIKOVSKY: SYMPHONY NO. 6—London Sym-  
phony (Markevitch)  
Philips, PHS 900 225  
TISHCHENKO: CONCERTO/SHOSTAKOVITCH; TRIO  
NO. 2—Rostropovich/Vaiman/Serebrayakov/Lenin-  
grad Philharmonic (Blazhov)  
Melodiya/Angel, SR 40091  
TWIN: HUCKLEBERRY FINN—Ed Begley  
Caedmon, TC 2038  
TO ENTERTAIN A KING—Purcell Consort of Voices  
(Burgess)  
Argo, ZRG 566

## V

VIVALDI: LIESTRO ARMONICO—I Musici  
Philips World Series, PHC 3-017  
VIVALDI/SAMMARTINI/ALBINONI: CONCERTOS FOR  
FLUTE/SCARLATTI: SINFONIA NO. 2—Linde/Andre/  
Collegium Musicum, Zurich (Sacher)  
Archive, 198 466  
ANTONIO VIVALDI: CONCERTI A CINQUE A QUATTRO  
A TRE—Gustav Leonhardt  
Das Alte Werk, SAWT 9528

## W

WOELFL: THREE SONATAS—Vladimir Pleshakov  
Orion, SFM 6901  
THE WORLD'S GREATEST NIGHT MUSIC—Royal  
Liverpool Philharmonic (Groves)  
Capitol, SP 8699  
A WAGNER FESTIVAL—New Philharmonia Orch.  
(Paiff)  
London Phase 4, SPC 21035  
VAUGHAN WILLIAMS: SYMPHONIA ANTARTICA—  
London Symphony (Previn)  
RCA Red Seal, LSC 3066  
WEISSENBERG Plays Debussy—Alexis Weissenberg  
RCA Red Seal, LSC 3090  
THE WANTON MUSE—Ewan MacColl/Peggy Seeger  
Argo, ZDA 85

# Musical Instruments

## Phinney Looks Ahead To AMDIE in 1970

By RON SCHLACHTER

LAS VEGAS—With his first American Music Dealers Industry Exhibit (AMDIE) show behind him, president Ed Phinney is looking ahead to next year in terms of boosting attendance and exhibitors and eliminating a few "bug." Attendance at last month's show is estimated at 5,000.

"There will definitely be a show next year," said Phinney. "As for the date, it looks like February but I still have to survey the dealers and exhibitors. Nearly half of this year's exhibitors have already approached me concerning next year's show. Most wanted increased space.

"As for new exhibitors, we're going after both the record in-

dustry and the hi-fi and components manufacturers. I feel the record industry is a part of our industry in that many dealers sell records. We're also thinking of consumer days, opening the show up to the public for a couple of days. This year, we invite musicians.

"If someone asked me to compare our show with the Chicago show, my answer would be that I can't really compare because this is our first show. I guess I would have to compare with their first show which was before my time. All I can say is that we don't think that progress is our most important problem."

"One of the 'bugs' that has to be eliminated is noise. Concerning this, Phinney said:

"Amps will definitely be segregated in the South Hall next year. We have already optioned the hall which contains an additional 90,000 square feet. The Convention Service Co. will build about 80 soundproof booths with lights and air conditioning.

"As for the \$5 registration fee, we shouldn't have called it that. It's a tax thing. We're not an association, so without a registration fee of some kind, we are not a convention, according to the IRS. Consequently, the registration fee proves that the dealers and manufacturers were really here. We just didn't do a good enough job explaining it. The fee was not only for registration but it went toward gifts.

"I think attendance can be helped best by the exhibitors themselves. Hohner was very successful, as was Merson which brought out its dealers. I hope more exhibitors follow this trend."



VOX IS now shipping its most elaborate portable organ, the Continental Baroque. The solid-state instrument features two 61-note keyboards, 10 pre-set upper keyboard solo voices, knee control for bend and wah effects, built-in 25 watt RMS amplifier and two wide-range six-inch by nine-inch speakers.

## Summer Program

ROSLYN HEIGHTS, N.Y.—Friends World College, in association with the Guitar Workshop here, is offering a summer guitar and folk song program open to nursery, kindergarten and elementary school teachers. The program is under direction of Dr. John Scott, visiting professor at Rutgers University and author of "Ballad of America." Kent Sidon, director of the Guitar Workshop, is musical director.

## Thomas Set for 'Fair' Series

LOS ANGELES — Thomas/Vox launches "A Fair to Remember" June 10 when the company begins a series of five city shows for trade and public alike.

Opening in Philadelphia, the show will run two days there and in each of the other cities. Each visit will consist of displays of new products, dealer seminars and a talent show.

The dealer seminars will touch on sales and product training, promotion merchandising, administration handling and publicity.

The live talent show will be hosted by Dick Clark and showcase Barry Sadler, Robyn Richter of the Young Americans, plus Byron Melcher, Ralph Wolfe, Bill McCoy and Don Duffy.

One of the display highlights will feature the home entertainment center of the future, displaying what keyboard and guitar instruments could look like in the next century.

The fair will appear in Atlanta, July 15-16; Kansas City, August 12-13; Seattle, Sept. 9-10; and Los Angeles, Sept. 23-24.

## AMDIE Revisited



PATTI PALMER and Lou Rosales were on hand to greet dealers at the Gulbransen exhibit.



DOLORES BRENNAN had lots to say about Hohner's Melodicas and harmonicas at the recent Las Vegas music show.



SUNN MUSICAL EQUIPMENT featured the Fat in concert in the Gold Room Theater at the Las Vegas Convention Center.



AMDIE'S DONNA PHINNEY, left, and Rochelle Hornsby, right, gladly posed with amps on display at the Sunn Musical Equipment exhibit.



BILLBOARD'S DICK WILSON is shown here chatting with Kay Thompson of Cosco Research, Inc.



KOICHI OKI demonstrated Yamaha's EX21 organ, a promotional piece, at the recent American Music Dealers Industry Exhibit (AMDIE) in Las Vegas.



SHURE BROTHERS, INC. has introduced a new, professional entertainer unidirectional microphone with a volume control built into its case for instantaneous, on-stage volume adjustments. Called the Shure Unidyne IV Model PE548V, the new microphone has a suggested list price of \$126.

BEST SELLING

## Sheet Music

BEST SELLING POPULAR SHEET MUSIC

TITLE (Publisher)

AQUARIUS (Big 3)

BY THE TIME I GET TO PHOENIX (Hansen)

BORN FREE (Hansen)

THE BOXER (Plymouth)

GALVESTON (Hansen)

GENTLE ON MY MIND (Hansen)

GET BACK (Hansen)

HAIR (Big 3)

IMPOSSIBLE DREAM (Fox)

I'VE GOTTA BE ME (Plymouth)

LOVE IS BLUE (Criteion)

LOVE THEME FROM ROMEO & JULIET (Famous)

LOVE THEME FROM ROMEO & JULIET—Mancini (Hansen)

MOON RIVER (Famous)

MORE (Marks)

MORE TODAY THAN YESTERDAY (Hansen)

OH HAPPY DAY (Big 3)

SOMEWHERE MY LOVE (Big 3)

THOSE WERE THE DAYS (Plymouth)

A TIME FOR US (Hansen)

WHAT IS YOUTH (Famous)

WHERE'S THE PLAYGROUND SUZIE? (Hansen)

WINDMILLS OF YOUR MIND (Big 3)

(Advertisement)

Personality Song Books

Chart Song Books  
All Instrument Books  
**Sheet Music Info**

Music of Today—Brimhall

by: Jude Porter

NOW HEAR THIS . . .

Music, one of today's most exciting multibillion-dollar industries, is one propelled by youth! It's quite unpredictable and ever-changing, and, we believe it's safe to say . . . new sounds-cum-songs are created every moment.

A song skyrockets in Los Angeles or New York, and is immediately "noticed" simultaneously in Nashville, Memphis, London, etc. A spontaneous sales chain-reaction follows! And that's what it's all about!!!

WHEEL OF FORTUNE . . .

We've spun the music wheel and have, for YOU, four great gettin'-up goodies!

TRUCK STOP

Jerry Smith hits all of the charts with this shuffle-type boogie instrumental. This song won't STOP until it's No. 1.

LET ME

A POW-powerful "rock-fest" by Paul Revere & the Raiders. "Let Me" tell you . . . it moves!

MOODY WOMAN

Jerry Butler does this r&b newcomer with a funky soul feel . . . and it's a #1 WINNER!

STATUE OF A FOOL

This emotional ballad by Jack Greene is "lookin'-up" from the Country/Western bag! Lots of sales power!

IN THE WINNING COLUMN . . .

Great big "in-the-bag" sure-fire hits to TOP your next order . . .

EVERYDAY WITH YOU GIRL

BLACK PEARL

I'VE BEEN HURT

SPINNING WHEEL (in books only)

IT'S LOVE, LUV . . .

This week's special mention goes to . . . THE LOVE THEME FROM ROMEO & JULIET! This one adds up to BIG BUSINESS!

EXCLUSIVE . . .

Keep your eyes and ears geared for a GIANT SELLER . . . soon-to-be-YOURS. Call for . . .

DAYS OF SAND AND SHOVELS

Classify it . . . positive standard material. Doyle Marsh and Bud Reneau wrote it, Bobby Vinton waxed it. It's a GAS!

BOOK REVIEW . . .

A fantastic "Wedding Program Book for All Organs"! Color it with lots of love in its most lovely form. It's titled simply . . .

ROMEO & JULIET LOVE THEMES (Inspired by the Paramount motion picture)!

It's a truly, truly beautiful book for "brides" of all ages!

(OWL 149—\$2.50)

GOLD MARK ASSOCIATES

PUBLIC RELATIONS

New York—Beverly Hills—London

# Billboard **TOP LP'S**

FOR WEEK ENDING JUNE 7, 1969

**★ STAR PERFORMER** — LP's on chart 15 weeks or less registering greatest proportionate upward progress this week.  
NA Not Available

**TAPE PACKAGES AVAILABLE**

Weeks on Chart	Last Week	THIS WEEK	ARTIST — Title — Label & Number	Tape Packages Available				RIAA Million Dollar LP
				8-TRACK	4-TRACK	CASSETTE	REEL TO REEL	
45	1	1	<b>ORIGINAL CAST</b> Hair RCA Victor LOC 1150 (M); LSO 1150 (S)		NA	NA		
19	2	2	<b>BLOOD, SWEAT &amp; TEARS</b> Columbia CS 9720 (S)			NA		
6	3	3	<b>BOB DYLAN</b> Nashville Skyline Columbia KC5 9825 (S)			NA		
9	4	4	<b>GLEN CAMPBELL</b> Galveston Capitol ST 210 (S)					
18	7	5	<b>SOUNDTRACK</b> Romeo & Juliet Capitol ST 2993 (S)					
47	8	6	<b>IRON BUTTERFLY</b> In-A-Gadda-Da-Vida Atco SD 33-250 (S)					
18	9	7	<b>CREDENCE CLEARWATER REVIVAL</b> Bayou Country Fantasy FB387 (S)					
2	32	★	<b>FIFTH DIMENSION</b> Age of Aquarius Soul City SC5 92005 (S)					
16	5	9	<b>DONOVAN</b> Greatest Hits Epic BXN 26439 (S)			NA		
4	12	10	<b>ANDY WILLIAMS</b> Happy Heart Columbia CS 9844 (S)			NA		
5	11	11	<b>FRANK SINATRA</b> My Way Reprise FS 1029 (S)					
17	15	12	<b>LED ZEPPELIN</b> Atlantic SD 8216 (S)				NA	
7	14	13	<b>SLY &amp; THE FAMILY STONE</b> Stand Epic BN 26456 (S)			NA		
13	6	14	<b>TEMPTATIONS</b> Cloud Nine Gordy GLP5 939 (S)	NA				
19	10	15	<b>TOM JONES</b> Help Yourself Parrot PAS 71025 (S)					
5	16	16	<b>COWSILLS</b> In Concert MGM SE 4619 (S)					
13	13	17	<b>TOM JONES</b> Live Parrot PAS 71014 (S)					
20	18	18	<b>THREE DOG NIGHT</b> Dunhill DS 50048 (S)					
6	19	19	<b>EDWIN HAWKINS SINGERS</b> Let Us Go Into the House of the Lord Pavilion BPS 1001 (S)					
4	34	★	<b>TRAFFIC</b> Last Exit United Artists UAS 6702 (S)					
5	27	★	<b>VENTURES</b> Hawaii Five-O Liberty LST 8061 (S)					
6	22	22	<b>ISLEY BROTHERS</b> It's Our Thing T Neck 3001 (S)					
43	21	23	<b>TOM JONES</b> Fever Zone Parrot PAS 71019 (S)					
5	31	★	<b>JOHNNY WINTER</b> Columbia CS 9826 (S)		NA	NA		
12	17	25	<b>ENGELBERT HUMPERDINCK</b> Engelbert Parrot PAS 71026 (S)					
6	45	★	<b>HENRY MANCINI &amp; HIS ORK</b> A Warm Shade of Ivory RCA Victor LSP 4140 (S)					
13	24	27	<b>STAPPENWOLF</b> Birthday Party Dunhill DSX 50053 (S)					
24	20	28	<b>SOUNDTRACK</b> Oliver Colgems COSD 5501 (S)					
17	29	29	<b>IRON BUTTERFLY</b> Ball Atco SD 33-280 (S)					
11	42	★	<b>VIXXI CARR</b> For Once in My Life Liberty LST 7604 (S)					
9	30	31	<b>TOMMY ROE</b> Dizzy ABC ABCS 683 (S)					
37	28	32	<b>SOUNDTRACK</b> Funny Girl Columbia B05 3220 (S)				NA	
5	33	33	<b>PROCOL HARUM</b> A Salty Dog A&M SP 4179 (S)					
21	35	34	<b>WALTER CARLOS/BENJAMIN FOLKMAN</b> Trans Electronic Music Productions Presents Switched On Bach Columbia MS 7194 (S)		NA	NA		
23	25	35	<b>ASSOCIATION</b> Greatest Hits Warner Bros.-Seven Arts WS 1767 (S)					
4	36	36	<b>CHICAGO TRANSIT AUTHORITY</b> (2 LP's) Columbia GP 8 (S)	NA	NA	NA	NA	

Weeks on Chart	Last Week	THIS WEEK	ARTIST — Title — Label & Number	Tape Packages Available				RIAA Million Dollar LP
				8-TRACK	4-TRACK	CASSETTE	REEL TO REEL	
4	37	37	<b>PETULA CLARK</b> Portrait of Petula Warner Bros.-Seven Arts WS 1789 (S)					
2	132	★	<b>MOODY BLUES</b> On the Threshold of a Dream Deram DES 18025 (S)					
30	26	39	<b>GLEN CAMPBELL</b> Wichita Lineman Capitol ST 103 (S)					
10	23	40	<b>DIONNE WARWICK</b> Soulful Scepter SP5 573 (S)					
23	38	41	<b>JERRY BUTLER</b> Ice Man Cometh Mercury ST 61198 (S)					
11	40	42	<b>QUICKSILVER MESSENGER SERVICE</b> Happy Trails Capitol ST 1201 (S)			NA		
6	43	43	<b>MOTHERS OF INVENTION</b> Uncle Meat Bizarre MS 2024 (S)				NA	
5	64	★	<b>MASON WILLIAMS</b> Music By Warner Bros.-Seven Arts WS 1788 (S)					
7	55	★	<b>CLASSICS IV</b> Traces Imperial LP 12429 (S)					
52	47	46	<b>JOHNNY CASH</b> At Folsom Prison Columbia CS 9639 (S)			NA		
24	48	47	<b>DIANA ROSS &amp; THE SUPREMES</b> WITH THE TEMPTATIONS T. C. B. Motown MS 682 (S)					
3	122	★	<b>HERBIE MANN</b> Memphis Underground Atlantic SD 1522 (S)					
9	51	49	<b>JOHNNY WINTER</b> Progressive Blues Experiment Imperial LP 12431 (S)					
8	151	★	<b>DICK HYMAN</b> Moog: The Electric Eclectics of Command 938 (S)					
14	41	51	<b>MC 5</b> Kick Out the Jams Elektra EKS 45648 (S)					
26	39	52	<b>BEATLES</b> Apple SWBO 101 (S)					
9	53	53	<b>JAMES BROWN</b> Say It Loud—I'm Black and I'm Proud King 5-1047 (S)					
17	44	54	<b>CREAM</b> Goodbye Atco SD 7001 (S)					
11	46	55	<b>MARY HOPKIN</b> Post Card Apple ST 3351 (S)					
16	50	56	<b>BEE GEES</b> Odessa Atco SD 2-702 (S)					
6	93	★	<b>FRIENDS OF DISTINCTION</b> Grazin' RCA Victor LSP 4149 (S)					
8	59	58	<b>LAWRENCE WELK</b> Galveston Ranwood R 8049 (S)					
66	57	59	<b>GLEN CAMPBELL</b> Gentle on My Mind Capitol ST 2809 (S)					
15	52	60	<b>VANILLA FUDGE</b> Near the Beginning Atco SD 33-279 (S)					
17	56	61	<b>VOGUES</b> Till Reprise RS 6326 (S)					
17	62	62	<b>CHARLEY PRIDE</b> In Person RCA LSP 4094 (S)			NA	NA	
2	70	63	<b>ROGER WILLIAMS</b> Happy Heart Kapp KS 3595 (S)					
26	58	64	<b>DIONNE WARWICK</b> Promises, Promises Scepter SP5 571 (S)					
24	71	65	<b>TOM JONES</b> Green Green Grass of Home Parrot PAS 71009 (S)					
9	67	66	<b>LEONARD COHEN</b> Songs From a Room Columbia CS 9767 (S)			NA	NA	
35	68	67	<b>BOBBIE GENTRY &amp; GLEN CAMPBELL</b> Capitol ST 2928 (S)					
8	65	68	<b>FRANKIE LAINE</b> You Gave Me a Mountain ABC ABCS 682 (S)					
10	69	69	<b>PAUL REVERE &amp; THE RAIDERS</b> Featuring Mark Lindsay Hard & Heavy (With Marshmallow) Columbia CS 9753 (S)				NA	
23	61	70	<b>W. C. FIELDS</b> Original Voice Track From His Great Movies Decca DL 79164 (S)					

Weeks on Chart	Last Week	THIS WEEK	ARTIST — Title — Label & Number	Tape Packages Available				RIAA Million Dollar LP
				8-TRACK	4-TRACK	CASSETTE	REEL TO REEL	
17	60	71	<b>ARETHA FRANKLIN</b> Soul '69 Atlantic SD 8212 (S)					
11	66	72	<b>BROOKLYN BRIDGE</b> Buddah B05 5034 (S)					
19	63	73	<b>TOMMY JAMES &amp; THE SHONDELLS</b> Crimson & Clover Roulette SR 42023 (S)					
10	76	74	<b>LETTERMEN</b> I Have Dreamed Capitol ST 202 (S)					
10	73	75	<b>MANTOVANI</b> Scene London PS 548 (S)					
23	164	76	<b>TOM JONES</b> It's Not Unusual Parrot PAS 71004 (S)					
18	54	77	<b>BEATLES</b> Yellow Submarine Apple SW 153 (S)					
17	81	78	<b>NASHVILLE BRASS</b> Plays the Nashville Sound RCA LSP 4059 (S)		NA	NA	NA	
25	79	79	<b>ELVIS PRESLEY</b> Elvis RCA Victor LPM 4088 (M) (No Stereo)			NA	NA	NA
11	49	80	<b>RASCALS</b> Freedom Suite Atlantic CD 2-901 (S)					NA
8	82	81	<b>TIM BUCKLEY</b> Happy Sad Elektra EKS 74045 (S)					NA
7	87	82	<b>GUESS WHO</b> Wheatfield Soul RCA Victor LSP 4141 (S)			NA	NA	NA
23	84	83	<b>DEAN MARTIN</b> Gentle on My Mind Reprise RS 6330 (S)					
25	77	84	<b>JUDY COLLINS</b> Who Knows Where the Time Goes Elektra EKS 74033 (S)					
42	83	85	<b>ENGELBERT HUMPERDINCK</b> Man Without Love Parrot (No Mono) PAS 71022 (S)					
14	86	86	<b>SOUNDTRACK</b> Sweet Charity Decca DL 71502 (S)					
6	106	★	<b>BLUE CHEER</b> New! Improved! Philips PHS 600-3-5 (S)					
5	88	88	<b>NAZZ</b> Nazz, Nazz SGC 5002 (S)					NA
5	100	★	<b>BOOTS RANDOLPH</b> With Love Monument SLP 18111 (S)					
4	114	★	<b>EDWIN STARR</b> 25 Miles Gordy GS 940 (S)					
6	92	91	<b>NANCY SINATRA</b> Nancy Reprise RS 6333 (S)					
18	72	92	<b>MIKE BLOOMFIELD &amp; AL KOOPER</b> The Live Adventures of Columbia KGP 6 (S)					NA
41	75	93	<b>BIG BROTHER &amp; THE HOLDING COMPANY</b> Cheap Thrills Columbia KCS 9700 (S)					NA
8	91	94	<b>SIR DOUGLAS QUINTET</b> Mendocino Smash SRS 67115 (S)					
48	105	95	<b>SOUNDTRACK</b> 2001: A Space Odyssey MGM S1E 13 (S)					NA
1	—	★	<b>THE WHO</b> Tommy Decca DXSW 7205 (S)					NA
15	94	97	<b>VARIOUS ARTISTS</b> Themes Like Old Times Viva V 3601B (S)					
8	145	★	<b>ELVIS PRESLEY</b> Flaming Star RCA Camden 2304 (S)					NA
4	109	★	<b>NEIL DIAMOND</b> Brother Love's Travelling Salvation Show Uni 73047 (S)					
3	129	★	<b>BRENDA LEE</b> Johnny One Time Decca DL 75111 (S)					
15	80	101	<b>JEFFERSON AIRPLANE</b> Bless Its Pointed Little Head RCA Victor LSP 4133 (S)					NA
22	78	102	<b>SAMMY DAVIS JR.</b> I've Gotta Be Me Reprise RS 6324 (S)					
15	98	103	<b>JETHRO TULL</b> This Was Reprise RS 6335 (S)					
16	89	104	<b>TEN YEARS AFTER</b> Stonedhenge Deram DES 18021 (S)					
11	—	★	<b>JOAN BAEZ</b> David's Album Vanguard VSD 79308 (S)					
29	85	106	<b>GRASS ROOTS</b> Golden Grass Dunhill DS 50047 (S)					

**TOP LP'S**

**TOP LP'S**



# TOP LP'S

Weeks on Chart	Last Week	THIS WEEK	ARTIST - Title - Label & Number	8-TRACK	4-TRACK	CASSETTE	REEL TO REEL	RIAA Million Dollar LP
18	108	107	<b>SOUNDTRACK</b> Uptight Stax STS 2006 (S)					
23	74	108	<b>YOUNG-HOLT UNLIMITED</b> Soulful Strut Brunswick BL 75144 (S)					
23	90	109	<b>TEMPTATIONS</b> Live at the Copa Gordy GS 938 (S)					
18	99	110	<b>TAMMY WYNETTE</b> Stand by Your Man Epic BN 26392 (S)				NA	
3	130	★	<b>IMPRESSIONS</b> Young Mod's Forgotten Story Curton CR5 8003 (S)					
13	95	112	<b>JAY &amp; THE AMERICANS</b> Sands of Time United Artists UAS 6671 (S)					
4	118	113	<b>BILLY VAUGHN</b> Windmills of Your Mind Dot DLP 25937 (S)					
28	96	114	<b>DIANA ROSS &amp; THE SUPREMES</b> JOIN THE TEMPTATIONS Motown MS 679 (S)					
11	103	115	<b>GRASS ROOTS</b> Lovin' Things Dunhill DS 50052 (S)					
24	97	116	<b>FRANK SINATRA</b> Cycles Reprise FS 1027 (S)					
48	111	117	<b>RASCALS</b> Time Peace/Greatest Hits Atlantic SD 8190 (S)					Ⓢ
15	102	118	<b>BUFFALO SPRINGFIELD</b> Retrospective/The Best of Alco SD 33-293 (S)					
20	119	119	<b>STEPPENWOLF</b> The Second Dunhill DS 50029 (S)					Ⓢ
15	107	120	<b>MONGO SANTAMARIA</b> Stone Soul Columbia CS 9780 (S)				NA	
5	136	★	<b>YOUNGBLOODS</b> Elephant Mountain RCA Victor LSP 4150 (S)			NA	NA	NA
2	178	★	<b>JOE COCKER</b> With a Little Help From My Friends A&M SP 4182 (S)					
8	110	123	<b>IKE &amp; TINA TURNER</b> Outta Season Blue Thumb BTS 5 (S)					
36	101	124	<b>STEPPENWOLF</b> The Second Dunhill DS 50037 (S)					Ⓢ
13	127	125	<b>JEFF BECK</b> Truth Epic BN 26413 (S)				NA	
15	117	126	<b>O. C. SMITH</b> For Once in My Life Columbia CS 9756 (S)				NA	
26	113	127	<b>SOUNDTRACK</b> Camelot Warner Bros.-Seven Arts 1712 (S)					Ⓢ
5	143	★	<b>JERRY LEE LEWIS</b> Sings the Country Hall of Fame Hits, Vol. 2 Smash SR5 67118 (S)			NA	NA	
27	104	129	<b>SERGIO MENDES &amp; BRASIL '66</b> Fool on the Hill A&M SP 4160 (S)					Ⓢ
5	141	130	<b>JERRY LEE LEWIS</b> Sings the Country Music Hall of Fame Hits, Vol. 1 Smash SR5 67117 (S)			NA	NA	
94	131	131	<b>JIMI HENDRIX EXPERIENCE</b> Are You Experienced? Reprise RS 6261 (S)					Ⓢ
47	116	132	<b>JOSE FELICIANO</b> Feliciano RCA Victor LPM 3957 (M); LSP 3957 (S)			NA	NA	Ⓢ
3	134	133	<b>ALBERT KING</b> Years Gone By Stax STS 2010 (S)			NA	NA	NA
10	120	134	<b>VARIOUS ARTISTS</b> Laugh In '69 Reprise RS 6335 (S)					
7	135	135	<b>JOHNNY TAYLOR</b> Raw Blues Stax STS 2008 (S)			NA	NA	

TAPE PACKAGES AVAILABLE

Weeks on Chart	Last Week	THIS WEEK	ARTIST - Title - Label & Number	8-TRACK	4-TRACK	CASSETTE	REEL TO REEL	RIAA Million Dollar LP
75	112	136	<b>JUDY COLLINS</b> Wildflowers Elektra EKS 70412 (S)					Ⓢ
9	139	137	<b>ROBERT GOULET</b> Both Sides Now Columbia CS 9763 (S)			NA	NA	
21	115	138	<b>SPIRIT</b> Family That Plays Together Ode Z12 44014 (S)				NA	
114	140	139	<b>ANITA KERR/ROD MCKUEN/SAN SEBASTIAN STRINGS</b> The Sea Warner Bros.-Seven Arts WS 1670 (S)					Ⓢ
119	121	140	<b>SIMON &amp; GARFUNKEL</b> Sounds of Silence Columbia CL 2469 (M); CS 9269 (S)				NA	Ⓢ
15	128	141	<b>PAUL MAURIAT ORK</b> Doing My Thing Philips PHS 600-292 (S)					Ⓢ
20	123	142	<b>JOAN BAEZ</b> Any Day Now Vanguard B05 79306/7 (S)					
1	—	★	<b>BOBBY GOLDSBORO</b> Today United Artists UAS 6704 (S)	NA	NA	NA		
3	144	144	<b>ILLINOIS SPEED PRESS</b> Columbia CS 9792 (S)			NA	NA	NA
13	126	145	<b>ZOMBIES</b> Time of the Season Date TES 4013 (S)			NA	NA	NA
59	125	146	<b>SIMON &amp; GARFUNKEL</b> Bookends Columbia KCS 9529 (S)				NA	Ⓢ
1	—	147	<b>BUDDY MILES EXPRESS</b> Electric Church Mercury SR 61222 (S)	NA	NA	NA		
30	137	148	<b>BLOOD, SWEAT &amp; TEARS</b> Child Is Father to the Man Columbia CS 9619 (S)			NA		
6	149	149	<b>50 GUITARS OF TOMMY GARRETT</b> Best of Liberty LSS 14045 (S)					
14	150	150	<b>RAY CONNIFF &amp; THE SINGERS</b> I Love How You Love Me Columbia CS 9777 (S)				NA	
17	138	151	<b>JOHNNY CASH</b> The Holy Land Columbia KCS 9766 (S)				NA	
132	124	152	<b>SIMON &amp; GARFUNKEL</b> Parsley, Sage, Rosemary & Thyme Columbia CL 2563 (M); CS 9363 (S)					Ⓢ
4	154	153	<b>JOHN DAVIDSON</b> Columbia CS 9795 (S)			NA	NA	
16	157	154	<b>JOHN MAYALL</b> Blues From Laurel Canyon London PS 545 (S)			NA		
6	161	155	<b>MYSTIC MOODS</b> Extensions Philips PHS 600-201				NA	
3	191	★	<b>BUCKINGHAMS</b> Greatest Hits Columbia CS 9812 (S)			NA	NA	
6	159	157	<b>PAUL MAURIAT &amp; ORK</b> Soul of Philips PHS 600-299 (S)				NA	
18	152	158	<b>BILL COSBY</b> It's True! It's True! Warner Bros.-Seven Arts WS 1770 (S)					
16	147	159	<b>CREAM</b> Disraeli Gears Atco 33-232 (M); SD 33-232 (S)					Ⓢ
8	153	160	<b>LOU DONALDSON</b> Say It Loud Blue Note BST 84299 (S)					
6	146	161	<b>SOULFUL STRINGS</b> Back by Demand/In Concert Cadet LPS 820 (S)					
65	156	162	<b>SOUNDTRACK</b> The Graduate Columbia OS 3180 (S)				NA	Ⓢ
7	160	163	<b>TIM HARDIN</b> Suite for Susan Moore and Damino, We Are One, One, All in One Columbia CS 9787 (S)				NA	NA
6	165	164	<b>FLYING BURRITO BROTHERS</b> A Gilded Palace of Sin A&M SP 4175 (S)					
89	162	165	<b>DIANA ROSS &amp; THE SUPREMES</b> Greatest Hits Motown MS 2-663 (S)					
15	148	166	<b>MONKEES</b> Instant Replay Colgems COS 113 (S)			NA	NA	NA
2	186	★	<b>JAMES BROWN</b> Gettin' Down to It King 5-1051 (S)			NA	NA	

TAPE PACKAGES AVAILABLE

Weeks on Chart	Last Week	THIS WEEK	ARTIST - Title - Label & Number	8-TRACK	4-TRACK	CASSETTE	REEL TO REEL	RIAA Million Dollar LP
10	167	168	<b>RAY CHARLES</b> I'm All Yours Baby ABC ABCS 675 (S)					
10	170	169	<b>LES McCANN</b> Much Les Atlantic SD 1516 (S)					
26	171	170	<b>ROLLING STONES</b> Beggar's Banquet London PS 539 (S)					Ⓢ
9	172	171	<b>MARIANNE FAITHFULL</b> Greatest Hits London PS 547 (S)					
34	168	172	<b>JIMI HENDRIX EXPERIENCE</b> Electric Ladyland Reprise RS 6307 (S)					Ⓢ
23	155	173	<b>BOBBY VINTON</b> I Love How You Love Me Epic BN 26437 (S)				NA	
4	174	174	<b>ORIGINAL CAST</b> 1776 Columbia BOS 3310 (S)				NA	NA
14	175	175	<b>ED AMES</b> A Time for Living RCA LSP 4128 (S)				NA	NA
4	183	176	<b>BUBBLE PUPPY</b> Gathering Promises International Artists IA LP 10 (S)					
6	177	177	<b>AORTA</b> Columbia CS 9785 (S)			NA	NA	NA
5	179	178	<b>SOUNDTRACK</b> Goodbye Columbus Warner Bros.-Seven Arts WS 1786 (S)					
5	180	179	<b>ILLUSION</b> Speed ST 37003 (S)					
11	163	180	<b>TAJ MAHAL</b> Nacht Blues Columbia CS 9698 (S)				NA	NA
5	181	181	<b>TONY BENNETT</b> Greatest Hits, Vol. 4 Columbia CS 9814 (S)				NA	NA
6	190	182	<b>SOUNDTRACK</b> Lion in the Winter Columbia OS 3250 (S)				NA	NA
2	200	183	<b>EXOTIC GUITARS</b> Indian Love Call Ranwood 8051 (S)				NA	NA
9	184	184	<b>MOTHERS OF INVENTION</b> Mother Mania Verve V6-5068X (S)				NA	NA
4	176	185	<b>SEA TRAIN</b> A&M SP 4171 (S)					
5	182	186	<b>IRISH ROVERS</b> Tales to Warm Your Heart Decca DL 75081 (S)					
3	188	187	<b>DAVID PEEL &amp; THE LOWER EAST SIDE</b> Have a Marijuana Elektra EKS 74032 (S)				NA	NA
11	187	188	<b>PERCY SLEDGE</b> The Best of Atlantic SD 8201 (S)					
3	195	189	<b>TAMMY WYNETTE</b> Inspiration Epic BN 26423 (S)				NA	NA
17	173	190	<b>SAM &amp; DAVE</b> Best of Atlantic SD 8218 (S)					
3	192	191	<b>MILLS BROTHERS</b> Dream Dot DLP 25927 (S)				NA	NA
5	189	192	<b>GLENN YARBROUGH</b> Sings the Rod McKuen Songbook RCA Victor LSP 6018 (S)				NA	NA
9	193	193	<b>RAMSEY LEWIS</b> Mother Nature's Son Cadet LPS 821 (S)					
5	194	194	<b>SANDPIPERS</b> Wonder of You A&M SP 4180 (S)					
2	198	195	<b>PERCY FAITH &amp; ORCH. &amp; CHORUS</b> Windmills of Your Mind Columbia CS 9835 (S)				NA	NA
2	197	196	<b>LARRY CORYELL</b> Lady Coryell Vanguard Apostolic VSD 6509 (S)					
19	199	197	<b>ANITA KERR/ROD MCKUEN/SAN SEBASTIAN STRINGS</b> Home to the Sea Warner Bros.-Seven Arts WS 1764 (S)					
217	—	198	<b>SOUNDTRACK</b> Sound of Music RCA Victor LOC 2005 (M); LSOD 2005 (S)					
11	—	199	<b>DUSTY SPRINGFIELD</b> In Memphis Atlantic SD 8214 (S)					NA
1	—	200	<b>ANDRE KOSTELANETZ</b> Traces Columbia CS 9823 (S)					NA

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Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard.

# International News Reports

## U.K. Retailers Seen Swinging To Self-Service to Hike Profits

• Continued from page 1

self-service concept as a means of increasing turnover and partially solving the staff problem, but all expressed concern about the level of pilfering.

Laurie Krieger, chairman of the Gramophone Record Retailers' Committee, who operates three self-service outlets within his retail chain, warned that shoplifting was such a danger that without owner-control, most shops would be rendered uneconomical. Admitting that he still had reservations about the system, Krieger nevertheless conceded, "The time is coming when we will have to do it—but I hope the trade will give us better margins."

Low profit margins are also causing concern among Britain's 600 retailers of sheet music, while publishers, and retailers, too, urge the need for higher and more realistic prices.

Britain's sheet music remains the cheapest in the world as a

## Music Forum In for Vienna

VIENNA—Classical and jazz pianist Friedrich Gulda has announced the program of his second international Music Forum to be held in Vienna June 27 to July 5.

The Forum will open with a performance by Hans Haselboeck on June 27 and will be followed on June 28 by a recital by Wilhelm Backhaus. An avant garde concert of electronic music (Dieter Kaufman), aleatoric music (Otto M. Zyklon), free jazz and mixed media will be held on June 29, and on June 30 there will be a pop concert by the British group the Nice, British folk singer Duncan Brown and Austria's Jack Grunsky. July 2 will be a flamenco evening with Lucero Tena, Gabriel Moreno and Seranito and on July 3 Jazz International will feature Jean-Luc Ponty and his group and the group of Dexter Gordon.

Gulda himself will give a piano recital on July 4. The Forum will conclude July 5 with a round-table discussion.

## New Copyright Law Is Passed in Hungary

BUDAPEST — The Hungarian Parliament has passed the new Hungarian Copyright Law, which will go into effect Jan. 1, 1970.

The new law, in addition to safeguarding the financial right of authors and composers, also exactly codifies their "personal rights" — rights which were not covered by the old Copyright Law of 1921. These include the quoting of the creator's name (or guaranteed anonymity if desired) and the protection of works against change or distortion.

These rights are secured even after the termination of the normal protection period (50 years after the death of the creator) and will be safeguarded by the

result of lagging behind the cost of living for 30 years, said Jonson Dyer, manager of Chappell's educational music department. In many cases, he claimed, it had become an "economic slum."

Dyer's contention that higher prices are necessary and that the public should be educated to the attitude, "If it's worth having, it's worth paying a fair price for," was well received.

But he was sharply criticized from the floor for suggesting that agitation for discounts to be raised to 40 per cent was "unrealistic" and that there was no surplus percentage available for anybody.

One dealer wanted a 50 per cent discount and music presented as attractively as record sleeves, while another argued that if piano prices had gone up six times since the war, there was a case for the cost of music to be similarly increased.

A third speaker commented: "Some dealers will do a good job, if they have a satisfactory mark-up to allow them to do so. But you have to give us the materials at a fair price and then for a trial period give dealers a chance to show what they can do."

### Revamps Price

One firm, at least, it was revealed, has taken a step toward revamping its price and discount structure. Terry Moss, sheet music manager of Boosey and Hawke's, gave the conference first hint of the company's plans to announce "enormous" price increases in August, delete slow-selling items from its catalog and launch a two-tier service aimed at giving preferential treatment to the country's top 150 dealers.

Both Dyer and Mill's Music chief Cyril Gee echoed similar feelings about lack of promotional activities in connection with selling sheet music.

Gee, recently back from a three-week visit to the U. S. pointed to the lead the U. S. has in bringing salesmanship into publisher-dealer-customer relations. He said he agreed with the old moan that sheet music does not sell, but qualified his remark by pointing out that lack of promotion was often at the root of the problem.

Good news for retailers, long

concerned about lack of any officially recognized form of training for newcomers, is that the MTA is forming a committee to consider best way of implementing a scheme.

It will eventually be mapped in conjunction with the government's Distributive Industries Training Board, recently established on the basis of a 0.5 per cent levy on payroll of firms involved.

The Conference, the first since the merger of the MTA with the Gramophone Record Retailers' Association, pulled an attendance of 200, the highest ever. Record division membership now stands at 120, with over-all MTA strength standing at 253.



DUKE ELLINGTON, left, at Toronto's Rock Pile Club, with drummer Skip Prokop, center, of the newly formed Lighthouse group, and organist-arranger Paul Hoffert. Lighthouse has just been signed by RCA, which will release an album by the 13-piece rock group (including a four-piece string section).

## Festivalbar, Jukebox Contest, Off & Spinning

MILAN—With 13 new singles sent out to be programmed in Italy's 35,000 jukeboxes, the 1969 Festivalbar, Italy's annual summer jukebox contest, is now under way. The contest will run through Sept. 6, when the winners will be announced during

## ISRAEL SONG FESTIVAL TO A BALLAD SUNG BY GAON

JERUSALEM—The sentimental and dramatic "Ballada Lechovesh" ("Ballad to a Medic") took first prize (\$430) in Israel's Seventh Song Festival in the National Buildings here.

The song, written by Dan Almagor and Effy Netzer, was sung by Yehoram Gaon (CBS). Gaon also took second prize (\$285) with the song "Etz Ha'alon" (The Oak Tree), written by Yoram Teharlev and Momy Amarilio. Third prize (\$220) went to the festival's only beat number, "Baderech chazara" (On the Way Back) sung by Avi Toledano (EMI). The festival was presented by the Israel Broadcasting Committee, which, after rejecting more than 650 submitted songs because of poor quality, invited 12 leading Israeli songwriters to create special songs for the festival with particular artists in mind.

Of the 12 songs, 11 were sentimental ballads, written very much with the winning songs of previous festivals in mind.

The result of allowing the composers free choice of artist meant that Yehoram Gaon, one of Israel's top singers, sang three of the 12 entries. Other artists taking part were Edna Goren and Kobi Recht (Hed Arzi), Illanit (Illanot), Alexandra (RCA), Arik Einstein (CBS), Yigal Basham (Hed Arzi), the Hparvarim Duo (CBS) and Rivka Zohar.

For the first time the song festival was on Israel TV.

## Israel Digs Remo Songs

TEL AVIV — Records from the 1969 San Remo Song Festival are enjoying considerable success in Israel following an Israeli TV screening of the event.

One of the first local records on the market was an album of the Ricordi songs in the festival, released here by CBS-Israel on its Epic International label. This album featured the winning song "Zingara," by Bobby Solo, which has sold 10,000 as a single. CBS also released the CGD festival album with Gigliola Cinquetti's "la Pioggia." Another festival version of this song, sung by France Gall, has been rush released on an EP by Hed Arzi on the La Compagnie label.

Hed Arzi has also released the Fonit Cetra festival album featuring "lontano Dagli Occhi," sung by Sergio Endrigo and the same song recorded by Mary Hopkin (Apple) has been released by EMI on an EP which also includes "Goodbye."

Hataklit has released "Zingara," by Ri-Fi's Iva Zanicchi, an EP of Fausto Leali's "un'Ora Fa" (Ri-Fi), and a Durium EP of Little Tony's "Bada Bambina."

"Ma Che Freddo Fa," by Nada, has been released here by RCA.

## U. S. Writers On Nonesuch

LONDON — Polydor is releasing five new Nonesuch albums in the fall, all devoted to U. S. music.

The albums will mark the debut of a new packaging idea, with the sleeve notes beginning on the front of the album and continuing on the reverse with a small illustration on each side.

Spearheading the release is a three-album study of modern American music from 1912 to the present. Called "Spectrum," the set contains works by Fredric Myrow, Roger Reynolds, Stefan Wolpe, George Rochberg, Seymour Shifrin, Jacob Druckman, Joseph Schwantner and John Harbison.

## Dischi Ricordi Qtr. Sales Up

MILAN — Dischi Ricordi's sales for the first quarter of 1969 were 50 per cent up on the figure for the first quarter of 1968, the company reports.

Ricordi attributes the increase largely to heavy sales of Bobby Solo's San Remo winner "Zingara," Barry Ryan's "Eloise," "Zuccherò" by I Dik Dik and Rita Pavone, "Un'Avventura" by Lucio Battisti, I Ribelli's "Ob La Di, Ob La Da," Milva's "Un Sorriso" and Equipe 84's "Tutta mia la città."

know that we have to do much in the further development of our fees system. As our financial situation permits, we intend to increase the funds which are available for artistic creations."

a televised gala from the North Italian resort of Asiago.

The contest, supported by most of Italy's major record companies, is in its sixth year and is the fourth most important pop music event in Italy, after San Remo, A Record for the Summer and the Cantagiro.

Each of the 13 competing records contains a gold side, with a song performed by an established artist, and a green side, featuring a song by a lesser-known talent. When a customer plays one of the Festivalbar records on a jukebox, he is given a card on which to vote for one of the contest songs. Last year more than one million cards were mailed in, according to organizer Vittorio Salvetti.

This year in addition to post-card votes, final results will be determined by making a cross-section survey of 1,500 jukeboxes to discover the most popular records; there will also be votes from 15 public juries and 15 specialized juries.

Singers and songs competing this year are:

**Gold:** "Acqua Azzura, Acqua Chiara" by Lucio Battisti (Ricordi); "Daradan" by Mino Reitano (Fonit-Cetra); "Domenica d'agosto" by Bobby Solo (Ricordi); "I Want to Live" by

(Continued on page 63)

# Rita Reys

*Europe's First Lady of Jazz at the New Orleans Jazz Festival*



*to be recorded live  
exclusively for  
Philips*



**PHILIPS**

# Canadian News Report

## Irish Rovers: Quintet Running Wild

By RON TEPPER

Of all the Canadian acts that have come South to find fame and finances in the U. S., the Irish Rovers have been—and will undoubtedly continue to be—among the most successful.

Their tie-in with Decca Records opened the doors for them to Universal Studios and MCA, the giant entertainment complex of which Decca is part, and now they are on the verge of starring in their own television series. The series, which is currently being developed by Universal for the group, would be a comedy (either half-hour or hour), and could air as early as January, 1970, "depending, of course," explains Willie Millar, the Rovers' leader, "on whether the concept for the series is completed on time and if there is an opening for a mid-season replacement."

In the meantime, the Rovers will continue their TV guestings (they're appeared on Universal's "The Virginian" three times in addition to numerous variety shows), recording and concert activities.

Recording plans for the quintet, which first shot to prominence in 1968 on the strength of their fabled "Unicorn," are also being revised. There'll be more emphasis on singles ("Fi Fi O'Toole" will be released shortly) and albums will be more contemporary. "Tales to Warm Your Mind," their next LP (early June) will be a departure for the group. All but two of the songs were written by the Rovers and, for the first time, the musical backing will "be contemporary," says Willie. "We used some of the top studio musicians in the country for it. It isn't an 'Irish' album. It's up-to-date. About the only thing Irish about it is our voices. You might say we sound something like an 'Irish Simon & Garfunkel.'"

Despite the move to a more contemporary sound on their LP's, the Rovers will continue to utilize the

same material as in the past—happy, carefree tunes. "We could never," Willie says, "do anything else."

Concerts (they did about 100 in 1968) plus club dates will make up the remainder of their schedule. East Coast concert acceptance of the Rovers has been greater ("there are more Irish and Canadians") than any other part of the country. Usually, 20 per cent of their concert dates are in Canada. "The Canadians built a series of new concert halls for their Centennial celebration and I don't think there is an arena in the world that can top them," Willie says. Called "New Centennial Auditoriums," they seat about 3,000 and are located throughout Canada. To an act like the Rovers, which needs the "intimacy and feedback from the audience," the Centennial arenas and crowds that filled them last year were the finest. During their careers, the Rovers have come to know those Canadian audiences well.

"There's a remarkable quality in Canadians. An old-world flavor. They're not afraid to join in and sing-a-long with entertainers. They're not afraid to clap or show emotion, either. In America it's different. Everyone has become suspicious; self-conscious. They look to see what their neighbor is doing before they do it. I guess Americans are just too sophisticated. Canadians haven't reached that stage yet."

To Willie and the Rovers, Canada is a country that "is still evolving musically. They're searching for a native sound; they don't want to be a subsidiary of the U. S. although American Country music is highly influential there."

The best-known Canadian "product" (to Canadians) is Gordon Lightfoot. "He's a phenomenon," says Willie. "He'll go from town-to-town like the old minstrels and fill auditoriums all across the country. He's

about the only Canadian entertainer that will never have to leave Canada for 'greener' pastures." Unfortunately, there aren't many Lightfoots around. "Canada," Willie says thoughtfully, "can't really support entertainers because of one thing—antiquated liquor laws."

Current laws call for a midnight time limit on serving alcoholic beverages. "A nightclub can't possibly hope to bring in name talent and make a profit if they have to stop serving by 12." The top paying room in Canada is the Imperial Room at the Royal York Hotel (Toronto) where entertainers earn from \$7,500 to \$10,000 weekly. Those figures are a far cry from what Willie and the other Rovers earned before they met their "Unicorn."

"I was Calypso singer and worked Calgary on weekends," Willie recalls. "The pay was \$25 and all I could eat. Four of us made \$300 for three nights work."

The pay scale in Canada may one day change, however, until it does Willie and the rest of the Rovers view it as a tragedy for the country itself. "People in the Canadian entertainment field are among the most talented in the world. For instance, CBC television has some of the finest documentaries produced anywhere but there is a limit as to how far those producers can go. Once they've hit that limit they come to the U. S. like others before them."

"Perhaps one day things will change and Canadians will no longer have to look at the U. S. to find the pathway to fame."

### Billboard Canada's Top Singles

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	GET BACK Beatles, Apple 2490	3
2	3	GOODBYE Mary Hopkin, Apple 1806	3
3	2	HAIR Cowsills, MGM 14026	3
4	8	BAD MOON RISING Creedence Clearwater Revival, Fantasy 622	2
5	10	IN THE GHETTO Elvis Presley, RCA 47-9741	2
6	6	GITARZAN Ray Stevens, Monument 1131	3
7	9	HEATHER HONEY Tommy Roe, ABC 11211	3
8	4	BOXER Simon & Garfunkel, Columbia 4-44785	3
9	13	ATLANTIS Donovan, Epic 5-10434	3
10	11	LOVE (Can Make You Happy) Mercy, Columbia 2875	3
11	7	AQUARIUS/LET THE SUN SHINE IN Fifth Dimension, Soul City 772	3
12	5	SWEET CHERRY WINE Tommy James & the Shondells, Roulette 7039	3
13	18	OH HAPPY DAY Edwin Hawkins Singers, Pavilion 20001	3
14	—	LOVE THEME FROM ROMEO & JULIET Henry Mancini & His Ork., RCA 74-0131	1
15	15	SORRY SUZANNE Hollies, Epic 5-10454	3
16	16	TIME IS TIGHT Booker T & the MG's, Stax 0028	3
17	17	STAND Sly & the Family Stone, Epic 5-10450	2
18	—	DAY IS DONE Peter, Paul & Mary, Warner Bros.-Seven Arts 7279	1
19	—	WHERE'S THE PLAYGROUND, SUSIE? Glen Campbell, Capitol 2494	1
20	20	MORNING GIRL Neon Philharmonic, Warner Brothers-Seven Arts 7261	2

Billboard SPECIAL SURVEY For Week Ending 6/7/69

### AHED SALES \$4 MILLION

TORONTO — In the feature on Arc Home Entertainment Diversified (AHED) in the Canadian Spotlight issue Billboard, May 24, it was stated that the sales volume for the Canadian public holding company was \$400,000. This was a typographical error—the correct figure for sales volume in the year ended April 1969, was \$4,000,000.

### Phonodisc Tie With Chart

TORONTO—Phonodisc Records of Canada will distribute Chart Records, the U. S. label in Canada.

First release under the new pact will be a single, "Where's the Playground Bobby" by country artist Lynn Anderson. Among the artists on Chart is Canadian country singer Dianne Leigh.

### Mandala to Split Up

TORONTO—Atlantic's Mandala will break up on June 1. The group has been together for four years, and was one of Canada's best concert draws. Last year, the Mandala clicked with a single, "Love-Itis," from the "Soul Crusade" album, which also saw some action in various U. S. markets.

Dominic Troiano, lead guitarist of the group said that each member of the group is moving to the U. S.

### Billboard Canada's Top Albums

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	HAIR Original Cast, RCA LOC 1150 (M); LSO 1150 (S)	3
2	2	NASHVILLE SKYLINE Bob Dylan, Columbia KCS 9825 (S)	3
3	3	BLOOD, SWEAT & TEARS Columbia CS 9720 (S)	3
4	4	GREATEST HITS Donovan, Epic BNX 26439 (S)	3
5	5	GALVESTON Glen Campbell, Capitol ST 210 (S)	3
6	9	LED ZEPPELIN Atlantic SD 8216 (S)	3
7	16	ROMEO & JULIET Soundtrack, Capitol ST 2993 (S)	2
8	8	OLIVER Soundtrack, Colgems COSD 5501 (S)	3
9	7	ENGELBERT Engelbert Humperdinck, Parrot PAS 71026 (S)	3
10	12	BAYOU COUNTRY Creedence Clearwater Revival, Fantasy 8387 (S)	3
11	10	BIRTHDAY PARTY Steppenwolf, Dunhill DSX 50053 (S)	3
12	6	HELP YOURSELF Tom Jones, Parrot PAS 71025 (S)	3
13	11	SONGS FROM A ROOM Leonard Cohen, Columbia CS 9767 (S)	3
14	14	IN-A-GADDA-DA-VIDA Iron Butterfly, Atco SD 33-250 (S)	2
15	13	BEATLES Apple, SWBO 101 (S)	2
16	—	JOHNNY WINTER Columbia CS 9826 (S)	1
17	—	STAND Sly & the Family Stone, Epic BM 26456 (S)	1
18	18	LIVE Tom Jones, Parrot PAS 71014 (S)	3
19	15	TRANS ELECTRONIC MUSIC PRODUCTIONS INC. PRESENTS SWITCHED ON BACH Walter Carlos/Benjamin Folkman, Columbia MS 7194 (S)	3
20	—	THREE DOG NIGHT Dunhill DS 50048 (S)	1

Billboard SPECIAL SURVEY For Week Ending 6/7/69

## From The Music Capitals of the World

### AMSTERDAM

Dutch oboe player **Frans van Koten** has won the first prize in the international contest for interpreters of contemporary music organized by the Gaudeamus Foundation. Second prize in the contest, in which 35 musicians from 14 countries competed, went to France's **Bernard Pierreuse** (flute). . . . The Dutch foundation for musical entertainment, Conamus, has created a competition for original songs as part of the Singing Europe '69 song festival to be held at Scheveningen July 4-9. Entries will be judged by **J. W. Schuit, Lou van Rees, Guus Jansen Jr., Charlie Nederpelt, W. van Kampen and H. Mildenberg**. The Dutch team to appear in the festival is **Ben Cramer** (Dureco), **Double Swing** (Phonogram). Team leader is pop producer **Herman Stok** of VARA radio and TV. Phonogram released "Sookie Sookie," recorded for Philips in France by Canadian r&b singer **Davy Jones**, a former resident of Holland. . . . The new **Françoise Hardy** single "Comment te adieu" has been released here by Philips. Miss Hardy's records were formerly released in Holland by Vogue. . . . The concert performed by France's **Jean-Christian Michel** in the Amsterdam Mozeskerk April 27 screened by Dutch TV on June 1. . . . The **Moody Blues** were in Holland for two concerts and a TV appearance. To mark the 70th birthday of **Duke Ellington**, CBS released the albums "Such Sweet Thunder" and "Duke Ellington at Newport." . . . The new Vogue company in Holland, **Vogue Nederland N. V.**, at Spaarne 55, Haarlem (Tel.: 023 15326) has been accepted for membership of the Record Importers and Manufacturers Association (NVGI). . . . **Andre Trouve** of Paris, who designed the sleeve for the Philips "21st Century" series of contemporary music album, has been awarded the Sleeve Award for 1968 by the Bijenkorf. . . . The **Paul Acket** organization set foreign tours for the **Free and Euson and Stax** (Switzerland), the **Motions** (U. S. A.) and **Cuby's Blues Band** (Great Britain). New telephone number of the Acket organization is 837700.

BAS HAGEMAN

### OSLO

Five of the songs submitted for this year's Eurovision Song Contest have reached the Norwegian Top 10 simultaneously. They include the Norwegian entry (awarded only one vote in the contest) "Oj Oj sa Glad jeg Skal bli," by **Kirsti Sparboe** (Triola), the British entry "Boom Bang a Bang," by **Lulu** (Columbia)—both reaching the No. 1 spot in succession—and the Swedish entry, "Judy Min vaen," by **Tommy Koberberg** (Sonet). Also among the five are two of the songs from the Norwegian and Swedish national finals—**Odd Boerre's** "Lena" (Triola) and **Jan Malmsjoe's** "Hej Clown" (CBS). . . . RCA's **Inger Lise Anderson** has recorded **Terje Mosnes'** Norwegian version of the **Peter Sarstedt** hit, "Where Do You Go to?" The song is republished in Scandinavia by Sweden Music. Triola singers **Kirsti Sparboe** and **Benny Borg** were in Berlin to record new songs for Telefunken. . . . The CBS soundtrack album from "Funny Girl" hit the Norwegian LP chart after the film's Easter premiere here. . . . Following his personal appearance here, Capitol country singer **Buck Owens** now has four LP's in the Top 10 album chart. Capitol has just released a new Owens single, "Who's Gonna Mow Your Grass." . . . Sweden's **Nina Lizell** replaced **Wencke Myhre** at the Chat Noir cabaret-theater when Miss Myhre left for engagements in Germany, Switzerland and Austria.

ESPEN ERIKSEN

### HAMBURG

Accordionist, **Art van Damme** was in Villingen to record an album for MPS. . . . Jazz pianist **Friedrich Gulda** returned from a successful tour of Japan. . . . **Albert Mangelsdorff and His Jazz Quintet**, recently back from concerts in Yugoslavia, have been booked for appearances in France next year. . . . Teldec has signed **Roman Wenzel, Helmut, Annette and Dieter Thomas Heck**.

WOLFGANG SPAHR

### DUBLIN

**Phil Coulter** and **Bill Martin** are writing a song for **Danny Doyle** who will represent Ireland at the Rio Song Festival Oct. 2. . . . Radio Eireann's "Music on the Move" program broadcast a 70th birthday tribute to **Duke Ellington**. . . . English disk jockey **Jimmy Savile** was in for his second annual fund-raising week for the Central Remedial Clinic. Highlight of the week was a 10-mile walk from the center of Dublin to Baldoy where Savile held a pop jamboree. . . . **Val Doonican** had a capacity house for the opening date of his annual Irish tour for **Nellie O'Connell**. The two-week tour opened and closed at Dublin's Gaiety, with trips to such centers as Belfast, Cork and Limerick in between. . . . The **Dubliners** and the **Clancy Brothers and Tommy Makem** have broken up. . . . Local artist **Joe Dolan** (Pye) has competition on his new single "Make Me an Island," by "Little Arrows" songwriters **Albert Hammond** and **Mike Hazlewood**, from a version by **Tom Northcott** (Warner Bros.). . . . Irish Record Factors' **Michael Geoghegan** was in London for talks with RCA. . . . **Dermot O'Brien and the Clubmen**, whose latest album is "The Kindest Conversation" (Target), have a new radio series, "The Styles of O'Brien."

Following his appearance with the **Mighty Avons** at **Mervyn Conn's** country music festival at Wembley recently, **Larry Cunningham** will record a song by **Bill Anderson**, who also starred in the festival. . . . **The Sands** guested on BBC-2's "Color Me Pop." . . . **Alan Freeman** was in Ireland to collect the "New Spotlight" Best Disk Jockey award and to present "Pick of the Pops" from Belfast. . . . **Tony McEvoy** of Demesne Records is promoting the company's first single on Pickwick, "If I Ever Lose My Way" by **Harry McCormack**, who won a silver disk for sales of the Allegro album, "Irish Rebel Songs." . . . **Bill Ward**, leader of the London-based **Dinkies**, was in Dublin for two days to promote the group's new King single, "Bright Red Bus to Piccadilly."

KEN STEWART

### STOCKHOLM

**Claes - Goeran Hederstrom** (RCA) has recorded a new single of songs by **Peter Himmelstrand**. . . . Decca has signed the mouth organ trio, **Trio Cromondo**, who make their debut with "Turkish March." . . . British pop group the **Chants** (RCA) made a tour of Sweden. . . . Amigo has signed **Sten Carlson**. . . . **John Mayall and the Bluesbreakers** are touring Sweden. . . . EMI is mounting a strong promotion campaign for the Fantasy group **Creedence Clearwater Revival**. . . . The **Flemingo Kvintetten** (Platina) and **Mats Olin** (Polar) have recorded "Limon Limonero" in Swedish. . . . The Svensk American record company is back in business again with **Rune Wallebom** as manager. The company has signed **Britt Enders**. . . . Elektra's **Tim Buckley** has been booked for an appearance on Swedish TV in the fall. Austrian singer **Udo Juergens**

was in Sweden on a promotional visit. Sonet will release Juergens' Ariola recordings in Sweden. . . . Philips-Sonora is launching a new budget label, **Amanda**. . . . New Elektra producer **Merit Hemmingson** produced the debut single of duo **Marja and Moa** (Decca). . . . Elektra has launched a series of stereo 8 tapes. . . . HB Artist has signed the **Grapes of Wrath** to a recording contract. . . . **Bob Dylan's** new CBS album "Nashville Skyline" has reached the Swedish top 20. . . . **Thore Skogman's** first release for Karusell after leaving EMI is the single "Raekna med Hesa Fredrik."

KJELL E. GENBERG

### MUNICH

**Edward Kassner** has taken over management of the companies **Ed Kassner and Co.**, **Musikverlag**, **Musikverlag Broadway GMBH** and **Broadway Platte GMBH**, at Uhlhornstrasse 1, Hanover-Kleeefeld, West Germany. **Barbara Kist** has been appointed to act as proxy for these companies. . . . Composer-arranger **Klaus Ogermann** has established his West German enterprises **Ebony Musikverlag** and **Klaus Ogermann Produktion** at Ottostrasse 9, Munich. **Ebony** was formerly with the Schaeffers music publishing house.

German baritone **Hermann Prey** has signed an exclusive contract with Phonogram and Deutsche Grammophon which becomes effective Jan. 1, 1970. Prey, who will appear in the Barber of Seville at the Scala, Milan, Dec. 9, has hitherto worked on a record-by-record basis with such companies as CBS, Deutsche Grammophon, EMI, Eurodisc and Teldec. . . . The 24th International Festival of Light Music will be held in Munich Oct. 14 to 18, with 23 radio networks from 14 countries participating. Twenty-one radio stations will present their own programs, including the Czech, Hungarian and Yugoslav networks. A highlight of the festival will be a concert by the **BBC Light Orchestra**.

**Françoise Hardy** is recording a song, "Einmal, wenn du gehst," specially written for her by **Udo Juergens**. The record will be released by Philips-Phonogram. . . . **Sylvia Geszty** recorded her first solo album for Eurodisc. Called "Toujours l'Amour," it features 11 international concert, operetta and film hits.

URSULA SCHUEGRAF

### HONOLULU

Singer **Ronnie Diamond** is reactivating his singing career with appearances at the Tahitian Village, Downey Calif., which will be followed by a date at the Sands, Las Vegas. Diamond recently appeared on the **Tommy Sands Show** at the Outrigger Hotel. . . . **Earl Grant** appeared for three weeks at **Duke Kahanamoku's**. . . . **Buddy Fo**, Capitol star, launched his new big cast revue, "This Is My Hawaii," at the Sheraton-Maui Hotel's Discovery Room. . . . Singer **Emma Veary** made her debut at a **George Gobel** cabaret concert at the Ilikai Hotel.

**Aretha Franklin**, who performed here a couple of months ago from a wheelchair following a boating accident, has contributed \$100 to the U. S. Olympic Fund, headquartered in New York, in honor of her Hawaiian doctor, **Richard You**, of Honolulu, who is an Olympic booster. . . . **Kurt and Mickey** joined the **Ventures** in the **Monkees'** return concert at the H.I.C. Arena. . . . **Don Ho** is part of the "Kraft Music Hall" summer TV series—hosting a batch of the shows. On July 2 he'll host one produced at Pearl Harbor—in observance of the Fourth of July.

**Tiny Tim's** recent concerts—part of the Modern Living Show at the Honolulu International Center—failed to attract sellout audiences. One reason: too many shows. He did two shows a night for five nights.

**Timi Yuro** (Liberty and Mercury) at the Dunes nightclub for three weeks. . . . Japan's top Hawaiian band, the **Honey Islanders**, gave a stagershow here with guest artist **Herb Ohta**. . . . The **Allis** have completed a session

here with **Sonny Burke**—and are hoping for an album release to coincide with their continuing appearances at the Ilikai Hotel's Canoe House. . . . The **Kim Brothers** are in their fourth engagement at the Ilikai's Hong Kong Junk. . . . **Jerry Van Dyle** and **Mavis Rivers** topped the cabaret show in Round Two of the Lurline floating hotel-nightclub series (**Bill Dana** and singer **Beverly Wright** premiered the series). . . . The Honolulu Symphony Society has been forced to cancel its annual Starlight Concerts at the Waikiki Shell. There are no sponsors for the outdoor concerts. . . . **David Liu** has been elected president of the **Honolulu Chorale**, a 135-voice chorale group active in local concert circles.

Pianist **Hermann Reutter**, an authority in German lieder, spent a week in Honolulu to teach at the University of Hawaii and also to give a concert on the campus. . . . Hula Records has issued the second album "Hawaiian Time," by the **Sunday Manoa**, a trio of Hawaiian musicians.

WAYNE HARADA

### BUENOS AIRES

Qualiton Records now represents **Caedmon** (U. S.), **Lyrichord** (U. S.) and **Schwann** (West Germ.) Qualiton's series "Musical Folklore and Argentine Folklore Music" (a boxed set containing six records, a multilanguage booklet and 36 slides) will be distributed in Europe. . . . Odeon has opened their new recording studios, **Montaneses 2163**, Buenos Aires, which also includes their administrative, commercial and programming offices. . . . RCA Victor Argentina will build a recording studio on the site of their present premises at **Peroissien Street** in the **Saavedra** zone of Buenos Aires, set to become the largest Argentine studio. . . . Erato (France) has switched to **Sicamericana** who will

launch them on the Argentine market.

**Martin Queralt Cuso**, director of Belter Records (Spain) was here, his visit coinciding with the arrival of **Carmen Seilla, Salome** and **Manolo Escobar**, artists popular in Argentina and being promoted by Belter with current singles. Most demand is for "Vivo Cantando" by **Salome**, one of the four Eurovision winners. The single was on the market here two days after the result was known.

RUBEN MACHADO

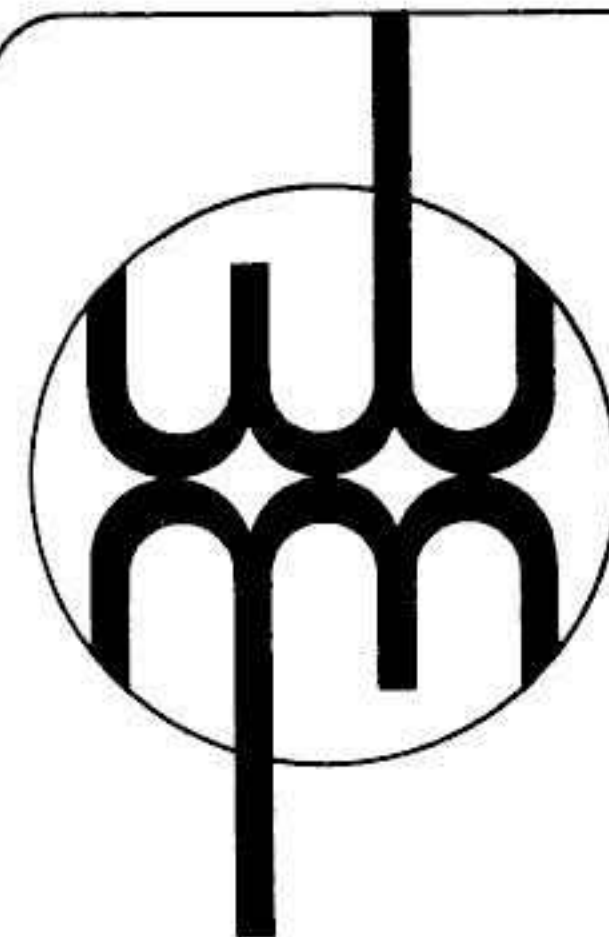
## Air Crash Kills 5 of 6 Solves

OSLO—Five of the six members of the Bent Solves combo died in an air crash at Drammen, just outside Oslo, as they were on their way to an engagement in Sweden. Among the dead are the group's leader **Kaare Furuholmen** and vocalist **Vigdis Mostad**.

**Mikkel Flagsted**, the group's survivor, traveled by car.

## Lyme Linked by Canadian Sales

WINNIPEG—Canadian Music Sales Ltd. has signed the **Lyme**, a rock group based in Winnipeg, Manitoba. CMS is rush releasing the group's first single "Morning Dew" to be featured on a CBC-TV variety hour. An album is expected to follow in three weeks. The Lyme sessions are being produced by **Randy Bachmann**, leader of the **Guess Who**.



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# See FILSCAP, PBA Near License Accord

By OSKAR SALAZAR

MANILA — The long-protracted licensing negotiation between the Filipino Society of Composers, Authors and Publishers (FILSCAP) and the Philippine Broadcasters Association (PBA) is expected to be concluded this month, it was announced by FILSCAP executive secretary Simplicio U. Suarez.

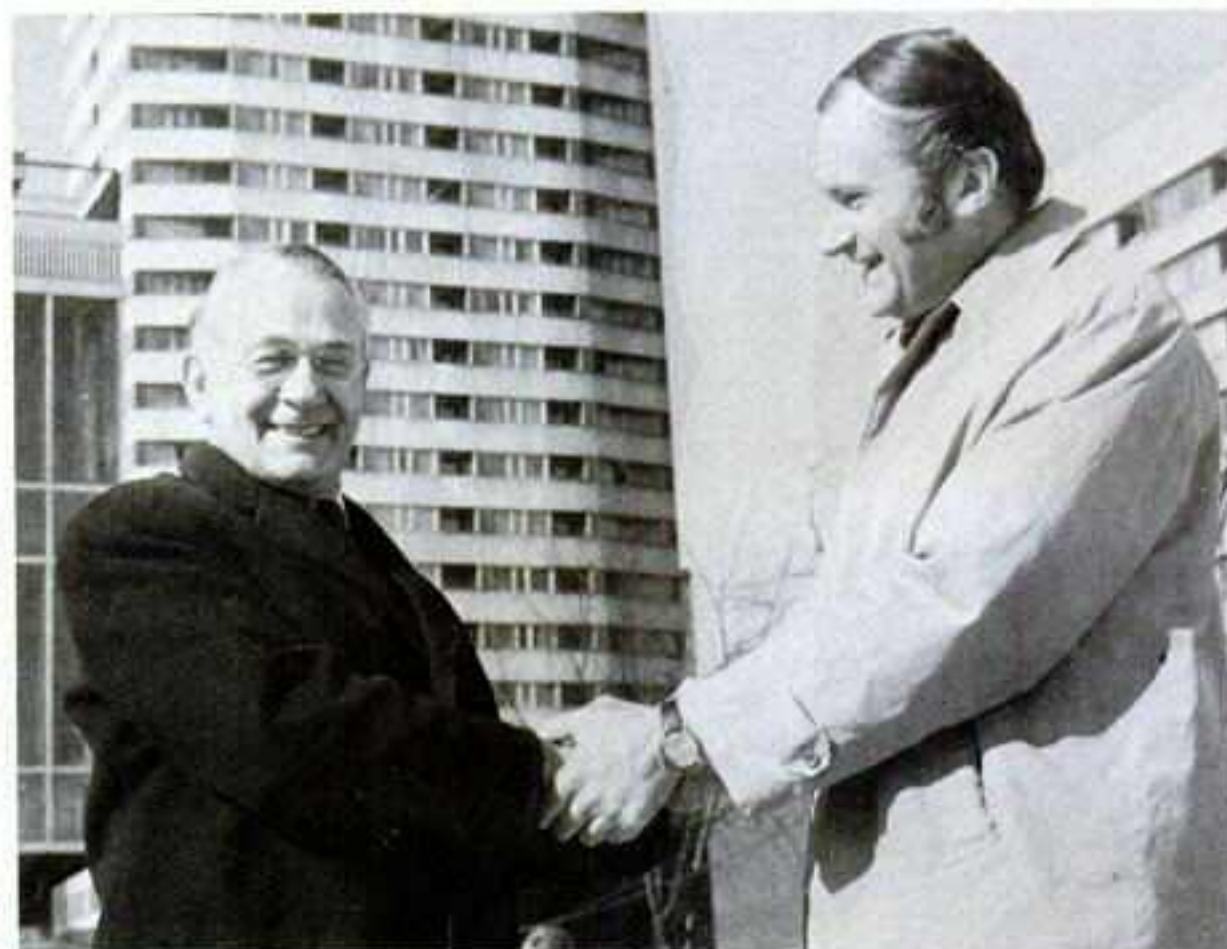
This will mean the society will issue a collective license

to some 52 radio stations and 12 TV stations in the Philippines, authorizing each broadcasting station to perform any musical composition from FILSCAP's repertoire of Philippine, English and native music.

The negotiations between FILSCAP and the PBA started early last year between lawyer Jose Masakayan and Suarez. Prior to this, the society's separate proposals for a licensing agreement to various other radio and television stations was considered an unpractical approach. When the existence of the PBA became known to the society, it was unanimously decided to negotiate through it.

The latest report from the lawyers of the PBA states that a meeting was held among the representatives of the PBA members and that during this meeting, the conferees were agreed to render a complete report to their respective managements. The conferees are to meet again soon to complete the association's decision regarding the matter.

Should the collective licensing materialize, FILSCAP will automatically elevate its status. The licensing is seen as the first major achievement of the society. Membership to the society has been short of what can be tapped. Potential members have been reluctant to join for lack of confidence and faith in the society. To date, there are some 75 composers and authors and five publishers in the society's roll.



TOP POLISH singer Mieczyslaw Fogg, left, on the 25th anniversary marking sales of 25 million records is congratulated by Billboard correspondent in Warsaw, Roman Waschko.

# Fogg Marks 40th Disk Yr. —25 Mil. Sold

WARSAW — Poland's "Bing Crosby," Mieczyslaw Fogg, is celebrating the 40th anniversary of his career, during which 25 million copies of his records have been sold worldwide.

Fogg, who was born in Warsaw May 30, 1901, toured the U. S. for the first time in 1935-1936, appearing with the Dana close harmony group, and returned for further tours in 1938-1939, 1957-1958 and 1963-1964. He will make his fifth tour in the fall.

During his second American tour, Fogg was awarded the title of Honorary Policeman in New Jersey and also became Honorary Red Indian of the Tuscarora Tribe, with the name White Eagle (Poland's national emblem).

Fogg trained as a vocalist at the Frederik Chopin Music College in Warsaw and made his debut at the Qui Pro Quo Variety Theater in 1929.

(Continued on page 63)

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## KARAJAN PUSH BY POLYDOR

LONDON—To tie in with the concerts of the Berlin Philharmonic Orchestra, conducted by Herbert von Karajan, at the Royal Festival Hall Wednesday (4) and Friday (6), Polydor is launching a campaign for the orchestra and conductor for this month.

All back catalog on Deutsche Grammophon will be featured in a specially produced 12-page booklet and 12 new releases will be issued. Dealers ordering 50 or more albums will receive 10 free copies of the sampler album "Karajan in Rehearsal," retailing at \$1.74.

## EMI's New Co. in Norway

OSLO — EMI's Norwegian affiliate, EMI Norsk A/S is now rolling, following the British group's split with Norwegian licensee Carl M. Iversen.

The new EMI company is located at Frysjaeveien 33m Oslo 8, Tel. 2-231488. Managing director is Briton John Bush, with Hans Ro as co-director and Rolf Syerson as head of a&r.

The company plans to move to new premises at the same address later this year.

Biggest success for the company has come in the LP sector where, following the personal appearance in Oslo of American country artist Buck Owens, five of Owen's Capitol LP's are now in the Top 10 album chart.

Other top selling EMI artists in Norway include Mary Hopkin (Apple); Diana Ross and the Supremes (Tamla-Motown); Herman's Hermits (Columbia); and the Hollies (Parlophone). Leading local groups, recorded in the Roger Arnhoff studio, include Gluntan (Odeon) and the country dance quartet Oddvar Nygaard (Columbia).

## Whale Exits PRS—Freegard Named

LONDON — Royce Whale, general manager of the Performing Right Society, is retiring from the organization after 20 years and will be succeeded in July by the present deputy general manager, **Wayne Harada**.

(Continued on page 63)

## From The Music Capitals of the World

### HONOLULU

Capitol artist **Jeff Apaka** has moved to the Surf Room of the Royal Hawaiian Hotel. Decca artist **Ed Kennedy** is back in the Monarch Room with his wife, dancer **Beverly Noa**, co-starring along with Makaha artist **Marlene Sai** and Sounds of Hawaii musician **Sonny Kamahale**. . . . **Blood, Sweat and Tears** (Columbia) are due in Honolulu for a summer date at the Waikiki Shell. . . . The **Rascals** are expected back at the Honolulu International Center Arena, too.

**Jimi Hendrix'** two-date visit May 30-31 at the Waikiki Shell had a heavy advance. . . The **Aliis**, Reprise act, will remain at the Ilikai's Canor House until June 14. Then they have a hectic round of summer shows, including a July 1-20 booking at Latitude 20 in Los Angeles, an Aug. 11-31 date at the Marine Room of the Olympia Hotel in Seattle, Wash., and other pauses at **Bimbo's** in San Francisco and **Harrah's** in Reno.

**Warren Marley**, who Atlantic signed earlier this year, is performing at the piano bar of the Hilton Hawaiian Village's Golden Dragon Lounge. . . . Country music is featured at the **Dunes' Lounge**, where **Stu North** and the **Mule Skinnners** have signed an indefinite contract with entrepreneur **Jack Cione**. . . . Radio KKUA will host an autograph booth at an upcoming Teen-Age Fair Pop Expo at the Honolulu International Center Exhibition Hall. Visiting celebrities will not perform, but give interviews and autographs, beginning June 10.

WAYNE HARADA

### MADRID

**Los Iberos** (Columbia Espanola) are scoring with their London recorded single "Las tres de la noche." . . . Espectra is strongly promoting "Softly, Softly," by the **Equals**. . . . RCA is releasing the latest recording of **Nada, Patty Pravo** and **Gianni Morandi** sung in Spanish. . . . **Adriangela**, formerly with Zafiro, has signed a recording contract with Espectra. . . . Zafiro has released an album by the now defunct **Juan and Junior** duo and the single "Lo que el viento sellevo." . . . **Mike Kennedy** (Barclay-Sonoplay), former lead singer with **Los Bravos**, has

(Continued on page 63)

## Executive Turntable

**Sergio Di Gennaro**, formerly record sales manager of the Italian distribution company Messagerie Musicali, Milan, has been appointed a director of the company in a managerial reorganization. . . . **Rudolf Gassner**, head of the record department of the Munich wholesaler, **Hans Demmel**, leaves the company July 1, to join Deutsche Grammophon. He will be succeeded by **Hans Demmel Jr.** . . . **Emilio Jorge** appointed Puerto Rico representative of Musart Records of Mexico and Hialeah, Fla. Replacing **Eladio Cepero**, he will be based in San Juan. . . . **Carlos J. (Toti) Julia**, executive with J. Martinez Vela, the oldest record distributor in Puerto Rico, has taken over record purchases for the company and also their Bargaintown operation. **Juan Jose Cue** appointed to take charge of the company's Bargaintown outlets and the firm's two stores in San Juan and Santurce.

★ ★ ★

**Stanko Jerebic** named manager of Tolima Records, Buenos Aires. He was previously with the publishing firm of Melograf and also with CBS Columbia Records in the Argentine.

★ ★ ★

**John Cooper**, assistant sales manager, Transatlantic Records, London, for the past two years, named sales manager, replacing **Paul Ellis** who has left the company. New assistant sales manager is **David Thomas**.

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# HITS OF THE WORLD

## BELGIUM

(Courtesy Moustique)

- This Week**
- 1 OH LADY MARY—David Alexandre Winter
  - 2 DAYDREAM—Wallace Collection
  - 3 GET BACK—Beatles
  - 4 SIROP TYPHON—Richard Anthony
  - 5 L'ORAGE—France Gall
  - 6 PETIT PAIN AU CHOCOLAT—Joe Dassin
  - 7 GOODBYE—Mary Hopkin
  - 8 L'ORAGE—Gigliola Cinquetti
  - 9 LA PREMIERE ETOILE—Mireille Mathieu
  - 10 DIZZY—Tommy Roe

## BRITAIN

(Courtesy Record Retailer)

- This Last Week**
- 1 1 GET BACK—Beatles (Apple)—Northern (George Martin)
  - 2 3 MAN OF THE WORLD—Fleetwood Mac (Immediate)—Immediate/Fleetwood (Mike Vernon)
  - 3 4 DIZZY—Tommy Roe (Stateside)—BMI (Steve Barri)
  - 4 2 SENTIMENTAL FRIEND—Herman's Hermits (Columbia)—Monique Music (Mickie Most)
  - 5 6 MY WAY—Frank Sinatra (Reprise)—Shapiro-Bernstein (Don Costa)
  - 6 5 BEHIND THE PAINTED SMILE—Isley Brothers (Tama-Motown)—Jobete/Carlin (Ivy Hunter)
  - 7 9 BOXER—Simon and Garfunkel (CBS)—Pattern Music (Simon/Garfunkel/Halee)
  - 8 10 RAGAMUFFIN MAN—Manfred Mann (Fontana)—Gerry Bron/Manfred Mann)
  - 9 14 LOVE ME TONIGHT—Tom Jones (Decca)—Valley (Peter Sullivan)
  - 10 7 COME BACK AND SHAKE ME—Clodagh Rodgers (RCA)—April (Kenny Young)
  - 11 13 AQUARIUS/LET THE SUNSHINE IN—5th Dimension (Liberty)—United Artists (Bones Howe)
  - 12 8 GOODBYE—Mary Hopkin (Apple)—Northern (Paul McCartney)
  - 13 39 OH HAPPY DAY—Edwin Hawkins Singers (Buddah)—Kama Sutra (Lamont Bench)
  - 14 24 DICK-A-DUM-DUM—Des O'Connor (Columbia)—E.H. Morris (Norman Newell)
  - 15 27 TIME IS RIGHT—Booker T. and the MG's (Stax)—Chappell (B.T. Jones)
  - 16 15 I'M LIVING IN SHAME—Diana Ross and the Supremes (Tama-Motown)—Jobete (The Clan)
  - 17 12 ROADRUNNER—Junior Walker (Tama-Motown)—Carlin (Holland, Dozier)
  - 18 18 GALVESTON—Glen Campbell (Ember)—Carlin (Al De Lory)
  - 19 22 TRACKS OF MY TEARS—Smokey Robinson and the Miracles (Tama-Motown)—Jobete/Carlin (Smokey Robinson)
  - 20 32 HIGHER AND HIGHER—Jackie Wilson (NCA)—United Artists (Carl Davis)
  - 21 21 PASSING STRANGERS—Sarah Vaughan and Billy Eckstine
  - 22 20 BADGE—Cream (Polydor)—Dreadleaf/Apple Music (Felix Pappalardi)
  - 23 28 SNAKE IN THE GRASS—Dave Dee, etc. (Fontana)—Lynn (Steve Rowland)
  - 24 19 CUPID—Johnny Nash (Major Minor)—Kags (Jad)
  - 25 23 GENTLE ON MY MIND—Dean Martin (Reprise)—Acuff-Rose (Jimmy Bowen)
  - 25 17 POOR ISRAELITE—Desmond Dekkar (Pyramid) Sparta (Leslie Kong)
  - 27 11 PINBALL WIZARD—Who (Track)—Fabulous (Kit Lambert)
  - 28 16 HARLEM SHUFFLE—Bob and Earl (Island)—Keyman Music (Marc Jean)
  - 28 26 I'D RATHER GO BLIND—Chicken Shack (Blue Horizon)—Jewel (Mike Vernon)
  - 30 38 GROOVY BABY—Microbe (CBS)—Sunbury (Ion Green)
  - 31 30 COLOR OF MY LOVE—Jefferson (Pye)—Sphere Music (John Schroeder)
  - 32 40 GIMME, GIMME GOOD LOVIN—Crazy Elephant (Major Minor)—Dick James (Kasenz/Kata)
  - 32 — BIG SHIP—Cliff Richard (Columbia)—E. H. Morris (Norrie Paramor)
  - 34 33 HAPPY HEART—Andy Williams (CBS)—Donna (Jerry Fuller)
  - 35 36 LIVING IN THE PAST—Jethro Tull (Island)—Chrysalis (Terry Ellis)
  - 36 33 WINDMILLS OF YOUR MIND—Noel Harrison (Reprise)—United Artists (Jimmy Bowen)
  - 36 31 I THREW IT ALL AWAY—Bob Dylan (CBS)—Feldman (Bob Johnston)
  - 38 25 BOOM BANG-A-BANG—Lulu (Columbia)—Chappell (Mickie Most)
  - 39 — PROUD MARY—Creedence Clearwater Revival (Liberty)—Fantasy (John Fogerty)
  - 40 36 BLUER THAN BLUE—Rolf Harris (Columbia)—Patricia (Steve Gray)

- 40 47 SANCTUS—Troubadours Du Roi Baudouin (Philips)—Flamingo (Father Gudio Haazen)
- 42 42 THINK IT ALL OVER—Sandie Shaw (Pye)—Sunbury (Ede Taylor)
- 43 — WHAT IS A MAN—Four Tops (Tama Motown)—Jobete/Carlin (Johnny Bristol)
- 44 — LET'S HANG ON—Bandwagon (Direction)—Ardmore and Beechwood (D. Randell)
- 45 35 YOU'VE MADE ME SO VERY HAPPY—Blood, Sweat and Tears (CBS)—Jobete (James Williams Guercio)
- 46 — ONCE I HAD A SWEETHEART—Pentangle (Big T)—Mother Misto (Shel Talmy)
- 46 — WET DREAM—Max Romeo (Unity)—Beverly (H. Robinson)
- 46 — ARE YOU GROWING TIRED OF MY LOVE—Status Quo (Pye)—Carlin (John Schroeder)
- 49 46 WALK ON GILDED SPLINTERS—Marsha Hunt (Track)—Apple (Tony Hall/Visconti)
- 49 — MY WAY OF LIFE—Family Dogg (Bell)—Cookaway (Steve Rowland)
- 50 — SWAN LAKE—Cats (BAF)—Dominant/Sparta (BAF)

## FINLAND

(Courtesy INTRO)

- This Last Week**
- 1 1 KULJEN TAAS KOTIIN PAIN (Wenn die Kraniche Ziehen)—Tapani Kansa (Sonet)—Scandia Music
  - 2 2 KUIN SILLOIN ENNEN—Jarkko Ja Laura (Decca)—X-Savel
  - 3 3 SE PAIVA TULEE KERRAN (The Way It Used To Be)—Fredri (Philips)—Fazer
  - 4 4 NATHALIE—Tapani Perttu (Sonet)—Scandia Music
  - 5 5 VAIN LUNTA KAIKKIALLA (Tombe la Neige)—Danny (Scandia)—Scandia Music
  - 6 6 CASATSCHOK—Juha Vainio (Decca)—Fazer
  - 7 7 VIIMEISEEN MIEHEEN (Only One Woman)—Kirka (Scandia)—Scandia Music
  - 8 — VAPAAIPAIVA (La Sopresa)—Kristian (RCA) Edition Coda
  - 9 10 NAIN SYNTYY KYYLELEET (Although You're Gone)—Tapani Kansa (Sonet)—Scandia Music
  - 10 — BOOM BANG-A-BANG—Lulu (Columbia)—EMI

## FRANCE

(Courtesy Centre d'Information et de Documentation du Disque National)

- This Week**
- 1 LE METEQUE—G. Moustaki (Polydor)—Continental
  - 2 OH LADY MARY—David Alexander Winter (Riviera)—Barclay
  - 3 CASATSCHOK—Rika Zarai (Philips)—Bleu Blanc Rouge
  - 4 L'ORAGE—Gigliola Cinquetti (Festival)—Sugar
  - 5 LE SIROP TYPHON—Richard Anthony (Tacoun/Pathe Marconi) Essex
  - 6 LE PETIT PAIN AU CHOCOLAT—Joe Dassin (CBS)—Sugar
  - 7 RIVIERE OUVRE TON LIT—Johnny Hallyday (Philips)—Hallyday
  - 8 APOCALYPSIS—Jean-Christian Michel (Riviera)—Unpublished
  - 9 MA PREMIERE ETOILE—Mireille Mathieu (Barclay)—Banc
  - 10 JE T'AIME... MOI NON PLUS—Jane Birkin, Serge Gainsbourg (Fontana)—Transatlantic
- This Week**
- 1 GET BACK—Beatles (Apple/Pathe Marconi)—Northern Songs
  - 2 I WANT TO LIVE—Aphrodite's Child (Mercury)—Bleu, Blanc, Rouge
  - 3 DAY DREAM—Wallace Collection (Pathe Marconi)—Firet Floer Music
  - 4 CASATSCHOK—Dimitri Dourakine (Philips)—Bleu, Blanc, Rouge
  - 5 I STARTED A JOKE—Bee Gees (Polydor)—Tutti
  - 6 LA PIOGGIA—Gigliola Cinquetti (Festival)—Sugar
  - 7 FIRST OF MAY—Bee Gees (Polydor)—Abigail
  - 8 BYE BYE BARBARA—Nina Campanez (Barclay)—Parcamusic
  - 9 GOODBYE—Mary Hopkin (Apple/Pathe Marconi)—Northern Songs
  - 10 PAPA'S GOT A BRAND NEW BAG—Otis Redding (C.E.D.)—Lois Pub and Tocca

## HOLLAND

(Courtesy Radio Veronica and Plattennieuws)

- This Last Week**
- 1 1 ISRAELITES—Desmond Dekker and The Aces (Green Light)—Panda Productions
  - 2 1 GET BACK—Mary Hopkin (Apple)—Leeds Basart
  - 3 — THE BOXER—Simon and Garfunkel (CBS)
  - 4 2 GOOD BYE—Beatles (Apple)—Leeds Basart

- 5 — SUZANNE—Herman Van Veen (Polydor)
- 6 3 THE 5th—Ekspektion (Philips)—Altona
- 7 — LET THE SUN SHINE IN—Marva Hodge and The Moody Sec (Philips)—UA Music-Altona
- 8 — HARLEM SHUFFLE—Bob and Earl (Island)—Intermusic
- 9 8 DIZZY—Tommy Roe (Stateside)
- 10 4 SEASONS IN THE SUN—Fortunes (UA)—UA Music Altona

## ISRAEL

(Courtesy Galei Zahal)

- This Week**
- 1 ETZ HA'ALONE (The Oak Tree)—Yehoram Gaon (CBS)
  - 2 DIZZY—Tommy Roe (Arton)—Subar
  - 3 ZINGARA—Bobby Solo (Epic-CBS)—April
  - 4 BADERECH CHAZARA (On The Way Back)—Avi Toledano (Parlophone)
  - 5 GOODBYE/LONTANO DAGLI OCCHI—Mary Hopkin (Apple)—Northern Songs/Cetra-Osiginio
  - 6 WHERE DO YOU GO TO (My Lovely)—Peter Sarstedt (United Artists)—Mortimer
  - 7 OUR LOVE'S A GROWING THING—Lions of Juda (Phonodore)—Laurence Ent. (CBS)—Subar
  - 8 LA PIOGGIA—Gigliola Cinquetti (CBS)—Subar
  - 9 AQUARIUS/LET THE SUNSHINE IN—Fifth Dimension (Liberty)—United Artists
  - 10 GET BACK/BACK IN THE U.S.S.R.—Beatles (Apple)—Northern Songs

## ITALY

(Courtesy Musica e Dischi, Milan)

- This Last Week**
- 1 1 TUTTA MIA LA CITTA—\*Equipe 84 (Ricordi)—Aromando
  - 2 3 VISO D'ANGELO—\*Camaleonti (CBS)—April Music/Suvini Zerboni
  - 3 2 ELOISE—Barry Ryan (MGM)—Aberbach
  - 4 5 LA STORIA DI SERAFINO—\*Adriano Celentano (Clan)—Cian/Rizzoli
  - 5 6 GET BACK—Beatles (Apple)—Ritmi e Canzoni
  - 6 4 IRRESISTIBILMENTE—Sylvie Vartan (RCA)—RCA
  - 7 7 CASATSCHOK—\*Dori Ghezzi (Durium)—Durium
  - 8 8 BUONASERA BUONASERA—Sylvie Vartan (RCA)—RCA
  - 9 13 STORIA D'AMORE—\*Adriano Celentano (Clan)—Cian
  - 10 12 PENSANDO A TE—\*Al Bano (Vdp)—Vdp
  - 11 9 ACQUA AZZURRA ACQUA CHIARA—\*Lucio Battisti (Ricordi)—Fama/El and Chris
  - 12 15 I WANT TO LIVE—Aphrodite's Child (Mercury)—Alfiere
  - 13 10 IL PARADISO—\*Patty Pravo (RCA)—Fama/El and Chris
  - 14 — PARLAMI D'AMORE—\*Gianni Morandi (RCA)—Add
  - 15 18 NON CREDERE—\*Mina (PDU)—Fono Film/PDU
  - 16 14 OB-LA-DI, OB-LA-DA—Beatles (Apple)—Ritmi e Canzoni
  - 17 11 MA CHE FREDDO FA—\*Nada (RCA)—RCA
  - 18 16 LETTERE D'AMORE—\*Renegades (Columbia)—Curci
  - 19 — TUTTO DA RIFARE—\*Caterina Caselli (CGD)—Fiera/Arion
  - 20 19 ELIZABETH—\*Maurizio (Joker)—Bonagura
  - 21 25 CUORE STANCO—\*Nada (RCA)—Amici del Disco
  - 22 21 ACQUA DI MARE—\*Romina Power (Parlophone)—VdP
  - 23 22 IN FONDO AL VIALE—\*Gens (Det)—Tank Music
  - 24 — TI VOGLIO TANTO BENE—\*Rossano (Variety)—Leonardi
  - 25 — BIANCANEVE—\*Nada (RCA)—RCA

## JAPAN

(Courtesy Original Confidence Co., Ltd.)

- This Last Week**
- 1 1 SCAT IN THE DARK—\*Yuki Saori (Express)—All Staff
  - 2 2 TOKI NIWA HANA NO NAI KO NO YOJINI—\*Carmen Maki (CBS Sony)—April
  - 3 3 MINATOMACHI BLUES—\*Mori Shin-ichi (Victor)—Watanabe
  - 4 6 NANAIRO NO SHIAWASE—\*Pinky and Killers (King)—All Staff
  - 5 4 UTSUKUSHIKI AI NO OKITE/KAZE WA SHIRANAI—\*Tigers (Polydor)—Watanabe
  - 6 5 KIMI WA KOKORO NO TSUMA DAKARA/NAITA HI MO ARU—\*Tokyo Romantic (Teichiku)—Geion
  - 7 7 KAZE—\*Hashida Norihiko and Schuberts (Express)—Art Music
  - 8 8 BLUE LIGHT YOKOHAMA—\*Ishida Ayumi (Columbia)—Nichion
  - 9 9 JINGI—\*Kitajima Saburo (Crown)—Crown

- 10 14 NAGASAKI WA KYO MO AME DATTA—\*Uchiyama Hiroshi and Cool Five (RCA)—Watanabe
- 11 11 OB-LA-DI, OB-LA-DA—Beatles (Apple)—Toshiba
- 12 19 NAMIDA NO NAKA O ARUITERU—\*Ishida Ayumi (Columbia)—Nichion
- 13 20 LA PIOGGIA—Gigliola Cinquetti (CGD)—Suiseisha
- 14 10 KYOTO, KOBE, GINZA—\*Hashi Yukio (Victor)—Nichion
- 15 — IKINA UWASA—\*Hide and Rosanna (Columbia)—Fuji Music
- 16 — MANCHESTER AND LIVERPOOL—Rinky and Fellas (London)—April
- 17 — TIME OF THE SEASON—Zombies (CBS Sony)
- 18 — MINNA YUME NO NAKA—\*Takada Kyoko (King)—Seven-Seas
- 19 13 HATSUKOI NO HITO—\*Ogawa Tomoko (Toshiba)—Hayabusa
- 20 12 SHIRANAKATTA NO—\*Ito Yukari (King)—Watanabe

## POLAND

(Courtesy Polish Pathfinders Station)

- This Last Week**
- 1 1 SORRY SUZANNE—Hollies (Parlophone)
  - 2 6 THE BAD, BAD OLD DAYS—Foundations (Pye)
  - 3 10 TIME OF THE SEASON—Zombies (Date)
  - 4 — GOODBYE—Mary Hopkin (Apple)
  - 5 9 PYTANIE CZY HASLO—\*Romuald and Roman Richard (Columbia)
  - 6 3 GOOD TIMES—Cliff (Columbia)
  - 7 5 POD PAPUGAMI—\*Niemen (Muza)
  - 8 7 PIOSENKA O ZIELINSKIEJ—\*Skaldowie
  - 9 — Z BRZYTWIA NA POZIOMKI—\*Klan
  - 10 — I CAN HEAR MUSIC—Beach Boys (Capitol)

## Whale Exits PRS—Freeguard Named

Continued from page 62

eral manager, Michael Freeguard. Freeguard has been with the PRS since 1964 and became deputy general manager in January 1968. Dennis de Freitas, the legal advisor to the PRS, will take on the additional responsibilities of deputy general manager and Max Bennett, general manager of BRITICO, now part of the PRS organization, will become Freeguard's assistant.

## Jukebox Contest

Continued from page 58

Aphrodite's Child (Mercury/Phonogram); "Il Compleanno" by Riccardo del Turco (CGD); "Il Paradiso" by Patty Pravo (RCA-Italiana); "Il Primo Giorno di Primavera" by Dik Dik (Ricordi); "L'altalena" by Orietta Berti (Phonogram); "Pensando di te" by Al Bano (EMI-Italiana); "Tutto da Rifare" by Caterina Caselli (CGD); "Viso d'Angelo" by I Camaleonti (CGD); "Sole" by Franco IV and Franco I (Cellograph Simp); and "Solo Per Te" by Little Tony (Durium).

Green; "Acqua di mare" by Romina Power (EMI-Italiana); "Amore Siciliano" by Pascal; "Chimme Chimma" by Hugu Tugu; "Io Senza Lei" by Niemen; "L'Amicizia" by Herbert Pagani (DET); "La Tua Voce" by I Profeti (CBS-Italiana); "Mare" by Thomas; "Occhi Caldi" by Gianni Farano; "Persona bambina" by Maurizio Vandelli (Ricordi); "Poi si vedra" by Biky; "Ragazzina" by I Nuovi Angeli (Durium); "Soli si muore" by Patrick Samson (Carosello); and "Un gioco inutile" by Rinaldo Ebasta (Arsiton).

Last year the Green section of the contest was won by Sicilian-born Belgian singer Salvatore Adamo (EMI-Italiana) with "Affida Una Lacrima al Vento" and the Green section by Sergio Leonardi (CGD) with "Non Ti Scordar Si Me."

## SPAIN

(Courtesy El Gran Musical)

- This Last Week**
- 1 1 MAMA (in Spanish)—Jean Jacques (Hispanovox)—Ediciones Musicales Hispanovox
  - 2 2 CASATSCHOK—\*Georgie Dann (Discophon)—Ediciones Musicales Fontana
  - 3 3 CUENTAME—\*Formula V (Fonogram)—Ediciones Musicales Fontana
  - 4 4 LAS FLECHAS DEL AMOR—\*Karina (Hispanovox)—Chappel Iberica
  - 5 5 BOOM BANG-A-BANG—Lulu (Odeon)—Chappel Iberica
  - 6 9 LO MUCHO QUE TE QUIERO—\*Los Angeles (Hispanovox)—Ediciones Quiroga
  - 7 7 SINNER MAN/ME CASO MI MADRE—\*Nuestro Pequeno Mundo (Sonoplay)—Ediciones Quiroga
  - 8 8 ALGUIEN CANTO (in Spanish)—Matt Monro (Odeon)—Ediciones Quiroga
  - 9 6 VIVO CANTANDO—\*Salome Belter (Ediciones Musicales Belter)
  - 10 11 TODO PASARA (in Spanish)—Matt Monro (Odeon)—Ediciones Gramofono Odeon

## SWITZERLAND

(Courtesy Radio Basel)

- This Week**
- 1 GET BACK Beatles (Apple)—Northern Songs Ltd.
  - 2 DIZZY—Tommy Roe (Stateside)—Lowery Music Ltd.
  - 3 SORRY SUZANNE—Hollies (Hansa)
  - 4 GOODBYE—Mary Hopkin (Apple)—Northern Songs Ltd.
  - 5 PROUD MARY—Creedence Clearwater Revival (America)
  - 6 AQUARIUS/LET THE SUNSHINE IN—5th Dimension (Liberty)—Unart, Mus.
  - 7 ICH SING EIN LIED FUER DICH—Heimje (Ariola)—Edition Maxim
  - 8 BOOM BANG-A-BANG—Lulu (Columbia)—Chappell & Co.
  - 9 MENDOCINO—Sir Douglas Quintet (Mercury)
  - 10 GAMES PEOPLE PLAY—Joe South (Capitol)—Chappell

## 25 Mil. Sold

Continued from page 62

Throughout five years of Nazi occupation, Fogg sang in Polish cafes and during the Warsaw uprising of 1944 he gave 104 concerts for the insurgent troops, singing in barricades and in hospitals. He was wounded three times and was decorated with the Cross of Valor.

He returned to the stage in 1946 and now tours the world, giving concerts backed by an all-girl group, the Karaty. He sings both Polish and foreign songs and his most popular items are "Fascination" and "Ramona."

## From the Music Capitols Of the World

Continued from page 62

his two Lugano Song Festival songs on his latest single, "I'll Never Forget." . . . Jean-Jacques, whose Monaco Eurovision entry "Mama" hit the No. 1 spot here, will sing the song in Spanish on the "Tele-Ritmo" TV show.

New releases from the new record company Acion include "La Trucha," by Laura Valenzuela and "O Quizas simplemente la regale una rosa," by Joaquin Prat. Acion distribution is by Zafiro. . . . RCA is mounting a strong promotion campaign for the latest album by Elvis Presley and the single "If I Can Dream." . . . Juan Manuel Serrat (Novola) was written in Mialn to record an album of poems by Antonio Machado. . . . Columbia Espanola has released an album of songs made by Lulu when she was under contract to Decca. . . . Manolo Diaz (Barclay-Sonoplay) whose single "La juventud tiene razon" (The Young People Are Right) has just been released in Portugal, was unable to make scheduled public appearances there. He was asked to leave by the police.

RAFAEL REVERT





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\*READEX, INC. Survey, January, 1969.  
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RADIO LISTENS TO **BILLBOARD**

# TOP 100

FOR WEEK ENDING JUNE 1, 1969

rationate upward progress this week.

Record Industry Association of America seal of certification as million selling single.

Rank	Artist	Title	Label	Weeks on Chart
1	Elvis Presley	AQUARIUS/LET THE SUNSHINE IN	RCA Victor 47-9741	10
2	Edwin Hawkins Singers	OH HAPPY DAY	Capitol 20001	7
3	Credence Clearwater Revival	BAD MOON RISING	Fantasy 622	6
4	Elvis Presley	IN THE GHETTO	RCA Victor 47-9741	6
5	Fifth Dimension	LOVE THEME FROM ROMEO & JULIET	Soul City 772	14
6	Henry Mancini & Ork.	THESE EYES	RCA Victor 74-0131	14
7	Guess Who	TOO BUSY THINKING ABOUT MY BABY	RCA 74-0102	10
8	Marvin Gaye	GITARZAN	Tamla 54181	7
9	Ray Stevens	ATLANTIS	Monument 1131	10
10	Donovan	HAIR	Epic 5-10434	10
11	Cowells	ONE	MGM 14026	13
12	Three Dog Night	MORE TODAY THAN YESTERDAY	Dunhill 4191	6
13	Spiral Staircase	GOODBYE	Columbia 4-44741	10
14	Mary Hopkin	MORNING GIRL	Apple 1806	8
15	Neon Philharmonic	THE ISRAELITES	Warner Bros.-Seven Arts 7261	10
16	Desmond Dekker	IT'S YOUR THING	Uni 55129	4
17	Simon & Garfunkel	THE BOXER	Columbia 4-44785	4
18	Booker T. & the M.G.'s	TIME IS TIGHT	Stax 0028	13
19	Andy Williams	HAPPY HEART	Columbia 4-44818	9
20	Meters	CISSY STRUT	Atlantic 2619	9
21	Sonny Charles	BLACK PEARL	A&M 1053	5
22	Temptations	DON'T LET THE JONESES GET YOU DOWN	Gordy 7086	3
23	Glen Campbell	WHERE'S THE PLAYGROUND SUSIE	Capitol 2494	6
24	Peter, Paul & Mary	DAY IS DONE	Warner Bros.-Seven Arts 7279	7
25	Joe Simon	CHOKIN' KIND	557 2628	12
26	Classics IV	EVERYDAY WITH YOU GIRL	Imperial 66378	3
27	Oliver	GOOD MORNING STARSHINE	Jubilee 5659	3
28	The Grassroots	THE RIVER IS WIDE	Dunhill 4187	9
29	The Ventures	HAWAII FIVE-O	Liberty 56068	14
30	James Brown	SPINNING WHEEL	Columbia 44871	2
31	Dusty Springfield	THE WINDMILLS OF YOUR MIND	Atlantic 2623	6
32	Rascals	SEE	Atlantic 2634	3
33	Bill Deal & the Rhondells	I'VE BEEN HURT	Heritage 812	8
34	Buchanan Brothers	MEDICINE MAN	Event 3302	6
35	Tom Jones	LOVE ME TONIGHT	Parrot 40038	3
36	Johnnie Taylor	I WANNA TESTIFY	Stax 0033	5
37	Dionne Warwick	THE APRIL FOOLS	Scepter 12249	4
38	Paul Revere & the Raiders	LET ME	Columbia 4-44854	4
39	The Who	PINBALL WIZARD	Decca 732465	10
40	1910 Fruitgum Co.	SPECIAL DELIVERY	Buddah 114	5
41	Tommy Roe	HEATHER HONEY	ABC 11211	7
42	Solomon Burke	PROUD MARY	Bell 783	6
43	Diana Ross & the Supremes	NO MATTER WHAT SIGN YOU ARE	Motown 1148	2
44	Perry Como	SEATTLE	RCA 47-9722	9
45	Brooklyn Bridge	WELCOME ME LOVE	Buddah 93	5
46	Bobby Goldsboro	I'M A DRIFTER	United Artists 50525	8
47	Jr. Walker & the All Stars	WHAT DOES IT TAKE TO WIN YOUR LOVE	Soul 35062	4
48	O. C. Smith	FRIEND, LOVER, WOMAN, WIFE	Columbia 44859	5
49	New Colony Six	I COULD NEVER LIE TO YOU	Mercury 72920	6
50	Four Tops	WHAT IS A MAN?	Motown 1147	5
51	Vikki Carr	WITH PEN IN HAND	Liberty 56092	6
52	See Gees	TOMORROW TOMORROW	Atco 6682	2
53	Aretha Franklin	I CAN'T SEE MYSELF LEAVING YOU	Atlantic 2619	8
54	Flirtations	NOTHING BUT A HEARTACHE	Decca 85038	14
55	Isley Brothers	I TURNED YOU ON	T-Neck 902	2
56	Delis	LOVE IS BLUE (I Can Sing a Rainbow)	Cadet 5641	3
57	Stevie Wonder	MY CHERIE AMOUR	Tamla 54180	2
58	Winstons	COLOR HIM FATHER	Metromedia 117	3
59	Dyke & the Blazers	WE GOT MORE SOUL	Original Sound 86	4
60	Gary Lewis & the Playboys	RHYTHM OF THE RAIN	Liberty 56093	10
61	Jerry Butler	MOODY WOMAN	Mercury 72929	2
62	Emotions	SO I CAN LOVE YOU	Vall 4010	3
63	Dick Hyman	THE MINOTAUR	Command 4126	2
64	Andy Kim	BABY, I LOVE YOU	Stead 1031	3
65	Iron Butterfly	IN-A-GADDA-DA-VIDA	Atco 6606	16
66	Herb Alpert	WITHOUT HER	A&M 1065	2
67	Steppenwolf	IT'S NEVER TOO LATE	Dunhill 4192	5
68	Jerry Smith	TRUCKSTOP	ABC 11162	5
69	Otis Redding	LOVE MAN	Atco 6677	3
70	James Brown	THE POPCORN	King 6240	2
71	J. J. Jackson	BUT IT'S ALRIGHT	Warner Bros.-Seven Arts 7276	3
72	Herbie Mann	MEMPHIS UNDERGROUND	Atlantic 2621	3
73	Lari Burton & Roy Ciccia	I CAN'T QUIT HER	Date 1645	2
74	Ike & Tina Turner	I'VE BEEN LOVING YOU TOO LONG	Blue Thumb 101	7
75	Hollis	SORRY SUZANNE	Epic 5-10454	8
76	Sly & the Family Stone	I WANT TO TAKE YOU HIGHER	Epic 10450	3
77	Sergio Mendes & Brasil '66	PRETTY WORLD	A&M 1049	6
78	Paul Anka	SINCERELY	RCA 74-0164	2
79	B. B. King	WHY I SING THE BLUES	BluesWay 61024	4
80	Richard Harris	DIDN'T WE	Dunhill 4194	1
81	The Joe Jeffrey Group	MY PLEDGE OF LOVE	Wand 11200	1
82	Bob Dylan	I THREW IT ALL AWAY	Columbia 4-44826	4
83	Jay & the Americans	HUSHABYE	United Artists 50535	2
84	Turtles	YOU DON'T HAVE TO WALK IN THE RAIN	White Whale 308	1
85	Mama Cass	IT'S GETTING BETTER	Dunhill 4195	1
86	Tommy James & the Shondells	CRYSTAL BLUE PERSUASION	Roulette 7050	1
87	Booker T. & the M.G.'s	MRS. ROBINSON	Stax 0037	1
88	Orpheus	BROWN ARMS IN HOUSTON	MGM 14022	2
89	Ola & the Janglers	LET'S DANCE	GNP Crescendo 423	3
90	Ronnie Dove	I NEED YOU NOW	Diamond 260	2
91	Sonny James	RUNNING BEAR	Capitol 2486	2
92	Eddie Lovette	TOO EXPERIENCED	Steady 124	3
93	Lettermen	HURT SO BAD	Capitol 2482	2
94	Monkees	LISTEN TO THE BAND	Colgems 64-5004	1
95	Kenny Rogers and the First Edition	RUBY, DON'T TAKE YOUR LOVE TO TOWN	Reprise 0829	1
96	Ed Ames	SON OF A TRAVELIN' MAN	RCA 74-0156	2
97	Roger Williams	GALVESTON	Kapp 2007	1

## HOT 100—A TO Z—(Publisher-Licensee)

## BUBBLING UNDER THE HOT 100

April Fools, The (Blue Seas/Jac/April, ASCAP)	40	In-a-Gad-da-De-Vida (Ten East/Cotillion/Hax, ASCAP)	68	Pinball Wizard (Track, BMI)	42	101. NEVER COMES THE DAY	Moody Blues, Decca 85044
Aquarius/Let the Sunshine In (United Artists, ASCAP)	7	In the Ghetto (B'n'G/Gladys, ASCAP)	6	Poppers, The (Gola, BMI)	87	102. YOU DON'T NEED ME FOR ANYTHING ANYMORE	Branda Lee, Decca 732491
Atlantis (Peer Int'l, BMI)	12	I Threw It All Away (Big Sky, ASCAP)	85	Pretty World (Roda, BMI)	80	103. SOME VELVET MORNING	Vanilla Fudge, Atco 4679
Baby, I Love You (Trio/Mother Bertha, BMI)	67	I Turned You On (Triple 3, BMI)	58	Proud Mary (Jondera, BMI)	45	104. FEELIN' ALRIGHT	Joe Cocker, A&M 1063
Bad Moon Rising (Jondera, BMI)	5	I Wanna Testify (Groovesville, BMI)	39	Rhythm of the Rain (Tamerlane, BMI)	61	105. SAUSALITO	Al Martino, Capitol 2468
Black Pearl (Irving, BMI)	24	It's Getting Better (Screen Gems-Columbia, BMI)	88	River Is Wide, The (Saturday, BMI)	31	106. BABY DRIVER	Simon & Garfunkel, Columbia 44785
Boxer, The (Charing Cross, BMI)	20	It's Never Too Late (Frousdale, BMI)	70	Ruby, Don't Take Your Love to Town (Cedarwood, BMI)	33	107. THAT'S NOT LOVE	Dee Dee Warwick, Mercury 72927
Brown Arms in Houston (Interval, BMI)	91	It's Your Thing (Brothers Three, BMI)	19	Running Bear (Big Bopper, BMI)	94	108. MOTHER POPCORN	James Brown, King 6245
But It's Alright (Pamelara, BMI)	74	I've Been Hurt (Low-Twy, BMI)	36	Seattle (Screen Gems-Columbia, BMI)	47	109. YESTERDAY WHEN I WAS YOUNG	Roy Clark, Dot 17246
Chokin' Kind (Wilderness Music, BMI)	28	I've Been Loving You Too Long (East/Time, Curfen, BMI)	77	See (Slacur, ASCAP)	35	110. IT'S IN YOUR POWER	Joe Odum, 1-2-3 1710
Cissy Strut (Marsalis, BMI)	22	Let Me (Boom, BMI)	41	Sincerely (Arc, BMI)	81	111. SOME KIND-A WONDERFUL	The Prophets, Kapp 997
Color Him Father (Holly Be, BMI)	23	Let Me (Boom, BMI)	41	So I Can Love You (Pervis/Staples, BMI)	65	112. STAY AND LOVE ME ALL SUMMER	Brian Hyland, Dot 17258
Crystal Blue Persuasion (Big Seven, BMI)	89	Let Me (Boom, BMI)	41	Son of a Travelin' Man (Sunbury, ASCAP)	99	113. TOUCH 'EM WITH LOVE	Bobbie Gentry, Capitol 2501
Day Is Done (Popamar, ASCAP)	27	Listen to the Band (Screen Gems-Columbia, BMI)	97	Sorry Suzanne (January, BMI)	78	114. JOHNNY B. GOODE	Buck Owens & His Buckaroos, Capitol 2485
Don't Let the Joneses Get You Down (Jobete, BMI)	83	Love (Can Make You Happy) (Rendezvous/Tobac, BMI)	2	Special Delivery (Kaskat/Kahona, BMI)	43	115. WE CAN'T GO ON THIS WAY	Unchained Melody, Buddah 111
Everyday With You Girl (Low-Sal, BMI)	29	Love Is Blue (I Can Sing a Rainbow) (Mark VII/ASCAP)	59	Spinning Wheel (Blackwood/Minnesingers, BMI)	33	116. I'LL NEVER FALL IN LOVE AGAIN	Burt Bacharach, A&M 1064
Friend, Lover, Woman, Wife (B'n'G, ASCAP)	51	Love Me (Boom, BMI)	41	These Eyes (Dunbar, BMI)	9	117. FUNNY FEELING	Delphonics, Philly Groove 156
Galveston (Ja-Ma, ASCAP)	100	Love Me (Boom, BMI)	41	Time Is Tight (East/Memphis, BMI)	21	118. SPRING	John Tipton, Date 2-1641
Get Back (Maclean, BMI)	1	Love Me (Boom, BMI)	41	Too Busy Thinking About My Baby (Jobete, BMI)	10	119. MANHATTAN SPIRITUAL	Sandy Nelson, Imperial 66375
Gitarzan (Ahab, BMI)	11	Love Me (Boom, BMI)	41	Too Experienced (Vee Vee/Jamerica, BMI)	95	120. YOUNG PEOPLE	Willie Mitchell, Hi 2158
Goodbye (Maclean, BMI)	16	Love Me (Boom, BMI)	41	Tomorrow Tomorrow (Casseroie, BMI)	55	121. I HAVE BUT ONE LIFE TO LIVE	Sammy Davis Jr., Reprise 0827
Good Morning Starshine (United Artists, ASCAP)	30	Love Me (Boom, BMI)	41	Truckstop (Papa Joe's Music House, ASCAP)	71	122. CROSSROADS OF THE STEPPING STONES	Elephant's Memory, Buddah 98
Grazin' in the Grass (Chica, BMI)	3	Love Me (Boom, BMI)	41	We Got More Soul (Drive-In/Westward, BMI)	42	123. ME & MR. HOHNER	Bobby Darin, Direction 351
Hair (United Artists, ASCAP)	13	Love Me (Boom, BMI)	41	Welcome Me Love (Pocketful of Tunes, BMI)	68	124. SHARE MY WORLD WITH YOU	George Jones, Mercury 1351
Happy Heart (Miller, ASCAP)	22	Love Me (Boom, BMI)	41	What Does It Take to Win Your Love (Jobete, BMI)	50	125. HAPPY TOGETHER	Hugo Montenegro & Ork., RCA 74-0160
Hawaii Five-O (April, ASCAP)	32	Love Me (Boom, BMI)	41	What Is a Man? (Jobete, BMI)	53	126. ANGELS LISTENED IN	Percy Sledge, Atlantic 2616
Heather Honey (Low-Twy, BMI)	44	Love Me (Boom, BMI)	41	Where's the Playground Susie (Ja-Ma, ASCAP)	26	127. GOTTA GET TO KNOW YOU	Bobby Bland, Duke 447
Hurt So Bad (Vogue, BMI)	96	Love Me (Boom, BMI)	41	Where's the Playground Susie (Ja-Ma, ASCAP)	26	128. INSTANT GROOVE	King Curtis & His Kingpins, Atco 6680
Hushabye (Brittany, BMI)	86	Love Me (Boom, BMI)	41	Why I Sing the Blues (Pamco/Sounds of Lucille, BMI)	82	129. IF I HAD A REASON	Bubble Puppy, International Artists 133
I Can't Quit Her (Sea-Lark, BMI)	76	Love Me (Boom, BMI)	41	With Pen in Hand (Unart, BMI)	54	130. GREEN DOOR	Jerry Lee Lewis, Reprise 0825
I Can't See Myself Leaving You (Fourteenth Hour, BMI)	56	Love Me (Boom, BMI)	41	Without Her (Rock, BMI)	69	131. TEARS ON MY PILLOW	Johnny Tillotson, Amos 117
I Could Never Lie to You (New Colony/T.M., BMI)	52	Love Me (Boom, BMI)	41	You Don't Have to Walk in the Rain (Ishmael/Blimp, BMI)	87	132. LAY LADY LAY	Byrds, Columbia 4-46868
I'm a Drifter (Detail, BMI)	49	Love Me (Boom, BMI)	41			133. DON'T WAKE ME IN THE MORNING, MICHAEL	Peppermint Rainbow, Decca 732498
I Need You Now (Miller, ASCAP)	93	Love Me (Boom, BMI)	41			134. DON'T LET THE SUN CATCH YOU SLYIN'	Triqui Lopez, Reprise 0825
		Love Me (Boom, BMI)	41			135. QUENTIN'S THEME	Charles Randolph Green, Sounds, Ranwood 840

Compiled from national retail sales and radio station airplay by the Music Popularity Dept. of Record Market Research, Billboard.

**DECCA  
WELCOMES  
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**DECCA  
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**"THE  
DAY  
AFTER  
FOREVER"**

B/W  
"SOMEDAY  
YOU'LL  
BE  
SORRY"

732495



A Division of MCA Inc.

# Spotlight Singles

NUMBER OF  
SINGLES REVIEWED

THIS WEEK  
122

LAST WEEK  
137

record is predicted to reach the TOP 40 EASY LISTENING Chart

## SPOTLIGHT

the top 20 of the HOT 100 Chart

### BEATLES—THE BATTLE OF JOHN & YOKO

(Writers: Lennon-McCartney) (Maclen, BMI)—Regardless of the controversy over this single, it will undoubtedly follow right in the footsteps of "Get Back" from a sales standpoint. The story of John and Yoko is set to the same driving beat of their current chart topper, Flip featuring George, also offers much potential. Flip: "Old Brown Shoe" (Harrisons, BMI), Apple 2531

### FRANKIE LANE—THE GIRL I'LL NEVER KNOW (Angels Never Fly This Low)

(Prod. Bob Crewe) (Writers: Brown-Bloodworth) (Saturday, BMI)—A ballad beauty with an emotional driving performance that will put Valli rapidly in the top part of the chart. His most powerful entry and Crew production since "Can't Take My Eyes Off You." Flip: "A Face Without a Name" (Saturday/Seasons Four, BMI), PHILIPS 40622

## TOP 60 POP SPOTLIGHT

Spotlights Predicted to reach the top 60 of the HOT 100 Chart

### EDWIN STARR—I'M STILL A STRUGGLING MAN

(Prod. Johnny Bristol) (Writers: McNeil-Bristol) (Jobete, BMI). He hit the chart solidly with "Twenty-Five Miles," and this pile-driver rhythm item has much of the sales appeal of that smash. Powerful vocal workout. Flip: "Pretty Little Angel" (Jobete, BMI) Gordy 7087

### \*BOBBY VINTON—

#### THE DAYS OF SAND AND SHOVELS

(Prod. Billy Sherrill) (Writers: Marsh-Reneau) (Lonzo & Oscar, BMI)—Poignant ballad currently climbing the country chart via the Waylon Jennings version has all the ingredients to carry Vinton to a top chart spot. Beautiful material with a top performance. Flip: "So Many Lonely Girls" (Feather, BMI), Epic 5-10485

### CLARENCE CARTER—THE FEELING IS RIGHT

(Prod. Rick Hall) (Writers: Buckins-Jackson) (Fame, BMI)—Following his "Snatching It Back" success, Carter comes on strong again with a funky beat blues ballad. The arrangement and performance move from start to finish with a solid beat. Flip: "You Can't Miss What You Can't Measure" (Fame, BMI), Atlantic 2642

### JAMES BROWN—MOTHER POPCORN (You Got to Have a Mother for Me)

(Prod. James Brown) (Writers: Brown-Ellis) (Dynatone, BMI)—The popular discotheque winner proves powerful material for Brown and his dynamic style. Strong entry loaded with sales potential, pop and r&b. Flip: "Mother Popcorn, Part 2" (Dynatone, BMI), King 6245

### ARCHIE BELL & DRELLS— GIRL YOU'RE TOO YOUNG

(Prod. Gamble & Huff) (Writers: Gamble-Bell-Bell) (World War Three, BMI)—This is the hot rhythm item that the group needed to put them back in the selling bag of "There's Gonna Be a Showdown." This one will hit hard and fast. Flip: "Do the Hand Jive" (World War Three, BMI), Atlantic 2614

### \*FRANKIE LAINE— DAMMIT ISN'T GOD'S LAST NAME

(Prod. Jimmy Bowen) (Writer: Monda) (Four Star, BMI)—Laine has a strong sales topper for his "You Gave Me a Mountain" smash with this vital lyric line set to a solid pulsating rhythm. Will spiral him right back up the chart again. Flip: "Fresh Out of Tears" (Kares, ASCAP), ABC 112244

### JACKIE DeSHANNON—PUT A LITTLE LOVE IN YOUR HEART

(Prod. VME) (Writers: DeShannon-Holiday-Myers) (Unart, BMI)—Along the lines of her classic "What the World Needs Now is Love," the stylist has a sales topper for her recent "The Weight" hit. Meaningful, original rhythm ballad is a beauty with a performance to match. Flip: "Always Together" (Metric, BMI), Imperial 66385

### CAT MOTHER & ALL THE NIGHT NEWS BOYS— GOOD OLD ROCK 'N' ROLL

(Prod. Cat Mother & Jimi Hendrix) (Writers: Michales-Smith-Equine-Chin-Parker) (Cat Mother/Emm-Jay/Sea-Lark, BMI)—The much talked about group debuts on the new Polydor label with a blockbuster, produced by Jimi Hendrix. Material, right out of the 1959's comes on strong and never lets up. Wild production. Flip: "Bad News" (Cat Mother/Emm-Jay/Sea Lark, BMI), Polydor 14002

### ESTHER PHILLIPS—TONIGHT I'LL BE STAYING HERE WITH YOU

(Prod. Lelan Rogers) (Writer: Dylan) (Big Sky, ASCAP)—Bob Dylan material and the soulful Phillips style fit like hand in glove and this driving blues reading will bring her back to the Hot 100 and r&b charts with sales impact. Top vocal workout and Lelan Rogers production. Flip: "Sweet Dream" (Acuff-Rose, BMI), Roulette 7049

### GARY JOE COOPER—LOVIN' IS BELIEVIN'

(Prod. Jack Robinson) (Writers: Cooper-Gallie) (Granit, ASCAP)—Swinger loaded with sales and discotheque appeal that will have no trouble in fast establishing this powerful newcomer as a top seller. Strong material, vocal workout and arrangement. Flip: "Wouldn't You Really Rather Have Me" (Granit, ASCAP), Polydor 15002

### RICHARD WILLIAMS—WERE DO I GO

(Prod. Jerry Styner) (Writers: Rado-MacDermot-Ragni) (United Artists, BMI)—With the score of Broadway's "Hair" hitting everywhere on the charts, this exceptional reading of the pulsating rhythm ballad showstopper will be no exception. Should fast establish the fine artist and new West Coast label. Flip: "It Hurts" (BNP, ASCAP), Forward 104

### JOHNNY ADAMS—RECONSIDER ME

(Prod. Shelby S. Singleton Jr.) (Writers: Smith-Lewis) (Singleton, BMI)—From the Atlanta area comes a powerful piece of ballad material and a performance to match. This one has it to prove a left field out and out smash. Flip: (No Information Available), SSS International 770

## SPECIAL MERITS SPOTLIGHT

Spotlighting new singles deserving special attention of programmers and dealers.

\*EDDY ARNOLD—But for Love (Prod. Chet Atkins) (Writers: Cashman-Pistilli-West) (Ampco, ASCAP)—Following "Please Don't Go," Arnold comes up with a poignant rhythm item penned by Cash, Pistilli and West. Infectious, lush item . . . a programming must. RCA 74-0175

PROCOL HARUM—A Salty Dog (Prod. Denny Cordell) (TRO/Andover, ASCAP)—Title tune of the best selling LP should prove an important commercial singles chart item. Much underground and Top 40 potential for this driving production ballad. A&M 1069

INSECT TRUST—Been Here and Gone So Soon (Prod. Steve Duboff) (Writers: Barth-Jeffries-Palmer) (Ubiquitous/Beechwood/Luvlin, BMI)—Fresh, potent sound from an exciting group who are loaded with appeal that could easily spiral them up the charts. Folk flavored rhythm ballad is exceptional. Capitol 2496

KANE'S COUSINS—Take Your Love (And Shove It) (Prod. Bard Shapiro & Steve Alaimo) (Writers: Kane-Vravcak) (Sherlyn, BMI)—An exciting swinger with infectious lyric and beat is loaded with commercial appeal. Label handled by Atlantic, Shove Love 500

\*NICK DeCARO & ORCH.—Love Is All (Prod. LiPuma & Nick DeCaro) (Writer: DeCaro) (Joseph, ASCAP)—DeCaro started all the action on "Happy Heart" with his version that made a hefty dent in the Easy Listening charts. This lush, original instrumental has equal potential for play and sales. Top arrangement. A&M 1037

\*MATT MONROE—The Southern Star (Prod. George Martin) (Writers: Garvarentz-Black) (Screen Gems-Columbia, BMI)—Monroe performs this ballad beauty in the film of the same title and it's certain to garner much play and sales for him. Capitol 2509

JIMMY WALKER—I Got the Best of You (Prod. Jerry Fuller) (Writer: Fuller) (Viva, BMI)—Half of the new Righteous Brothers team, Walker has a winner in this solo, penned and produced by Jerry Fuller. Much potential for this emotion-packed ballad performance. Columbia 4-44884

BAKE TURNER—Hold Me Tight (Prod. Walter Haynes) (Writer: Nash) (Nash, ASCAP)—The football star turns singer and comes on strong with a revival of the Johnny Nash hit. He combines a pop and country sound and turns in a performance loaded with appeal. Kapp 21015

COUNTRY JOE & THE FISH—Here I Go Again (Prod. Sam Charters) (Writer: McDonald) (McDonald, BMI)—Easy beat, pulsating ballad offers much for chart action. Strong vocal workout and beat. Vanguard 35090

DICK & DEE DEE—In the Season of Our Love (Prod. Ray Ruff) (Writer: Rachel) (Westwood, ASCAP)—The duo moves over to the Dot label with a strong commercial ballad produced by Ray Ruff. Fine performance should garner much play to be followed by sales action. Dot 17261

ELI RADISH—I Didn't Raise My Boy to Be a Soldier (Prod. Roger Karshner) (Writer: Bryan) (Feist, ASCAP)—The song is from World War I, but the performance and lyric content are "today." Culled from the LP of the same title, this could prove a left field sales giant. Should be heard. Capitol 2504

\*TENNESSEE ERNIE FORD—Honey-Eyed Girl (That's You) (Prod. David D. Cavanaugh) (Writer: Robertson) (Robertson, ASCAP)—That winning Don Robertson rhythm ballad is given an exceptional Ford performance that should prove a top programmer with sales to follow. Capitol 2522

\*ROBERTO MANN ORCH. & CHORUS—Theme From the Film "Baby Love" (Prod. Dick Rowe & Ivor Raymonde) (Writers: Palito-Fishman) (Galahad/Pedro, BMI)—Haunting film theme offers much of the appeal a "Love Is Blue." Top production work by Dick Rowe and Ivor Raymonde and lush arrangement could easily prove a left field chart winner. Deram 85045

FOUNTAIN OF YOUTH—Liza Jane (Prod. Richard Podolor) (Writers: Itri-Panza-Jeaschke) (Screen Gems-Columbia, BMI)—Hard-driving rocker loaded with teen and discotheque appeal. Good sound throughout. Colgems 66-5003

NANCY ADAMS—California Dream Boy (Prod. Don Costa) (Writers: Huddleston-Romanis) (Heldon/Flonan/Futura, ASCAP)—Much summertime hit appeal in this delightful, commercial ballad swinger, well performed. Top Don Costa production work. MGM 14059

BOBBY BOND—One More Mile, One More Town (One More Time) (Prod. Don Gant) (Writer: Bond) (Acuff-Rose, BMI)—Folk-flavored rhythm production ballad with a first-rate vocal workout offers much for chart action. Fits all programming. Warner Bros.-Seven Arts 7292

## TOP 20

### COUNTRY

Spotlights Predicted to reach the top 20 of the HOT COUNTRY SINGLES Chart

### FERLIN HUSKY & HUSHPUPIES— THAT'S WHY I LOVE YOU SO MUCH

(Prod. Nelson Herston) (Writers: Foster-Rice) (Hall-Clement, BMI)—His recent "Flat River, Mo.," took Husky on the charts and this powerful and poignant material will take him right to the top. Tremendous performance. Flip: "Forever Yours" (Husky, BMI) Capitol 2512

### BOB LUMAN—EVERYDAY I HAVE TO CRY SOME

(Prod. Glenn Sutton) (Writer: Alexander) (Tiki/Combine, BMI)—Luman has a sure-fire sales top for his recent "Come on Home and Sing the Blues to Daddy" with this powerhouse rhythm item. One of his best performances. Flip: "Livin' in a House Full of Love" (Gallico, BMI), Epic 5-10480

### CHART

 Spotlights Predicted to reach the HOT COUNTRY SINGLES Chart

BILLY WILBOURN & KATHY MORRISON WITH ORCH.—Lovin' Season (Acuff-Rose, BMI), UNITED ARTIST 50537

PEGGY LITTLE—Sweet Baby Girl (Black & White, BMI) DOT 17259

DARRELL McCALL—Hurry Up (Rose, BMI), WAYSIDE 45-003

DUANE DEE—Blessed Are the Poor (Tree, BMI), CAPITOL 2519

WES BUCHANAN—Never Forget (Mariposa, BMI), COLUMBIA 44878

THE DUKE OF PADUCAH—The Fest-Talkin' Agent (Country-Sound, ASCAP), RCA 74-0176

GRANDPA JONES—Old Troupe Dog (Loray El Marlee, BMI), MONUMENT 1143

LINDA WEBB—I Don't Feel At Home (In This House Anymore) (Tree, BMI), MONUMENT 1146

DALE FOX—I'm Goin' Back to Wichita (Centaur, BMI), CELEBRITY CIRCLE 6902

BILLY THOMAS—Would You Miss Me (Smokey, SESAC), K-ARK 922

BOBBY HODGE—Scarlet Water (Known as Wine) (Window/Blackboard, BMI), STOP 266

## TOP 20

### R&B

Spotlights Predicted to reach the TOP 20 of the TOP SELLING R&B SINGLES Chart

### JIMMY McCRACKLIN—WHAT'S GOING ON?

(Prod. Higgins & Ervin) (Writer: McCracklin) (Metric, BMI)—This powerful swinger has all the ingredients to put McCracklin on both the pop and r&b charts with sales impact. Wild vocal workout and solid beat. Flip: "Drown in My Own Tears" (Jay Gee, BMI), Minit 32064

### YOUNG HEARTS—COUNT DOWN HERE I COME

(Prod. Bobby Sanders) (Writers: Peters-Flanagan-Sanders) (Lenoir/Metric, BMI)—With equal potential for pop and r&b, this rocker is loaded with discotheque appeal. It moves from start to finish with a wild vocal workout. Flip: "Misty" (Vernon, ASCAP), Minit 32066

### CHART

 Spotlights Predicted to reach the R&B SINGLES Chart

RUBY ANDREWS—You Made a Believer (Out of Me) (Wilric, BMI), ZODIAC 1015

JO ARMSTEAD—Another Reason Why I Love You (Colfam, BMI), GIANT 709

B. B. KING—Your Fool (Modern, BMI), KENT 510

HOWARD TATE—These Are the Things That Make Me Know You're Gone (Bay-West, BMI), TURN TABLE 505

THE ETHICS—Farewell (Selassie, BMI), VENT 1006

THE PERSUASIONS—Party in the Woods (Kingen-Gale/Unart, BMI), MINIT 32067

SLIM HARPO—Folsom Prison Blues (House of Cash, BMI), EXCELLO 2306

ALVIN ROBINSON—You Brought My Heart Right Down to My Knees (Melder), JOE JONES 1

CLAY HAMMOND—I'm Gonna Be Sweeter (Modern, BMI), KENT 511

THE DEE FELICE TRIO—Oh Happy Day (Kama-Rippa/Hawkins, ASCAP), KING 3095

SAM MOULTRIE—Funky Jerk (Big Seven, BMI), ROULETTE 7038

CHUCK CARTER—A Teardrop Fell (Clay, BMI), BEDFORD 1001

LITTLE RON JOHNSON—Steam Roller (Lois, BMI), HARD TIMES 1399

All records submitted for review should be addressed to Record Review Department, Billboard, 165 W. 46th Street, New York, N. Y. 10036.

# "Theme From A Summer Place"

# 56

# THE VENTURES

Produced by Joe Saraceno

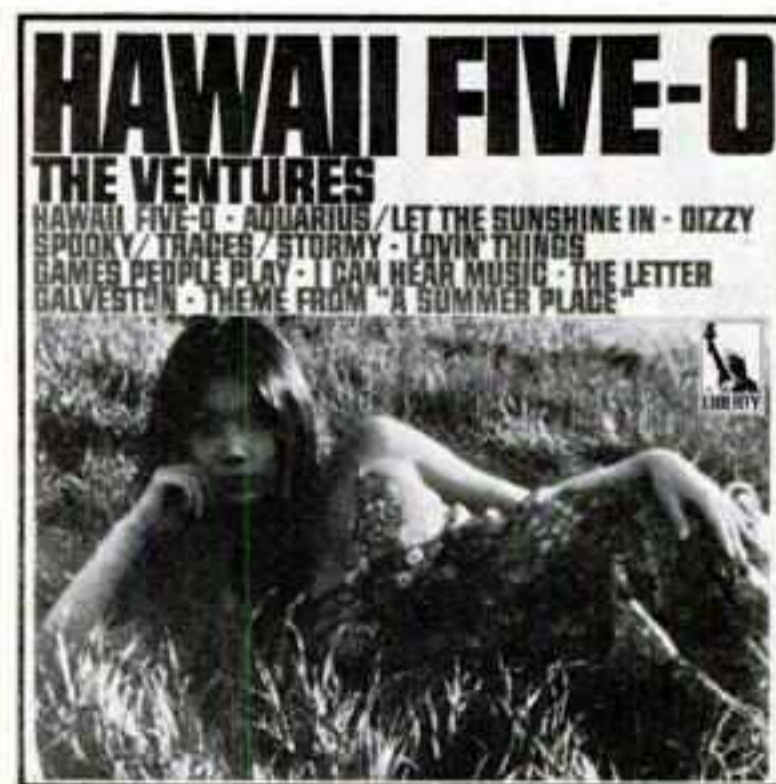
## The biggest selling instrumental group in the world!



Hit song No.2 from their giant LP  
**"Hawaii Five-O"** LST 8061



**Liberty Records**  
Entertainment from  
Transamerica Corporation



Billboard

## GOVERNORS OF NARAS NAMED

LOS ANGELES — Fourteen new governors and seven incumbents have been re-elected to two-year terms in the local NARAS chapter.

Newly elected board members are Julian Adderley, Don Addrissi, Al Capps, Hank Cicalo, William Collette, Loren Stan Farber, Ian Freebairn-Smith, Ralph Grierson, Rick Jarrard, Gene Merlino, Eudice Shapiro, Ruth White, Chris Whorf and Lee Young.

Re-elected governors include Alan Bergman, Vicente Gomez, Larry Levine, Marvin Miller, Bob Thompson, George Tipton and Peter Whorf.

in Music, Music Corp. e awards; ions, and orp., four Music Corp., c, Four Star ving Music, Roosevelt rlane Music, three awards. Glaser Pub- Rivers Music, unbeam Music Publishing Co., awards.

## McHugh Dies; Top Writer

LOS ANGELES — ASCAP members are mourning the death of Jimmy McHugh, 74-year-old

board member, whose spirit and enthusiasm for the music business kept him abreast of current developments.

McHugh, who died May 23 in his Beverly Hills home, had recently been in Washington on copyright hearing matters.

He wrote music for 55 films and 16 Broadway musicals. The song which became his identifying theme was "On the Sunny Side of the Street." McHugh specialized in writing love songs, his most famous were "I'm in the Mood for Love," "I Can't Give You Anything But Love," "I Can't Believe That You're in Love With Me."

McHugh wrote the score in 1943 for Frank Sinatra's first film, Higher and Higher. It included a number of songs which Sinatra subsequently made standards.

Starting as a pianist for Irving Berlin, McHugh moved through the publishing business, operating at one time as a partner in Mills Music. He produced the successful series of Cotton Club reviews in New York and worked with lyricist Dorothy Fields on a score of projects.

During World War II, he wrote the song which typified America's attitude about the conflict: "Comin' In On a Wing and a Prayer."

## RCA Buys '2525' — Signs Disk's Duo

NEW YORK—RCA Records has acquired the master of "In the Year 2525 (Exordium & Terminus)," by Zager & Evans, and has signed the duo to an exclusive recording contract. The single originally was released on the Truth label in Nebraska and Oklahoma. Ted Daryll, RCA pop a&r producer, has flown to Lincoln, Neb., to plan an album with the team, which will be cut in Chicago this month.

## LEARY RIGHTS TO DOUGLAS

NEW YORK — The Douglas Corporation has acquired the rights to all media properties of Dr. Timothy Leary, who was cleared of violating the Federal Marijuana Tax Law last week by the Supreme Court.

Leary will debut on Douglas in the fall with a double-album package of a seminar recorded at Berkeley University. Douglas will also publish and distribute Leary's forthcoming book, "The Psychology of Psychology," and has acquired the paperback rights to his current book, "The Politics of Ecstasy." Related record albums will be tied in by Douglas in a promotion drive.

## 5 Radiomen Form Complex

• Continued from page 1

ing firms. For instance, Jacobs said that Watermark would be acquiring Areen Associates, Hawaiian concert production organization; this is headed by Moffat, who also is general manager of KPOI in Honolulu. The Miami Pop Music Festival, Inc., organization, headed by Mitch Fisher, will be absorbed; this event drew more than 100,000 fans to Miami last year. Charlatan Productions, a leading producer of promotion films of record artists headed by Tom Rounds, will also be absorbed.

### Looking to Buy

Jacobs stated that Driscoll is a prime figure in the plan, classifying Driscoll as a financial expert who plans to establish a "contemporary entertainment conglomerate." Watermark is looking into the acquisition of various broadcasting properties, Jacobs said, as well as a U. S. concert promotion firm and an audio service company. In addition, Rounds and Fisher launch a series of 17 shows June 13 at the Hollywood Palladium called "Magic Circus."

Various divisions of Watermark yet to be formed will fall under titles such as Audio Watermark for television pro-

gramming, for example. Video Watermark for television programming could be another division, Jacobs said.

Jacobs hesitated to speculate on whether there would be a radio consulting division, however, the merging of Rounds, Fisher, Jacobs, a 16-year-veteran of the radio business, became a program director at the age of 17. When he took over as program director of KHJ here on April 7, 1965, the station was almost non-existent in the ratings. For example, a Hooper audience survey showed the station with a 1.6 in the morning and a 5.1 in the afternoon. The latest Hooper audience ratings survey showed KHJ with a 16.4 in the morning and a 24.8 in the afternoon—the highest ratings in the station's history. Aside from the resignation of Jacobs, KHJ may face other difficulties. It was understood that he would take his assistant—Shelley Gordon—with him, too. Reliable sources said last week that the contracts of two of its air personalities—Robert W. Morgan and the Real Don Steele—were up as of Saturday (31) with no agreement reached on higher salaries they are demanding.

Jacobs will join Watermark as of July 1. His radio career, which started in 1955 on KHON in Honolulu where he was born (later the station became KPOI) also includes serving as vice-president of Colgreene Broadcasting from 1959 to 1964 during which time he revamped and formatted KPOI, KMEN in San Bernardino, Calif., and KMAK in Fresno, Calif. After leaving Colgreene, he was consultant to Trans-World Media and set up a station in Hong Kong. He is noted for developing the "Boss Radio" concept and most recently produced "The History of Rock 'n' Roll" package now being syndicated nationwide.

## Fischer to Open Facility in S. F.

NEW YORK — Carl Fischer, Inc., is opening a new full-service wholesale operation and jobbing branch in San Francisco, at 149 New Montgomery Street. The facility is intended to better serve the needs of customers of the west and northwest sections of the nation. The exact date of the opening will be announced shortly.

Meanwhile, orders are being filled through Stan Halverson, manager of Carl Fischer's wholesale branch in Los Angeles.

## Aspen Plans Expanding Act Roster & 2 Publishing Cos.

LOS ANGELES — Jack Jones' record label, Aspen, is looking to bolster its artist roster and expand its two publishing companies.

Aspen, distributed by RCA, has acquired a four-story building here and plans to build two recording studios.

## Col. to Release 'Fools' Track

NEW YORK — Columbia Records will release the soundtrack of "The April Fools," a Jalem Production for Cinema Center Films, which features Columbia's Chambers Brothers, Mongo Santamaria, Taj Mahal, Robert John, and California.

The title song from the movie, which stars Jack Lemmon, Catherine Deneuve, Peter Lawford, Myrna Loy, Charles Boyer and Jack Weston, is performed by Percy Faith and his orchestra and chorus.

## Weiss Exists Crewe — Starts Own Cos.

NEW YORK — Larry Weiss, general manager of Bob Crewe's publishing complex, has ended his affiliation with the operation, to start his own firms, which will involve publishing, production and commercials.

## WRITES 'FAUST' WITH A BEAT

LOS ANGELES — Composer - producer Dave Axelrod has written a rock version of "Faust" for Dave Hassinger, who will record it with a pop group.

Axelrod is also writing a 10-minute jazz composition for Cannonball Adderley, which the saxophonist will record with 42 men. Adderley is among the artists Axelrod produces for Capitol as a staff a&r man.

the BMI repertoire

John Hartford, writer of "Gentle on My Mind," and Glaser Publications, its publisher, received special awards for producing the most performed BMI song in 1968.

The citations were presented by BMI's president Edward M. Cramer at the Hotel Pierre on May 27.

Other leading writer award winners include Jerry Fuller, Norman Gimbel, Tony Hatch, Paul Simon and Charles Singleton, with three awards each.

Winners of two awards were Donald Addrissi, Richard P. Addrissi, Don Black, Tommy Boyce, Fred Ebb, Gerald Goffin, Bobby Goldsboro, Bobby Hart, Bert Kaempfert, John Kander, Carole King, John D. Loudermilk, C. Carson Parks, W. S. Stevenson, Barrett Strong, Jackie Trent and Norman Whitfield.

Multiple publisher award re-

## TEAM TOURING WITH ACT PUSHES DEAD'S NEW LP

SAN FRANCISCO—Warner Bros. is trying a new twist in budget promotion by turning the legwork over to teams of representatives to push the Grateful Dead's "Aoxomoxoa" in 15 major markets.

Slogan for the tour is "Good News From San Francisco," and it is designed to explain the rock scene here as well as advertise the LP. Total cost of the tour will be under \$15,000, two-thirds of which is slated for co-op advertising in underground and campus newspapers. The remainder of the cost is for expenses and salaries for three two-man teams from the Dead's business family.

The 10-day tour, which started last week, is also to assess the effectiveness primarily of underground radio and print media, according to Rock Scully, manager of the Dead, as well as to establish which song should be released as a single.

The target cities are those the band has played on its last two tours: Seattle, Portland, Denver, St. Louis, Minneapolis, Chicago, Detroit, Ann Arbor, New York, Boston, Philadelphia, Miami, Kansas City, Phoenix and Los Angeles.

The teams will work in conjunction with local distributors' promotion personnel to make the rounds of AM and FM underground stations, underground print media and local newspapers.

## Col. Fetes Williams Winners

LAS VEGAS—Eight of Columbia's key promotion men flew into Las Vegas last week for the opening of the Andy Williams show at Caesars Palace.

The eight were winners of an inter-office contest, sponsored by Columbia to promote sales on Williams' new Columbia single "Happy Heart."

The winners, named "Knights of the Happy Heart," by Columbia, were Ed Hynes (Boston), Russ Yerge (Detroit), Tim Kehr (Minneapolis), Joe Casey (Atlanta), Dave Swengros (St. Louis), Dave Ezzell (New Orleans), Terry Powell (Hollywood) and Bob Moering (Hollywood).

Runners-up were Jack Campbell (San Francisco), Earl Rollison (Washington), Ted Kellem (Philadelphia), Al Gurewitz (Hartford), Joe Mansfield (Dallas), Hank Hirschfield (Houston) and Don DeVito and Joe Senkiewicz of New York.

Also cited were Solly Solomon (Pittsburgh) and two Columbia newcomers' Pat Brady (Cleveland) and Stuart Van Durand (Miami).

## ABC Into New Bldg.

• Continued from page 3

building, where a division office will be established.

Other ABC properties, including the Westminster label, and the True Sound recording-pressing plant will continue their present operation under East Coast management.

Also, ABC president Larry Newton announced: "All general and over-all administration activities, as well as international, legal, special sales and production policies and programs for ABC Records, Inc., will continue to operate out of our main offices in New York."

# BREAKING BIG IN MEXICO AND LATIN AMERICA

Two Entries from the First World Latin  
Song Festival held in Mexico

**"EN UNA ORILLA DEL MUNDO"**

(Carlos y Mario Rigual)

Composers of the International Hit  
"CUANDO CALIENTA EL SOL"

B/W

**"DIOS ES AMOR"**

Recorded by the World's Greatest  
New Latin Artists

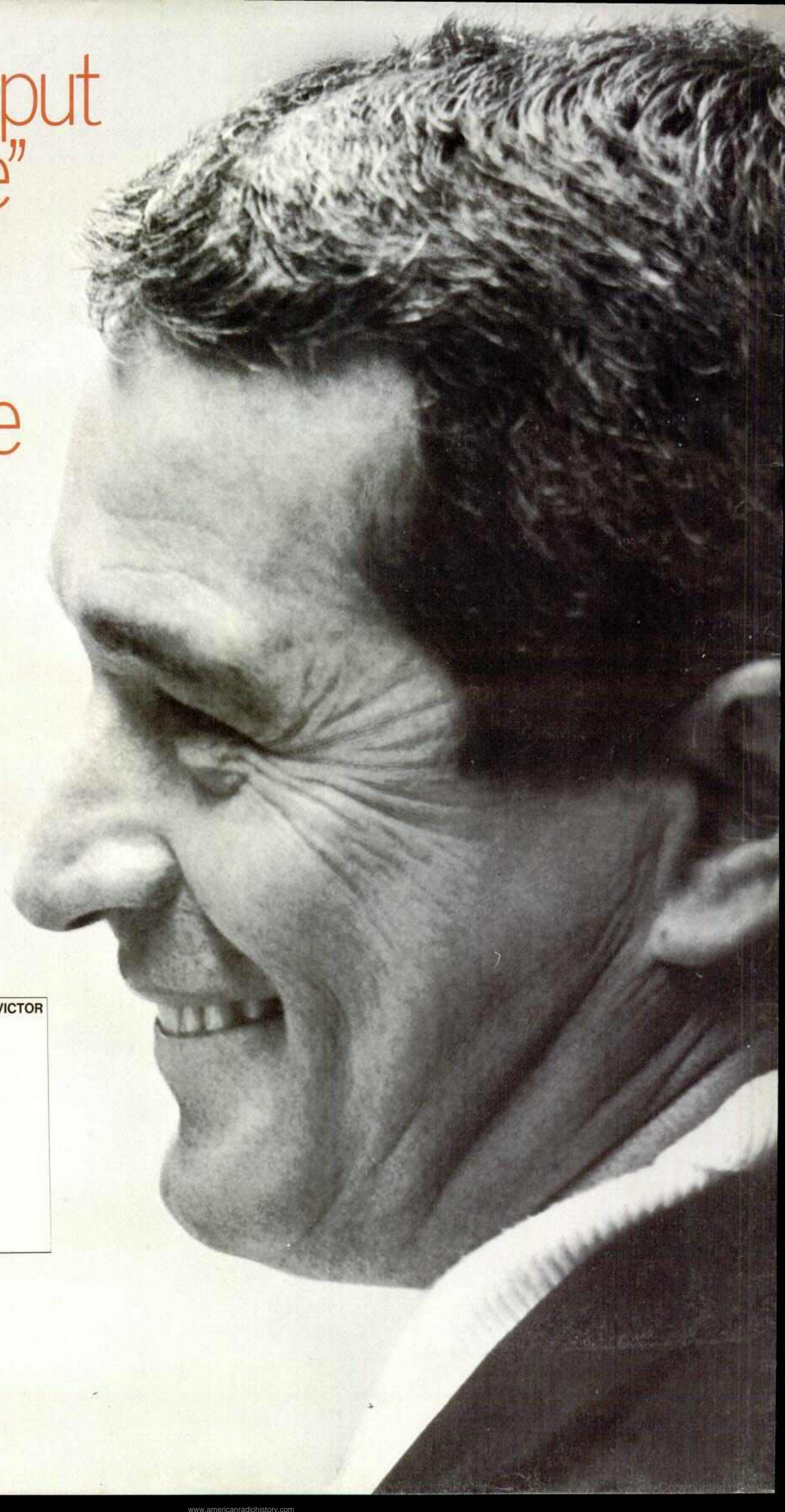
**Los Pianos Barrocos**

on Mexico's Hottest Label

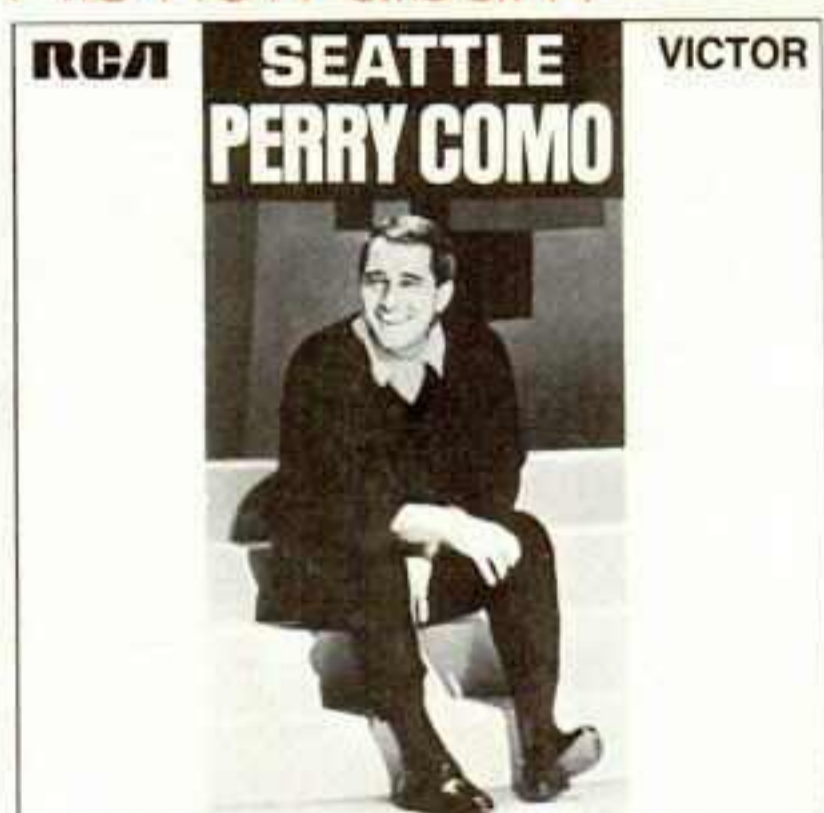
**ORFEON**

from the World's Largest Publisher  
**PEER INTERNATIONAL CORP.**

Como put  
"Seattle"  
on the  
charts.  
Now he  
puts it  
on an  
album.



His new album -



LSP-4183

His big single -

"Seattle" C/w  
"Sunshine Wine" 47-9722

**RCA**