

Billboard

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COIN MACHINE
PAGES 45 TO 50

Nashville to Jump With Country Hops

By BILL WILLIAMS

NASHVILLE — The "Grand Ole Opry" celebrates its 44th birthday, the Country Music Association observes its 11th in a week-long carnival of shows and parties with occasional time off for some serious seminars beginning Saturday (11).

The WSM-sponsored event, now in its 17th year, promises to be bigger than last year's (6,001), with preregistration this year running more than double that of 1968. WSM officials had insisted this year that all registra-

tion be done in advance, to lessen freeloading. Registration involves a \$10 donation to the Opry Trust Fund, a bank-held trust which gives thousands of dollars to indigent (non-"Grand Ole Opry") musicians and their families.

The highlight will be the CMA Awards show, carried live from the "Grand Ole Opry" House on Wednesday (15), hosted by Tennessee Ernie Ford. Awards will be given in all of the major
(Continued on page 62)

Brazil Takes Rio Fest Amid Jeers & Cheers

By HENRY JOHNSTON

RIO DE JANEIRO — The cheering public gave first place to Britain's entry in Brazil's Fourth International Popular Song Festival. But the judges placed it third.

Cheers went to Britain's Malcolm Roberts, who sang "Love Is All" (music by Les Reed, words by Barry Mason). Jeers went to the judges' decision that gave first place to Brazil's "Cantiga Fo Luciana" (music by Edmundo Souto, words by Paulinho Tapajos, performed by Evinha). More jeers went to the

decision giving Jim Webb's "Evie" second place for the U.S. "Evie" was sung by Bill Medley who was shaken by the boos.

More than 25,000 music-moved fans jammed the Maracanazinho Stadium for the festival.

Roberts showed sportsmanship in throwing his British flag
(Continued on page 8)

Cap's Outlet Deal on Tape

By ELIOT TIEGEL

LOS ANGELES — Capitol is going outside usual outlet channels to sell tape and phonograph equipment to photo, drug, chain, book, furniture and discount stores.

The company has signed with World Music Corp., a 20-year-old company which specializes in handling instrument, amplifiers, musical instruments and accessories.

World maintains 83 representatives around the country who
(Continued on page 18)

GRT's Cassette Price to Meet 8-Track Level

By BRUCE WEBER

LOS ANGELES — GRT will raise the suggested retail price of its cassettes to \$6.98, effective Nov. 1. The price is equal to that of its 8-track cartridge product.

The price hike, the first initiated by a tape company, follows a music industry standard established by RCA, Columbia and Capitol Records.

GRT introduced its cassette product several years ago with a \$5.98 label because it was a "fair and competitive" price at that time, said Tom Bonetti, GRT marketing manager. Bonetti attributed rising costs at the manufacturing and distribution points for the price increase.

Two other reasons also contributed to the \$1 hike. All costs
(Continued on page 90)

Salute to
**FLYING DUTCHMAN
PRODUCTIONS**
See center section

Rock Sparks Net Radio's Revival

By MIKE GROSS

NEW YORK — The future of network radio is getting brighter because of a growing interest in syndicated rock programs. During the past six months a number of projects have been undertaken in both New York and San Francisco to provide syndicated radio programs to both AM and FM stations across the country.

A recent survey conducted by the Media Information Department at McManus, John & Adams shows that media at-

tendance patterns among teenagers and young adults favor radio to a remarkable degree. As a result, McManus, John & Adams, who represent Phisohex, an antibiotic skin cleanser, has entered the pop radio field on a syndicated basis.

"We have increased a twice daily rock news and interview show called 'Rock Stars' to over 400 radio stations across the country. We are delivering 3,800,000 young people with the
(Continued on page 12)

Small Specialty Disk Cos. Big Guns in U.K.

By PAUL ACKERMAN

NEW YORK — The rise of many small labels dedicated to specialized fields of music has become an important phenomenon in England and, to a lesser extent, Western Europe. The development has been particularly noticeable the last two years, during which many of the companies have grown in stature. Historically, the growth

of specialized independents abroad, dedicated to blues, bluebeat, folk and other musical categories, parallels somewhat the American scene in the 1940's and 1950's, when labels devoted to the Negro and country markets mushroomed, thereby laying the basis for a much broader business in the 1960's. Examples are Atlantic, Chess, Imperial and many more, once operating in what were called the specialty fields.

Here is a sampling of the
(Continued on page 78)

Chess Into Mail Order

By EARL PAIGE

CHICAGO — The current distribution hangup may find some independent labels establishing record clubs, at least this is implied by a move last week by Chess Records vice president Marshall Chess, who said a new vintage blues series will be sold by mail "to service customers who can't find this product in the stores." Chess is establishing a special mail order division for the series, and if this is successful, may start a record club, he said. Also in the works is a
(Continued on page 90)



Richie Havens is causing big excitement with the Lennon/McCartney hit, "Rocky Raccoon" (ST-650). Watch Richie for an explosive new album soon to be released, Stonehenge (SFS-6001) . . . from Stormy Forest Records, distributed by MGM Records.
(Advertisement)



Gene Pitney performs in his unique singing style a new smash single . . . "Early in the Morning." (She lets her hair down) Just released for fast chart action. Musicor #1384.
(Advertisement)

THE NOW
SOUND OF
ATLANTIC-
ATCO



JACK BRUCE/SONGS FOR A TAILOR
Atco SD33-306



LED ZEPPELIN II
Atlantic SD-8236



FAT MATTRESS
Atco SD33-309



YES
Atlantic SD-8243

We're happy to
see the world
is catching up to
"Get Together"
before it's too late.





BEHIND THE SCENE of ABC-TV's "The Music Scene" are, left to right, Stan Harris, director and co-producer; Don Owens, Billboard coordinator; Susan Richards, talent coordinator; Ken Fritz, producer, and Bill Wardlow, Los Angeles publishing director of Billboard Publications.

Individuality Stressed in ABC's New Thrust at Market by Stark

By ELIOT TIEGEL

LOS ANGELES—"California means a fresh approach for ABC Records. We are no longer concerned with the great mass of records. We are concerned with individual records and individual projects."

That is the new philosophy behind the ABC Records division as explained by Howard Stark, its general manager.

With the ABC, BluesWay, Impulse and Apt labels all being operated from new offices here (plus Dunhill, an autonomous subsidiary), the Coast offices have become the creative headquarters for the majority of parent ABC.

"We used to be concerned with putting out a lot of records to get billing and thinking

something would come up. Today," continues Stark, "we sign a group only after everyone believes in it. And it may be months before we release something by that act."

Stark and associates are de-emphasizing the specialty connotation. BluesWay is no longer an ethnic black rural blues label. After singing a rock act, the James Gang a year ago, BluesWay has just released its debut LP.

Impulse is no longer a jazz label and APT is not a bubble-gum label, Stark said, because music has become so universal and people of varied backgrounds are now listening.

There are two producers in the office here, Ed Michel and

Bob Todd, who handle Impulse, BluesWay and Apt, respectively. Bill Szymczyk who records acts for ABC and BluesWay in New York, will be moving here at the end of the year.

Already working out of the new offices on Beverly Blvd. are Marvin Deane, ABC's national pop promotion manager; Otis Smith, national sales and promotion manager; Lou Stewart, national promotion manager for BluesWay, Impulse and Apt, and Norma Whittaker, publicity chief.

Operating out of the New York office are Larry Newton, ABC Records president, plus several producers and promotion men. All accounting and legal matters are handled in the East.

Stark, who moved here from New York 15 months ago before the major buildup, believes music cannot be put in any corner. "B.B. King now plays college concerts. He used to play bars in the South. It just goes to show how widely listened to artists are today."

'Music Scene' Group To Cut WB Record

LOS ANGELES — A gospel version of "Sugar, Sugar" which highlighted last week's "Music Scene" show over ABC-TV, has resulted in the creation of a group which Warner Bros. will record.

The gospel chorale treatment of the nation's No. 1 song was arranged by Pat Williams, the show's musical director, who last week recorded the Music Scene Gospel Singers for WB release. The songs recorded were "Sugar, Sugar" and "When I Die."

WB thus becomes the first record company to create a new property as a result of the show. Producer Ken Fritz had made phone inquiries of local record companies following the development of the skit to showcase the song as originally done by the Archies, a studio group put together for the animated cartoon series of the same name.

A WB representative came to the "Music Scene" taping session and the final arrangement was drawn up two days later.

For the program airing Monday (13), "Sugar, Sugar" will again be presented, only this time in a comical opera setting involving not only the comedy hosts but three of the guests: Moms Mabley, Sonny James and Smith. The song appears again because it is in No. 3 on Billboard's Hot 100 survey.

Miss Mabley performs "The Youngest Teenager"; Sonny James offers the top country song, "Since I Met You"; Tony Bennett performs "I Gotta Be Me"; Jerry Butler performs "What's the Use of Breaking Up"; Judy Collins performs "Pretty Polly" and Smith performs "Baby It's You."

Artists being taped last week were Isaac Hayes, Luly, Moms and Sonny James.

With "Sugar" moving down two chart notches, producers Ken Fritz and Stan Harris were faced with the problem of tracking down the Temptations, whose song "I Can't Get Next to You" moved into the top tune slot. The group was on a

personal appearance tour in the South, and Fritz was trying to arrange with Motown to have the performers stop in Louisville where they could be brought into an ABC affiliated station to tape their song. This all had to be done in quick fashion so as to meet the show's rigid production schedule.

On the first two shows, "Sugar" had represented the nation's top tune. But if the Temptations could not be videotaped in time for the fourth program, Sonny James' performance would represent the No. 1 song in a musical category.

In a recent 70-city Nielson survey, "Music Scene" drew a 27 percent share of audience. The program is telecast over 154 ABC Network stations.

Green to Exit Merc; Plans to Widen-Range

NEW YORK—Irving Green, president of Mercury Record Corp., announced his resignation last week, effective the end of the year.

Green plans to remain active in the entertainment field and is weighing several proposals. He said that his future show business involvement would, of course, include records but would likely entail operation in the total entertainment spectrum. Green is known to be exploring upcoming new facets of the industry, notably developments in sight and sound; and his long-range planning will undoubtedly include this developing field.

Green founded Mercury 28 years ago when the industry consisted of several majors and a handful of independents in the specialty field. He guided the company to its present eminence as a key entity in the world market.

Mercury Records became a subsidiary of North American Philips Corp. in 1961.

MCA Appointment

NEW YORK — Discos Movieplay of Spain has been appointed by MCA Records International to handle the American Decca and Kapp group labels in Spain and Portugal.

Flying Dutchman Releases LP on Prison Treatment

NEW YORK—Bob Thiele's Flying Dutchman Productions is releasing a documentary album, "A Night at Santa Rita," which details the experiences of Bob Scheer of Ramparts Magazine who was arrested and detained in California's Santa Rita prison following a demonstration in Berkeley last May.

The album, which Thiele describes as "a strong message of social protest," is narrated by disk jockey Rosko. Commentary on the album jacket has been written by Nat Hentoff.

"This states the case for the

alarm over the threat to freedom of speech and the right to dissent in this country," said Thiele. "I feel that the record industry can perform a service to the country by issuing records which are spoken word documentaries of important social and political events."

Thiele's previous history with spoken word records includes material by Buddy Hackett, Al "Jazzbo" Collins, Jack Kerouac, Steve Allen, Myron Cohen, Bill Dana, Jackie Miles, Bud Greenspan, Don Knotts and Oliver Nelson.

UNSAC Enters a Working Accord With NRMA, VSA

NEW YORK — The Universal Numbering System Action Committee (UNSAC) has reached an informal agreement with the National Retail Merchants Association (NRMA) and the Variety Stores Association (VSA) to effect a close working liaison in the general area of universal numbering and electronic data processing.

The working agreements were made with William Burston, vice president of NRMA, and Patrick Cash, Burston's assistant on the numbering project, and

with Karl Helfrich, director of member relations for VSA, who is spearheading the universal numbering activity for his firm.

Lanier Forms Co. Joins Singleton

LOS ANGELES — Warren Lanier has formed Indigo Records here and, at the same time, joined the Shelby Singleton Productions, Inc. In addition to operating Indigo, Lanier will also act as general manager for Shelby Singleton Productions on the West Coast, and will be based in the firm's recently opened Hollywood office.

4-LP Release Marks Sire's 1st Yr. With London

NEW YORK — Sire Records, the independent record company headed by Seymour Stein and Richard Gotteher, is celebrating its first birthday as part of the London Group with four-album release.

Spotlighted in the Sire albums are the Deviants, British underground group; the American debut of the English rock group, "Climax Chicago Blues Band"; folk singer Jean Ritchie, and "Stars of the 1967/70 Memphis Blues Festival."

During the first year of the label's existence, Stein made U. S. leasing arrangements with EMI, British Decca, Transatlantic, Action/Stable, Spark, and Tangerine, all of which are in the U.K., Bovema (Holland), Sonet (Sweden), A-Z (France), and Gamma (Canada).

Cap Memphis Widens Output

By JAMES D. KINGSLEY

MEMPHIS — Salvatore J. Iannucci, president of Capitol Records, has mapped an expanded production operation involving Capitol and the Fame Record Co. of Memphis and Muscle Shoals, Ala.

"We are looking forward to a heavy production schedule out of this area (Memphis and the midsouth) not only in the rhythm and blues field but some of the top artists in the pop field," Iannucci said. At a meeting of writers, artists and producers for Fame in Memphis' Holiday Inn Rivermont, Iannucci added, "I want a new group or groups out of this area on Capitol Records."

It was Iannucci's first visit here. He came to inspect the Fame recording studio facilities in Memphis, then the operation at Muscle Shoals.

In addition to Rick Hall, president of Fame, Spencer Wiggins, George Jackson, Jerry Jones, the Brothers Unlimited and Donnie Harley & the Shadows attended the meeting.

SELECTAVISION MAY OPEN NEW COPYRIGHT AREAS

NEW YORK—The unveiling recently by RCA of its Selecta-Vision (SV) videotape player cartridge, expected to be on the consumer market in two years, already has copyright owners wondering about the potential of this upcoming field. Al Berman, of the Harry Fox Office, publishers' agent and trustee, said that this type of use is a synchronization and falls into the category of non-theatrical motion pictures. Berman added that this would be a new area of music use.

Publishers, in Berman's view, would adopt a wait and see attitude, just as they did when the long-playing record was unveiled. The setting of a schedule of royalties for use of music on sight and sound entertainment, involving such concepts as audio-visual use, title use, et al, is unlikely until the medium achieves a commercial basis, Berman said. He added, however, that between now and the next couple of years, publishers may work out a nominal rate schedule for the purpose of firmly establishing the principle of payment. Berman pointed out that with regard to these rights, each publisher is an individual; each is his own boss. As in film uses, however, a pattern will gradually become established.

'MUSIC SCENE' GUEST POLICY

NEW YORK—"The Music Scene" will launch a "guest star" segment with its Monday (20) show.

The first "guest star" will be Tommy Smothers.

Day TV Puts Disks in Hit Picture

By BRUCE WEBER

LOS ANGELES—Filmation and RCA's concept of springing TV-berthed rock groups for the record market is proving daytime TV can be a spawning ground for hit singles.

Filmation, producer of animated TV programs, used a Saturday morning children's program, CBS-TV's "Archie" series, to break three chart singles and two albums.

The singles included "Sugar, Sugar," a gold record with sales at 1.8 million; "Bang-Shang-A-Lang," which sold more than 800,000 copies, and "Scoobie-Do," a 350,000 seller. A chart album, "The Archies," has sold 280,000, with a second LP, "Everything's Archie," recently released.

All the "Archie" product was written and produced by Jeff Barry, with Andy Kim assisting Barry on several tunes. RCA distributes and merchandises the product.

"We wanted to prove that contemporary music written for TV could be successful and commercially acceptable to pre-teen or teen record buyers," said Norm Prescott, one of Filmation's owners. "Too often, music written for TV is used to fill gaps, or not taken seriously by TV producers who see music merely as background filler."

Team Again

Filmation and RCA are teaming again on an animated series, "The Hardy Boys," debuting on ABC-TV (Saturdays at 10:30

a.m.). Initial product distributed by RCA is a single, "Love and Let Love," and an LP, "Here Come the Hardys."

The material for the LP will be culled from 24 original songs written for the TV program by contemporary songwriters Ed Fournier, Jill Jones, Jeff Marmolzat, Spencer Proffer, Ellie Greenwich, Joel Hirschhorn and Al Kasha. Publishing will be handled by Fanfare Music, a division of 20th Century-Fox.

Bill Traut and Jim Golden of Dunwich Productions will produce the Hardy product. The show will have about 19 minutes of music, including 16 minutes of original background music plus the three-minute song by the group. More than 120-minutes of original background music has been recorded for the show, utilizing a rhythm section, bass, Fender guitar and organ.

The success of "The Archies" has prompted CBS to expand the show to an hour, "Archie Comedy Hour," with plans to maintain its Saturday morning slot. The network also is gearing a special, "Archie and His Pals," for an evening time slot, to introduce the next single, "Again on the Line," a Jeff Barry written and produced tune.

"Now that we've proven TV programs can break chart hits," said Prescott, "the networks are more prone to look at TV-inspired groups playing contemporary music for daytime programming."

Mini-Variety Show

Filmation is grooming the Hardy Boys for a mini-variety show next season, utilizing both live and animated segments. RCA has scheduled a personal appearance, TV and promotion tour for the group.

For the 1970-71 season, Prescott is planning pilots on five animated/live performance shows utilizing live groups and contemporary music.

He plans four rock shows and a folk music program based on folk legends and true life adventures. The groups will be offered to RCA for distribution.

'Hair' No Greasy Kid Stuff—Sales \$20 Mil.

NEW YORK—Gross sales of records containing material from the Broadway hit "Hair" has hit \$20 million, according to estimates of United Artists Music Group, publishers of the score by Jerome Ragni and James Rado.

There are about 100 single releases of "Hair" material, 69 LP's with "Hair" selections, and more than 20 albums fully devoted to the musical, including seven original cast albums. The RCA Records' Original Broadway Cast album has been on the Top LP's chart for 64 weeks.

Chart-topping singles from the

show were "Hair" by the Cowbells on MGM, "Aquarius" by the Fifth Dimension on Soul City, and "Good Morning Starshine" by Oliver on Jubilee. "Easy to Be Hard" by Three Dog Night on Dunhill is No. 9 on the Hot 100 this week, the disk's 11th week on the chart. Nina Simone's version of "Ain't Got No/I Got Life" scored well on the British and Dutch charts.

"Hair" grosses \$1 million every two weeks in worldwide boxoffice returns. The show, which is playing San Francisco and Los Angeles in addition to Broadway, will open in Chicago later this month.

Bleu Disque, Doraflo Buys

NEW YORK — Bleu Disque Music (ASCAP) and Doraflo Music (BMI) have each acquired a controlling interest in Geordie Music and Pandora Music, respectively.

Geordie Music is now owned jointly by Bleu Disque and Jean Ritchie, folk-singer and writer who is one of the organizers of the Newport Folk festival. The firm, which contains over 500 copyrights, is the exclusive publisher of Jean Ritchie's material.

Pandora Music, a soul firm dating to the late 1950's, was formerly owned by George Levy

and has over 250 recorded copyrights including tunes performed by Freddy King, Albert King, Hank Ballard, the late Little Willie John and other blues greats. As part of the reactivation of Pandora, Chicken Shack, British blues group, has just recorded "Look Ma I'm Crying."

Pandora and Geordie will be represented in the United Kingdom by Sana Music Ltd. During the past month Sire acquired Angle Music, Inc., a joint venture of Angle Music Ltd., of Australia and Bleu Disque Music.

WB, Sherman Disk Tie in U. S., Canada

NEW YORK — Warner Brothers Music has become exclusive selling agent in the U.S. and Canada for Bobby Sherman's "Little Women," which is No. 3 on the Hot 100 this week. The song was recorded for Metromedia Records. Warner Brothers also will be exclusive selling agent for the rest of Sherman's catalog, according to George Lee, vice president and general manager of the publishing firm.

Lanier Forms Co., Joins Singleton

LOS ANGELES — Warren Lanier has formed Indigo Records here and, at the same time, joined the Shelby Singleton Productions, Inc. In addition to operating Indigo, Lanier will also act as general manager for Shelby Singleton Productions on the West Coast, and will be based in the firm's recently opened Hollywood office.

Give & Take at MONY Panel

SPRING GLEN, N.Y.—Executives from record manufacturing companies drew fire and returned some salvos of their own during a jukebox operating seminar here last week. Members of Music Operators of New York (MONY) and two other upstate organizations were told that stereo singles will be in more abundance "if operators tell us that stereo makes a difference" and that the lengthy single cut is part of the creative expression of the "youth revolu-

tion that record companies cannot control." Security problems, especially the "daytime breakin'," also created heated discussions during the seminar.

The seminar, held the first night during a gathering that filled Homowack Lodge to capacity, started on a light note when SESAC's Sid Guber told a story. But before the seminar ended, Mort Hoffman, Epic Records; Fred Love, Metromedia Records; Mike Lipton, United Artists Records, and Stan

(Continued on page 45)

Executive Turntable

Scepter Records promotion department will now be re-



TYRELL

sponsible for product acquisition under the direction of newly appointed vice president Steve Tyrell. He will continue Scepter's secondary station airplay program as well as coordinating efforts of key distributor promotion men. Tyrell joined Scepter as a&r man in 1964, and was national promotion director in 1967. He has produced B. J. Thomas, Barbara Lynn, Sunny and the Sunliners, Chuck Jackson, Maxine Brown and the Shirelles. Don Carter will work the southwest for soul product for Scepter out of Houston and Glen Robbins has been appointed national promotion coordinator.

Otis Pollard named national promotion director for r&b for Mercury Records, covering the northeast, midwest and West. Mercury's Ed Crawley will continue working the South and southwest. Pollard started in the music business 20 years ago working with the late Nat Cole. He has been associated with Motown, Atlantic, Musicor, MGM, United Artists, RCA, Burt Bacharach, Hal David, Charles Koppelman and Don Rubin. Previously, he was with Stax/Volt in Memphis.

★ ★ ★

Al Kohn named vice president and general manager of the Music Maker Group's publishing firms, Andrew Scott Inc. and Renleigh Music Inc. For the past 11 years Kohn has been U.S. representative for Francis Day and Hunter. . . . Ritchie Cordell has re-signed with Super K Productions and will maintain his Dragoon Tunes separately from Super K's Kasenatz and Katz Associates. As writer and producer, Cordell has been responsible for 16 million records sold and 25 chart



KOHN

records. . . . Jim Kemper is now in charge of the pop a&r department for Murbo Records, a division of Bourne and Co. Before joining Bourne, Kemper was an independent producer and was with AMPCO Music as staff writer. . . . Clarence B. Jones, vice president of a New York brokerage and investment banking firm, Cogan, Berlind, Weill and Levitt, elected to the board of directors of Stereodyne Inc. . . . Julie Zimand



JONES

named West Coast sales manager for Dunhill Records. Zimand formerly worked in the promotion department of Warner Bros.-Reprise.

★ ★ ★

Bill Towers named to head the Nashville operations of The Richmond Organization, TRO-Nashville. Towers was recently a member of the Sonny James backing group, the Country Gentlemen. He will also be in charge of TRO Border State Music and TRO Manchester Music.

★ ★ ★

Frank Cariola appointed general agent of Action Talents, handling booking of bands in nightclubs in the East and midwest. Cariola previously had his own label, Sultan Records and publishing firm, Sultan Music and was an independent record producer.

★ ★ ★

Charles E. Graziano, named East Coast manager for International Management Co., Motown's talent agency. Graziano was formerly with International Famous Agency as founder and head of their contemporary music department. . . . Tony Edwards named management associate for Stone Flower Productions. He was previously director of artist relations for Daedalus Productions Inc., in New York. . . . Joe Jones named executive vice president and general manager of Funk Man Promotions Inc., 300 W. 55 St., New York. A veteran in the soul world, Jones wrote, recorded and promoted the hit, "You Talk Too Much." . . . Gay Roberts, formerly with Tiffany Enterprises, joins GRT Records as administrative assistant to Alan Mink, label general manager. . . . Donald C. Hahn appointed vice president of A&R Records Inc., New York. Hahn is senior engineer with the company.

Record Plant has named Tom Hidley to the newly created post of director of technical operations. He will be in charge of all technical aspects in all branches of the Record Plant operations. He was formerly with A&R in New York. . . . Liberty Records executive, Rudi Butterfield joins Skye Recording Co. as national director of regional activities. . . . Pianist, lecturer and record company executive Calvin Lampley appointed director of the sound and recording studio at Peabody Conservatory of Music, the first fulltime black faculty member in the Institute. Paul F. Case also named director of public relations, succeeding Janetta S. Ridgely.

★ ★ ★

Bob Sarlin named head of publicity in New York, Mercury Records. Previously, Sarlin was publicist for John Springer Associates. For the past two years has been arts editor for the College Press Service. . . . Former disk jockey and program director, Rocky G. Groce named promotion executive for Commonwealth United Records. Most recently Rocky G. was with WMCA and has worked in radio in Philadelphia, Rochester and Miami. . . . Ernest J. Santone named president of Chips Distributing Corp. and its subsidiary Bandstand Record



GROCE

(Continued on page 90)

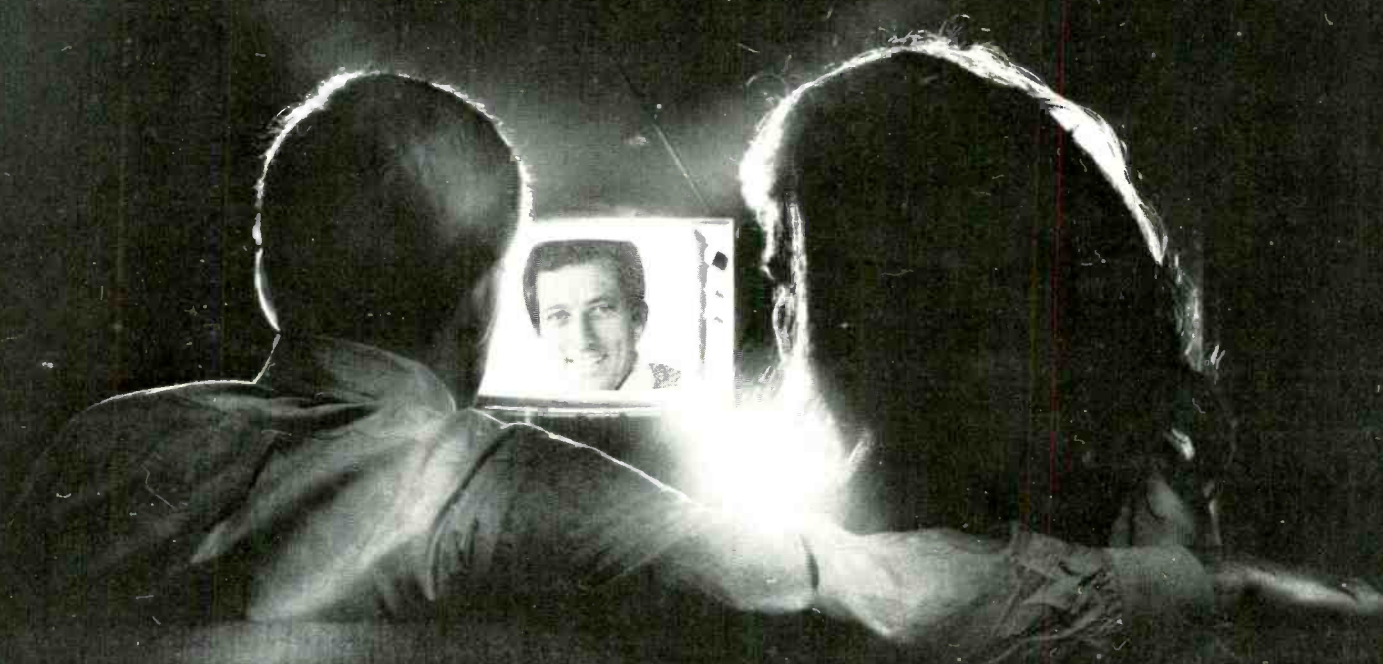
Atl to Show 12 LP's at Meets

NEW YORK—Atlantic-Atco will introduce 12 new albums at its fall distributor sales meetings Oct. 13 to Friday (17). The release will cover the rock, blues, pop and jazz fields.

Atlantic's fall program will be presented to distributors by album sales chief Dave Glew and his assistant, Tim Lane, plus regional sales managers Sal Uterano, Dick Krizman, Ralph Cox, Tom Davies and Charles Goldberg. They will visit distributors in all major cities throughout the country. Singles sales executives Rick Willard and Johnny Bienstock will also visit distributors to help with the presentations.

OLIVER'S 'JEAN' REAPS IN GOLD

NEW YORK—Oliver's recording of "Jean" on the Crewe label has been awarded a gold disk for sales of one million copies by the RIAA. The song was written by Rod McKuen.



You don't think that one hour a week is actually enough for his fans?

Of course not. The more people see of Andy, the more they want to hear of him. So the more they're going to buy

his albums. (Which is some kind of incontrovertible fact—like taxes.)

And we've got just the thing to answer the demand being created by his new Saturday-night NBC-TV series:

A brand-new album from Andy, called *Get Together*. Featuring a lot of the hits he's currently singing on his show.

We'd also like to throw in a little reminder about some other albums that Andy's fans are going to be looking for:

Happy Heart (CS 9844/HC 1170°
18 10 0698†/14 10 0688†/16 10 0658★)

The Andy Williams Sound of Music (a specially priced 2-record set
KGP 5/18 FO 0788†)

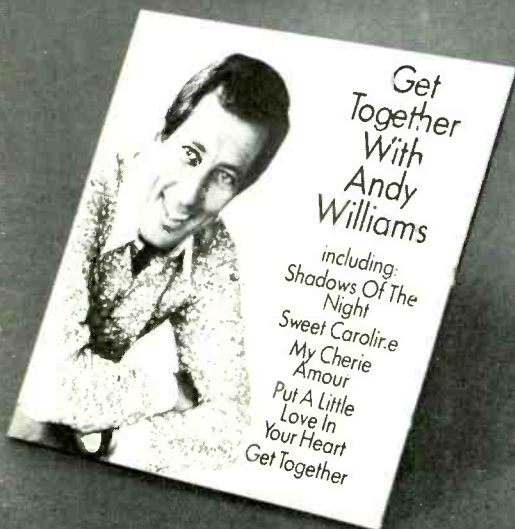
Honey (CS 9662/CQ 1024°
18 10 0422†/14 10 0422†/16 10 0422★)

And a new single called

"A Woman's Way" 4-45003

A mere 20,000,000 fans saw him sing it only a week ago. You don't want to disappoint them, do you?

On Columbia Records ®



CS 9922/HC 1219°/16 10 0776†
14 10 0776†/15 10 0776★

°4-track reel-to-reel tape †8-track stereo tape cartridge ‡4-track stereo tape cartridge ★stereo tape cassette



Her First Hit On Atco!

LULU

"Oh Me Oh My"
(I'm A Fool For You Baby)

Atco #6722

Produced by Jerry Wexler, Tom Dowd & Arif Mardin



Watch Lulu perform "OH ME OH MY" on
the following TV Shows:

"The Tonight Show" — Tuesday, October 14, NBC-TV

"David Frost Show" — Week Of October 27

"Music Scene" — Monday, November 3, ABC-TV

FLYING DOWN TO RIO—FESTIVAL STYLE



BILL MEDLEY in action at the Maracanazinho Stadium, where the festival was held.



BILL MARTIN, Irish songwriter, left, with British representative Malcolm Roberts and festival director Augusto Marzagao.



DURING REHEARSALS, left to right, Tina, singer from Morocco, Marzagao, U.S. writer Jim Webb (who composed the official U.S. entry), unidentified, and Bill Medley, who took second place with Webb's song, "Evie."



THIRD PLACE winner, U.K.'s Malcolm Roberts entertaining during his press reception.



SINGER ANTOINE, from Luxembourg, a composer and singer who was a big success at the festival the previous year. This year he came to entertain—not to compete.



SAMUAL YANKELEVICH, right, director of Argentine television's Channel 9, interviews festival artists during a rehearsal break.

Brazil Fest: Jeers & Cheers

• Continued from page 1

protectively around medley's shoulders and applauding the American's song and performance after the decisions were announced.

A sample vote taken by a radio station among the audience gave 82 percent votes for Britain, 16.8 for Brazil and 1.2 percent for the U. S. However, other soundings gave U. S. first and Britain second.

Significantly the audience of Brazilians who had been wildly applauding Brazil for first place changed their minds after hearing the British entry. The Brazilians showed that they are not so nationalistic as expressive about what they like in music.

While some moral damage was done to the competitors, the only physical damage was suffered by American Jule Styne of the judges, who was mildly burned by sparks from a shorted spotlight.

France's "Our Green Hills" (music by Darry Cowl, words by Eddy Marnay and performed by Frida Boccara) came in fourth. Fifth was the much applauded Andorra's "All the Springtimes in the World" (composer Romuald; words, Pascal Sevran and Serge Lebrall. Romuald sang his own song). This was a popular favorite.

Sixth was Spain's "Penelope" (music by Augusto Alguero, words and performance Joan Manuel Serrat). Seventh was Ire-

land's ballad "Roundstone River" (music by Bill Martin, words Phil Coulter, sung by Danny Doyle). Eight was Kenya's "A New World Every Morning" (music, words and performance by Roger Whittaker.) Ninth went to Israel's "Play Guitar" (by Rika Zaral who sang it, also performed words by Andre Pascal). Tenth to Greece's "My Darling My Love" (music by Yani Spanos, words by Pierre Cour and Kostas Kotoulas, performed by Soula Markisi).

Britain's Malcom Roberts was judged best performer. Ben Kramer of Holland, and Mona Bell of Chile were judged best newcomers.

Wilson Simmonal gave a half-hour show while the judges were making their minds. Henry Mancini and Roberts entertained at the festival's closing ball. Roberts said he will record "Love Is All" in London.

Augusto Marzagao, director of the Festival and president of the World Festival Federation, invited Roberts to return to Brazil for the festival next year.

Immediate Sets Up Distribution Pacts

NEW YORK — Immediate Records has set up distribution arrangements with Apex-Martin, Hillside, N.J.; Davis Sales Corp., Denver; Godwin Distributing Co., Atlanta; Mangold Distributing, Inc., Charlotte; Regal Records, Pittsburgh; Schwartz Bros., Inc., Washington; Tone Distributing, Hialeah, Fla.; T.D.C., Woburn, Mass.; T.D.C., San Francisco; and Universal Distributing Co., Philadelphia.

Barclay, Peters Sign Import Pact for U.S.

NEW YORK—Barclay Records will be imported to the U.S. under an agreement with Peters International Inc., leading record-tape import firm. Jean Fernandez, head of Barclay in the U.S., set the deal with Chris Peters, president of the importing firm.

Barclay, owned by Eddie Barclay with headquarters in France, has been in operation one year in the U.S. During that time Fernandez has placed 17 albums with various record labels such as CBS Records, Mainstream Records, Vanguard Records, United Artists Records,

Everest Records and Roulette Records. Artists on these albums included Manitas de Plata, Dizzy Gillespie and Django. During the year, Fernandez also acquired for European release masters Cotique and Douglas Records.

Fernandez also operates two U.S. publishing firms — Cote d'Azur (BMI) and St. Tropez (ASCAP). "This year of activity has been concentrated on Cote d'Azur," Fernandez said, "and we've registered about 30 songs already with BMI, and the majority have already been released on records."

Fat Mattress, English Group, To Spring Into U.S. on Atco

NEW YORK — Fat Mattress, English group led by former Jimi Hendrix guitarist Noel Redding, is to be released in the U.S. on the Atco label. The deal was worked out by Atlantic-Atco President Ahmet Ertegun in arrangement with Polydor Records, London, and the group's manager, Chas Chandler.

The group has been set for its first American tour, opening at the East Town Theater in Detroit on Nov. 21.

In addition to bassist Noel Redding, the group consists of Neil Landon (vocals), Jimmy Levertton (bass, piano, flute, organ, harpsichord) and Eric Dillon (drums, vibes). Landon was formerly with the Flowerpot Men, while Levertton and

Dillon were part of Engelbert Humperdinck's backup group.

The group will come to the U.S. following a nine-day Scandinavian tour. Subsequent dates after Detroit include Fillmore East (Dec. 5-6), Kinetic Playground, Chicago (12-13), Fillmore West (17-20), and the Whisky A Go Go, Los Angeles (24-28). Other engagements for their six-week tour are currently being set.

Nat'l Tape Listing

NEW YORK — The mission of "Market Quotations" in last week's Billboard scrambled listings for National Tape Distributors. The correct prices should have been: High, 44; Low, 41; Week's Close, 41.



LARRY MAXWELL, right, president of the newly formed Maxwell Records; Bob Crew, center, president of the Crewe Group of Companies, and Ben E. King lock up plans for the release of King's single which will be the first to be released by the new full-line Maxwell label, to be nationally distributed by Crew Records.

DIANA ROSS
PRESENTS
THE JACKSON FIVE



This coming Saturday, October 18th, Diana Ross will host the **HOLLYWOOD PALACE** on ABC-TV at 9:30 PM (EST). She will be introducing this amazingly talented group of young men (the lead singer, Michael, is 8 years old). And, they'll be performing their newly released single...

“I Want You Back” M-1157.

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“THE SOUND OF YOUNG AMERICA”™

Blue Thumb Steps Up Singles in Policy Shift

LOS ANGELES — Blue Thumb is increasing its output of singles, marking a reversal of the original plan to specialize in albums.

Scheduled for release this week are the fourth and fifth singles for the 11-month-old company. And they are by two groups new to the label: Bossa Rio and Love.

Bossa Rio is a Brazilian bossa nova band which Sergio Mendes is producing for Blue Thumb under a newly signed contract which calls for three singles and one LP a year for four years. The band had one LP out on A&M which Mendes produced, but with A&M handling Mendes and his Brasil '66, there was a conflict sound-wise between Brasil '66 and Bossa Rio.

Bossa Rio's initial Blue Thumb single is "Blackbird" backed with "Girl Talk." The group's first LP will be released in January, according to Bob Krasnow, Blue Thumb's president.

Blue Thumb's previous singles—all stereo—have been by Ike and Tina Turner and Earl Hooker. A sixth single will be forthcoming from Southwind, the label's new country-flavored rock band, whose first LP, "Ready to Ride" has started reaping airplay around the country.

Krasnow said that his partner Don Graham influenced

him to begin releasing singles as a promotional device.

The production deal with Mendes is the first for Blue Thumb. British blues guitarist John Mayall is the second musician contracted by Blue Thumb to produce an act. Mayall is working on an Aynsley Dunbar Retaliation project for January release.

Cap, NARM To Give Grant

LOS ANGELES—Capitol is working on two projects involving colleges. The label and the National Association of Record Merchandisers are jointly sponsoring a college scholarship program for black students. The two bodies will finance an annual \$1,000 scholarship.

In the second campaign, the label will promote its product with 170 billboards surrounding 50 major schools.

Applications for the scholarship may come from NARM member companies as well as from broadcast or music publishing firms which are not members of NARM. An applicant must be either an employe or the child of an employe. Application deadline is Nov. 30.

To promote its LP product, Capitol will hire a campus representative at each of the 50 schools who will promote the music through various campus media. Capitol is working with College Market Consultants on the campaign covering this month and November.

The Band is being heralded this month along with eight other albums. The Sons will be promoted during November.

Lib-UA Labels' Posts Merged

NEW YORK — Key executive posts at Liberty/UA's Blue Note and Solid State labels and the Minit and Minit-Gospel labels have been merged by the parent firm. Mel Fuhrman will be general manager of the overall division, which will headquarter at Liberty-UA's New York offices.

Fuhrman will be assisted by Al Riley, national promotion manager, and Irv Bagley, national sales and coordination of product. Regional promotion managers are Duke DuBois, East; Alonzo King, Midwest; and Pete Tyler, South and Southwest.



MUSICLAND, a division of Pickwick International, Inc., opens the first of eight new free standing stores in the Midwest with a store in the Eastland Mall in Warren, Ohio.

Today Records Agreement With Watson-Thomas

NEW YORK — Today Records, a division of Perception Ventures Inc., has signed a record production deal with Watson-Thomas Productions, Philadelphia. "Shake What You Brought With You" by Mr. Jamo will be the first single under the contract, said PVI president Terry Phillips.

Boo Frazier, marketing vice-president of PVI, said a special merchandising program will be created around the new single.

Stan Watson and Jamo Thomas are noted for producing the Delfonics, on the charts with "You've Got Yours, I'll Get Mine."

Atl to Release Zeppelin Tie-In

NEW YORK—Atlantic Records is releasing a second album by Led Zeppelin to coincide with the group's new concert tour of the U. S. which kicks off at Carnegie Hall Friday (17). The new LP is titled "Led Zeppelin II."

Following Carnegie Hall, other dates on the Led Zeppelin tour include Detroit (18), Chicago (19), Cleveland (24), Boston (25), Buffalo (30), Providence, Rhode Island (31), Syracuse (Nov. 1), Toronto (2), Kitchner, Ont. (4) and Kansas City, Mo. (5).

Oriolo & Luciano Set Up Cypher

NEW YORK —Cypher Records, a division of Total Media, Inc., has been formed by Don Oriolo and Ron Luciano. Oriolo is a writer and producer for Mercury Records and Luciano is a columnist and promoter for rock concerts.

In charge of artists & repertoire for the label will be Bob DiLorenzo. Promotion will be handled by Joe Baltzell. Offices are at 50 E. 42d St. The label's debut record is "Put Your Bell Bottoms On" by the Mel Wynn Trend.

Soundview Studios Opened by Lofredo

KINGS PARK, N. Y. — Soundview Studios, an 8-track recording studio, has been opened here by Louis Lofredo. Bob Gallo will engineer all record sessions at Cadet-Concept's Aesop's Fables and Monument's Smubbs will record at Soundview as will Mud in Your Eye, Music Bochs, Debbie Green, and Skip Pinter. The unaffiliated

Market Quotations

As of Closing Thursday, October 9, 1969

NAME	1969 High	1969 Low	Week's Vol. in 100's	Week's High	Week's Low	Week's Close	Net Change
Admiral	21 3/8	14 1/2	563	19 3/8	17	19 3/8	+ 2 1/8
American Auto. Vending	20 3/4	11	40	11 3/4	11 1/4	11 3/4	+ 1/8
American Broadcasting	76 1/2	45 1/2	307	53 3/4	50 3/4	51	- 1 1/4
Ampex	47 1/2	32 1/2	790	46 1/4	42 3/4	44 3/8	- 3/8
Automatic Radio	43	20 1/8	539	34 7/8	32	33 1/2	- 1 1/2
Automatic Retailer Assoc.	117 1/4	97 1/2	192	112 3/8	108 1/2	109 1/2	- 1 3/4
Avnet	36 1/2	11 7/8	586	13 3/8	12 1/4	12 3/4	+ 3/8
Capitol Ind.	52 1/2	29	648	50 1/4	45	46	Unchg.
Chic. Musical Inst.	33 3/8	23	60	27	26	26 5/8	+ 7/8
CBS	59 1/2	41 5/8	858	43 3/8	41 3/8	41 3/8	- 1 3/8
Columbia Pic.	42	25	347	33 1/2	32 3/8	32 7/8	+ 3/8
Disney, Walt	99	69 7/8	350	96 1/4	91 1/2	94	- 1/2
EMI	8 7/8	5	824	6 1/4	6	6 1/4	+ 1/8
General Electric	98 1/4	81	1360	86 7/8	83 1/2	84 1/8	- 1
Gulf & Western	50 1/4	19	1117	21 3/4	20 3/8	20 7/8	Unchg.
Handleman	38 1/4	26 1/4	239	35 3/8	33 1/8	34 1/2	+ 3/8
Harvey Group	25 1/4	11 1/2	28	13 1/2	12	12	- 1
Interstate United	35	11 1/8	432	15 5/8	14 3/8	14 1/2	- 1
ITT	58 1/2	46 1/4	2316	57	54 1/2	56 1/4	+ 1 1/2
Kinney Services	39 1/2	19	1526	29	26 1/8	26 5/8	- 3/8
Macke Co.	29 1/2	14 1/2	128	18	17	17 3/8	- 1/8
MCA	44 1/2	20 1/2	202	21 7/8	20 7/8	21 1/2	+ 1/8
MGM	44 1/2	25	769	34 1/2	30 3/4	32	- 1 1/4
Metromedia	53 3/4	17 1/2	249	19 1/2	18	18 1/4	- 1/2
3M	115 1/2	94	696	115	111 3/8	114 7/8	+ 4 1/4
Motorola	149	102 3/4	397	144 1/2	139 7/8	141	- 1 1/2
North Amer. Phillips	56 3/8	35 1/4	318	54 1/4	53 1/2	53 3/4	+ 3/4
Pickwick Int.	52 1/2	32	137	46 1/4	44 1/4	45 1/4	+ 1
RCA	48 1/8	35 1/2	1695	42 3/4	41 3/8	42	+ 1/4
Servmat	49 1/2	27 3/4	220	30 3/8	29 1/4	30 1/8	+ 1/8
Superscope	54 3/4	17	444	29 3/4	27 1/4	28 1/2	- 1/8
Tenna Corp.	31 3/8	15 3/8	614	28 3/4	24 1/4	25 3/4	- 2 3/8
Trans Amer.	38 3/4	23	2883	25	23 1/2	24 1/2	- 1/2
Transcontinental Invest.	27 3/4	13 3/8	1185	22 5/8	20 1/2	21 1/8	- 1/2
Triangle	37 3/8	17 1/2	120	23 1/2	19 3/8	21	- 1 1/2
20th Century-Fox	41 3/4	16 1/8	766	21 3/8	19 3/4	20 3/8	- 3/8
Vendo	32 3/8	16 1/2	92	17 3/4	17 1/4	17 1/2	Unchg.
Viewlex	35 1/2	22 3/4	44	29 1/4	28 3/8	28 3/8	Unchg.
Wurlitzer	23 1/2	14 7/8	34	15 1/2	15	15	Unchg.
Zenith	58	35 7/8	765	44 3/4	41 1/8	42 3/4	- 1 3/8

As of Closing Thursday, October 9, 1969

OVER THE COUNTER*	Week's High	Week's Low	Week's Close
ABKCO Ind.	8	5 1/2	7 1/2
Audio Fidelity	3 1/8	2 3/4	3
Certron	25 3/4	25	25
Creative Management	12 1/4	11 1/4	11 1/4
Data Packaging Corp.	22	19 1/2	22
Fidelitone	4 3/4	4 1/2	4 1/2
GRT Corp.	24 1/2	22 1/2	22 1/2
Goody, Sam, Inc.	26	22 1/2	23 1/2
ITCC	10 1/2	9 1/2	9 1/2
Jubilee Ind.	13 1/2	12	12
Lear Jet	24	21 1/2	21 1/2
Lin Broadcasting	10 1/2	10	10
Magnasonic-Craig	18 3/8	16 1/4	18
Merco Ent.	32 1/2	29	32 1/2
Mills Music	25 1/2	25	25
Monarch Electronic Ind.	7 1/2	7	7
Music Makers, Inc.	12 3/4	12 1/4	12 3/8
National Tape Dist.	42	41	41
Newell	24 1/4	21 3/4	23 1/4
NMC	10 1/2	9 3/4	10
Robins Ind. Corp.	7 1/4	5 1/4	5 1/4
Schwartz Bros.	11	9 1/2	11
Telepro Ind.	2 1/2	2 1/8	2 1/8
Trans Natl. Communications	6	5 1/2	5 1/2

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

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

Happenings New Groove

LOS ANGELES—The Happenings have changed direction as part of their switch from B. T. Puppy to Jubilee. The quintet has tossed aside recording old songs like "I Got Rhythm" and "Mammy" and have gone into writing material of social consciousness like "Let's Do Something" or "Be My Brother."

Their new Jubilee single, "El Paso County Jail," is based on

acts are managed by Lofredo. Soundview is located at 132 Riviera Drive.

an experience of several members of the group who got busted by the police on a narcotics charge (later dismissed) and spent three days in the Texas jail.

The Happenings happened by recording strong harmonic vocals of old songs under the production guidance of the Tokens who jointly owned B. T. Puppy with Jubilee. Three albums and several hit singles later, the artists and producers parted with the musicians opting to delve into a now sound.

Under their new agreement with Jubilee, the Happenings will produce themselves.

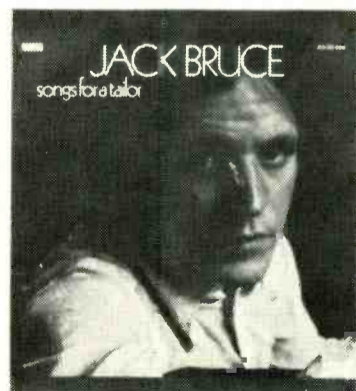
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Rock Sparks Net Revival

• Continued from page 1

show," said Charles Jordan, account management supervisor at McManus. Jordan pointed out that "Rock Stars" delivers more audience among young people than the two major television programs designed for teenagers combined: "American Bandstand" and "Happening."

"Our surveys have shown that young people spend between 2.3 and 2.5 hours per day watching television while they spend from 4.3 to 5.3 hours listening to radio every day. Correlating this with the present success of 'Rock Stars,' I believe that syndicated radio is one of our best and most effective means

of reaching young people," said Jordan.

Besides "Rock Stars," there are other youth oriented radio networks in operation, the largest of which is ABC's contemporary network which delivers over 200 affiliated stations.

Projects are also under way on the West Coast to establish a similar network among underground FM stations. In New York, companies have been formed to provide news and interview services on a nationwide basis to college stations.

A Revival

"The need for communication among young people has led to the successful revival of syndication and network radio,"

said Richard Robinson who hosts "Rock Stars" and whose company, The Pop Wire Service, scripts the shows. He pointed out that any show or regular radio program that can give the latest rock news, give interviews and provide information on what is happening around the world in the pop scene is going to have a large, loyal audience. He added, "Rock Stars is, in reality, a network radio program provided by the Establishment for all young people. I believe that it is significant that the oldest radio program, which is Arthur Godfrey's, is delivering an audience of 3,105,000 while our show is already reaching 3,800,000 listeners."

Robinson believes that syndicated radio can easily become big business again. "There has been talk of syndication on FM and AM levels for some time now, but I feel that it is becoming a practical, workable reality. Sponsors like Phisohex are discovering that they can reach their market more effectively this way and are thus underwriting the beginning stages of the rock networks. I am confident that syndication rock networks, and rock news will become part of every youth oriented radio station's format within the next few years."

An important part of the development of the network concept in rock radio has been the work Bill Drake has done in establishing the "network" concept in the minds of radio and music industry people across the country with his "History of Rock and Roll" shows. These shows have made radio stations and record companies as well as the rock press and rock musicians aware of a radio "show" that commands a huge audience and makes sense to advertise on in more than one market.

Similarly, the syndication of certain FM radio personalities, such as WNEW-FM's Rosko, has given radio men across the country an idea of the potential of rock networks.

Acuff-Rose, Tapier Deal

HOUSTON — Tapier Music Co., which is affiliated with International Artists Producing Corp., has completed negotiations with Acuff-Rose Publications of Nashville for worldwide representation of its catalog except for the U.S. and Canada.

The deal was completed by Ray Rush, general manager of Tapier, and Wesley Rose, president of Acuff-Rose. The catalog includes all of the songs written and recorded by the Bubble Puppy for International Artists, and material on David Allen's IA album, and the forthcoming Roy Orbison MGM album.

ABC, Merc Deal With Record Club

YORK, Pa. — The Record Club of America has signed long-term non-exclusive licensing deals with ABC and Mercury Records. Under the agreement, the club will contract out for the pressing of the albums and tapes for mail-order sales. Previously, the Record Club had obtained ABC and Mercury Records through distributors.

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TOMORROW

By ED OCHS

I can see how it must have happened. The Band met Dylan, the prophet changed them (prophecies are his pitch) and they became his sidemen—his apostles—who blew Dylan's rap behind him as he preached from the pulpit of his blinding experience. "Big Pink" is the Band testifying to Dylan (converts are for his personal use), but then so does Dylan's "Nashville Skyline" blush with the Band's unenlightened simplicity; for Dylan gave them his pain, and the Band gave him their innocence. So they all lived and grew together in Woodstock, the Band in their big pink house where they searched and purged their souls with Dylan riddles, the "I Ching," and Dylan himself—the unlikely Christ who crucified himself to know pain and the damning wisdom pain secretes. On their "Big Pink" classic "The Weight" celebrates their crusade to Dylan's place, while in their second classic album Dylan appears again in "Rockin' Chair"; but this time Dylan is seen in perspective—Robertson's—and the Band loves and longs for him as Ragtime Willie, the sad-eyed clown of love.

Changing Back

The Band's new album on Capitol Records is titled simply, "The Band." Theoretically, it is their first album, for "Big Pink" belongs to the Band's Bethlehem at Woodstock—and to Dylan who sits country-style in the temple. Timeliness breathed life into "Big Pink," as Dylan opened their minds, waking a grand and windswept wisdom, bringing misery with his relief. Suddenly, the Band, that cork-popping gang of funky Canadian townies, were changed, alone and brushed with the magic dust of exaltation—which threatened never again to return them to simplicity. "The Band" is the Band's homecoming, their getting back and growing up to understand "old" truths meaninglessly cliched without Dylan's key to the code. Flashback, then, to small town, U.S.A.; those five saloon cowboys are cutting up again in "Cripple Creek," pushing a jalopy across America's ever-divided North and South, kicking out the jams and living for the feeling. Like the "Easy Rider" the Band hears melodies—the song of the road, good times and lonely recall—and even the "Whispering Pines" shimmer a hymn in the moonlight.

Mellow Memories

"The Band" is a whimsical renouncement of their Picasso-like "Big Pink" period. The album is colored with Autumn, the evenings throb and the distances into time are tawny in the afterthought of many summers past. Stories with unsure punch lines, everyday detail and half-digested morals replace the aching ambiguities of "Big Pink." Not that "The Band" doesn't weep for loves wilted like the willow and fond feelings that faded dreams ago. Robbie Robertson's thoughts are brimming with a life participated in and tenderly memorized with the poetic compassion of Walt Whitman and Wordsworth's love of the land. In "The Band" their cries, still loud and clear, are mellow now and lighter, without pity or the pessimism of hopeless regret. They have vision beyond their own problems. "Big Pink," though, is heavy, like fruit on the vine, long in the picking and bound for the wine; the second album distills the weight into a light, bright spring of booze. Again, in "Big Pink," the lyric, overlaid with content, draws out the music as the tale unfolds with biblical deliberation. The instrumentals in the Band's new album describe the lyrics (rather than serving them) in both mood and pictures, giving it the breadth of a landscape, the dimension and density that make "The Band" a milestone in rock music.

A Greatness Realized

"The Band" is a treasure because it tells us something about the great Dylan (how we hunger for news), and the Band, his heirs, have proven themselves worthy of a Dylan-like affection. Even reverence. Robertson is a composer with a modest, sympathetic eye for life's layers, an ear for Levon Helm's percussive story line (he punctuates the music) and a country hipness unaffected by the paralyzing hysteria of the cities. Levon's vocals, chawed and jawed with country conviction, is perfect partner to Richard Manuel, who smothers his screams in sobs that cut the soul like a naked confession. Rick Danko adds a third lead voice and keystone in the group's harmony, while Garth Hudson looms from behind his church pipes in self-imposed exile, like the organist in a European cathedral. The Band plays 18 instruments. Right now, they are rock's greatest non-rock band (too small-town for big city rock), and like Dylan, if they never made another album after their first two they would still be great. And like Dylan before them, they will become still greater.

Garrett Into Commercials For TV; Plans Other Moves

LOS ANGELES—Snuff Garrett Productions is broadening its music publishing activities to include developing commercially oriented pop-rock songs for TV.

Ed Silvers, vice president and operational head of Garrett Productions, feels that independent TV producers are becoming aware of the role music plays in enhancing programs.

(The nation's No. 1 song, "Sugar, Sugar," has sold 1.8 million copies and was introduced on CBS-TV's "Archie" series.)

The company's publishing operation, which includes eight firms, is the biggest profit center in the Garrett-Silvers record-production-publishing complex. Last year the publishing companies grossed more than \$700,-

000. The catalog includes 800-1,000 tunes.

Silvers intends to strengthen the publishing wing of the company by adding several writers to supplement a staff of six, train new writers and establish partnership publishing companies with TV producers.

First new writer under the expansion program is Dwayne Blackwell, who will write a single for singer Johnny Darryl, a United Artists country artist.

The increased emphasis on publishing will allow Silvers to spend more time with the writing staff and the publishing companies, Viva, Zapata Siesta, Gringo, Baby Monica, Stone Canyon, Hombre and Loma Alta. The last two are partnership firms with Trini Lopez.

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LEISURE TIME TIPS

by: Larry Finley

One of the best public relations jobs in the history of the music industry is being done by the leaders in the cassette industry. There is no question but what this big promotional drive is helping to build the sale of pre-recorded cassettes as well as cassette players.

Last Sunday's New York Times carried a special Hi-Fi section with the lead story devoted to cassettes. It also is difficult to pick up a magazine or a Sunday newspaper without seeing advertisements as well as stories about cassettes and cassette players.

There is no question but that cassettes have arrived and cassettes are here to stay. However, the writer feels that 8-track is also here to stay and 8-track sales will far outnumber cassette sales for many years to come.

There is reason for this thinking. Detroit is committed to the 8-track concept for several years to come. Because of the exposure given the 8-track concept in the new model automobiles, the "word of mouth" from happy owners of 8-track units spreads to others and this greatly increases, not only the after market sale of 8-track units, but the home 8-track market as well. Even though sales of pre-recorded cassettes are growing in leaps and bounds it is also true that sales of 8-track cartridges are growing at an even greater proportion. It is our prediction that by mid-1972 that the 8-track concept will comprise 60% of the overall tape business, cassettes will comprise 40% of the tape business and 4-track will be extinct.

At NAL we have no "ax to grind" as our entire catalogue is available on pre-recorded cassette as well as 8-track.

.....

Sam and George Goldner's new label "FIREBIRD" is really starting off with a big bang! Their first two single releases are really chart items. "PAY THEM NO MIND" by C. L. ALEXANDER AND THE NATURAL THREE has already taken off like gang busters. Their other new release "BLOWIN' IN THE WIND" by the BRIMSTONE backed with "TRINKET" is also a sure chart buster. "BLOWIN' IN THE WIND" is in the Rock Gospel vein. Both of these FIREBIRD artists will be released on albums with a day and date release on 8-track cartridge, cassette and open reel from NAL. FIREBIRD is exclusive with NAL.

NAL (North American Leisure Corporation) is located at 1776 Broadway, New York, New York 10019, telephone (212) 265-3340.

Tape CARtridge

Cap's Deal With Ampex

LOS ANGELES — Capitol has given its 4-track and reel tape configurations to Ampex to duplicate and sell. Muntz formerly sold the label's 4-track by duplicating the merchandise in its own Van Nuys factory and offering it to Muntz dealers.

Capitol continues to duplicate and market its own 8-track and cassette tapes.

The label will phase out of handling its own reel and 4-track tapes, according to a company official. There is a phasing out period in which Capitol will deplete its inventory of tapes and honor exchange obligations to customers.

Capitol's reason for licensing both the reel and 4-track configurations to Ampex, according to a label executive, is to have both systems handled by one company, rather than going with several duplicators.

AST Agreement On Swampfire

NEW YORK—Ampex Stereo Tapes (AST) and Ambassador Records have entered into a tape agreement giving AST marketing and duplication rights to all tape formats for Ambassador's new "Swampfire" series. The pact was announced through a joint statement by Donald V. Hall, Ampex vice president and general manager of AST, and Martin Kasen, president of Ambassador.

Ampex will have, with the exclusion of Canada, worldwide tape rights to Ambassador's "Swampfire" series.

Japan's Role Increases as Mfr As Export Trend to U.S. Is Go

By BRUCE WEBER

LOS ANGELES — In jittery days the "made-in-Japan" label on goods exported to this country frightened many American consumers. Today, Japan is in the forefront of the consumer electronics craze sweeping the U.S.

And the burgeoning tape revolution promises eventually to thrust Matsushita (Panasonic), Sony, Hitachi, Shibadon, Toshiba, among others, into most American households.

Japan's outpouring of tape players is almost as noticeable abroad as at home. Japanese exports can be found on store shelves around the world.

The trend is up in Japanese exports of equipment shipped to the U.S., with tape recorders becoming one of Japan's major home entertainment exports.

An American manufacturer put it best: "Japanese products, both high-end and inexpensive players, are flooding the market in total number of units shipped; up in the retail price of its products, and up in quality."

This year's exports in tape players are expected to top 8 million compared to 6.5 million in 1968. Total production this year is estimated to be 10 million, with but 2 million for the domestic market.

Exports Rise

In 1966, Japan produced 5,620,000 tape recorders and exported 3,360,000. A year later it manufactured 6,960,000 and exported 5,650,000. Overall Japanese production of electronic equipment has been growing at a rate of 27 percent a year over five years.

With the increased popularity of cassette recorders, Japanese production of cassette units will continue to increase sharply. It now accounts for 80 per-

cent of the total tape recorder market of 11 million units. In contrast, cassette production last year was only 4.5 million.

Recently, Japanese manufacturers, always skilled in mass-producing low-end products, have been aiming higher priced lines at the U.S. market.

Import activity in the next few years will stress quality, durability, fidelity and performance. Example: Where total unit shipments are not up, the total value of the equipment (merchandise) will be increased.

A reason for Japan's interest in quality, durability and performance may be because of the increased export competition from two Asian nations—Taiwan and Hong Kong. Both are exporting low-end equipment to the U.S. and around the world.

With Taiwan and Hong Kong crowding Japan in producing inexpensive hardware, Japan, too, is turning to videotape recorder (VTR) equipment and componentry.

Many Japanese producers, mainly Panasonic and Sony, are setting their sights on the U.S. home market in VTR. When this (VTR) market evolves and reaches the non-educational uses, an executive of Sony said, we expect to be a strong force in it.

Although several American companies have developed their own VTR systems (Ampex is the strongest U.S. entry), others are looking to Japan for assistance.

Component Supplier

American manufacturers also
(Continued on page 16)

Insurance Changes in Auto Players & Tapes

LOS ANGELES—State Farm Insurance, an auto insurance company, has made a policy change regarding tape players and prerecorded tapes.

In a special notice sent to policyholders, the company is revising its comprehensive and/or collision coverage on players and tape equipment.

"Because many cars now have stereo tape players," the policy notice states, "we've made the following change in the definition of equipment. It now specifies that a stereo tape player and one tape are part of your car's covered equipment."

The new policy, which goes into effect Wednesday (15), voids an "unwritten" policy of

covering up to 10 tapes. State Farm found policyholders were claiming "nine tapes lost per claim."

"Tapes are not part of the auto," said a State Farm agent, "and certainly not part of the car's equipment. We cover only one tape, and we assume that the one tape is in the player."

The insurance company lists the depreciation of players this way: no depreciation the first three months, 8 percent the fourth month, and a gradual increase to 24 percent over 12 months.

Tape depreciation is 25 percent by the third month, then 5 percent a month to a maximum of 80 percent.

Tape Goes Alfresco in Warm Weather

By ELIOT TIEGEL

LOS ANGELES — Southern Californians are using cartridge equipment as alfresco companions during the long, long summer months. With the weather remaining warm through November, leisure time buffs are taking portable equipment with them to alfresco settings.

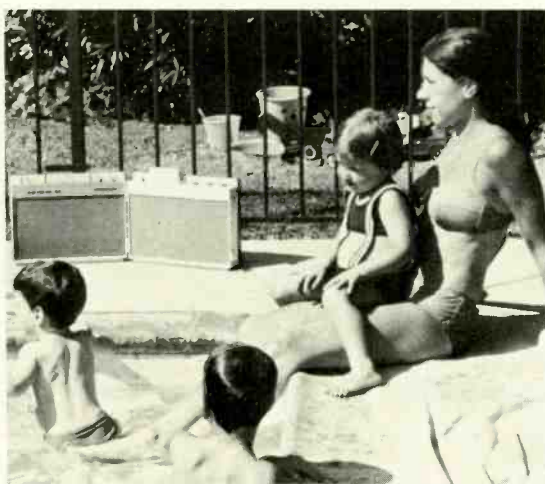
While much of the nation begins to feel a change in the seasons, Southern Californians are still swimming at the copious beaches which dot the coast from Malibu to San Diego. And there's also plenty of energetic splashing in pools of both the private and public variety.

Tape equipment dealers report that the long warm weather period leading into the holiday buying period, helps provide a stimulus for a steady movement of tape player and music sales.

Home owners in the San Fernando Valley (which has more pools than any other part of the country) use cartridge players as their own background music systems while entertaining guests on the weekends to swim and barbecue parties.

People living in the specialty apartment houses which cater exclusively to the "singles" fraternity have taken to bringing

(Continued on page 18)



Cartridge music is enjoyed by Angelenos by their pools and at the beach.



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**Why are
you
so crabby?**



I'm a Cancer.

Tape CARtridge

Long Box Here to Stay, Engineer Asserts, in Boxing Off Critics

By BRUCE WEBER

LOS ANGELES — The "interim" tape package—a 4x12 box—may have a longer life than first expected. While many record companies label the "long box" as an interim package, several carton producers see it as an end result.

Although improved design variations may enhance the "long box," carton manufacturers feel the concept will not change. "The merchandising advantages of the 'long box,' with its ability to offer full graphics, far outweigh any disadvantages, if any," said John H. Pennington, packaging engineer for the Container Corp. of America.

Pennington believes record manufacturers will adopt the 4x12 package as the industry standard, but many are waiting until January to make the changeover. "Why disturb inventory just before the Christmas season?" he said.

"Rack merchandisers, distributors and retailers will be more prone to changeover following the holiday season," said Pennington. "For now, however, it might be advisable for record companies to experiment with shipping 4x12 packages on an optional basis."

Offered as Option

Some labels have decided to offer the long box as an option, thus allowing racks, distributors

and retailers a choice between the 4x12 box or the slip case (8-track) and Norelco box (cassette).

Capitol Records is offering both packages. It is double packaging in some cases to allow racks and distributors an opportunity to order the long box but break open the package to display tape in a slip-case. Capitol has placed an initial order for 500,000 4x12 boxes with the Container Corp. of America's folding carton division.

Motown, on the other hand, is offering a variation of the long box. The Motown box is designed to eliminate the "wasted space" found in most 4x12 boxes, by the use of a flap upper half.

Pennington sees the upper portion of the long box—the "wasted space" area—as a plus to record companies. "Why not stuff the empty area with liner notes, artist material or catalog information?"

Pennington, who designed 15 variations of the 4x12 package before finally settling on the current model, has been working on packaging with record companies for about six months.

Shows Box

"We've shown the box to Warner Bros., Liberty, Capitol, A&M, Disney, Columbia, Am-

pex, RCA and GRT, among others," he said. Pennington's firm manufactures the 3-pak cassette and 8-track package for Sony/Superscope, and provides Ampex with its 8-track slip-case and cassette box.

The stock 4x12 carton is outfitted with or without a window for both 8-track and cassette, is printed in four colors (full graphics), and costs about two and a half cents per carton. The cost fluctuates depending on amounts ordered.

Pennington sees the need for different packages to serve the record-rack outlets and another for auto or specialty stores.

"The 4x12 box basically offers more merchandising advantages than any other box we have developed. But it doesn't mean our company is locked into any one box. We'll custom manufacture cartons to fit any specifications," said Pennington.

Although he doesn't rule out future packaging innovations, Pennington feels that paper-board boxes will not be replaced. "Plastic boxes and 'foam' packaging are too expensive, and costs are going up."

The Container Corp. of America will assist record companies in setting up a packaging operation, or will warehouse up to a 90-day supply of boxes in its own facilities.

AM's Katz Sees Cassette Boom Hitting Europe in Three Years

LOS ANGELES — The cassette explosion in Europe is still about three years away, feels Irv Katz, Audio Magnetics president. "But when it comes," he said, "it could surpass the cassette craze sweeping the U.S."

Audio Magnetics, a blank tape manufacturer, merchandises cassette tape in about 70 foreign countries, including Hungary and Yugoslavia.

The three-year delay in cassette popularity, although in some countries the boom is underway, is directly attributable to three factors: trade agreements, economic stability and the initial thrust of 8-track.

Katz sees a \$250 million cassette market by 1971 in Europe in both blank and prerecorded tape, with another 15 percent coming from 8-track and 4-track.

Countries with increased cassette activity, said Katz who just concluded a two-month tour of Europe, are Spain, Italy, France, Germany and Belgium. The brunt of the Scandinavian nations are cassette oriented.

"Reasonable trade agreements are holding up progress in France, Italy and Spain, but governments are beginning to reshape trade pacts for the electronics industry," he said.

25% Overseas

Katz, whose company does about 25 percent of its business in the overseas market, sees about 24 million cassettes being sold in his "primary overseas market," including 15 million in Europe, 2 million in South Africa, 2 million in South America, 500,000 in the Near East, 1.5 million in Canada, 500,000 in Mexico and 3 million in the Southwest Pacific.

Katz believes there is more "luxury money" now available in Europe to spend on cassettes, thus the reason for an expanded effort by Audio Magnetics in the overseas market.

To complement Audio's thrust, Katz has established foreign positions in three nations: Mexico, India and Canada. In Mexico the company has a 10,000-square-foot facility in Tijuana to manufacture cassettes. Audio also owns 49 percent of Jai, Ltd., a tape manufacturing plant in India.

Provides Capital

In the most recent move, Audio is providing expansion capital to Sound Electronic Specialties, Ltd., a Toronto-

based tape producer. In exchange for the investment, Audio has an option to acquire all or part of the common stock of the Canadian company.

Another growth market that Audio is exploring, especially overseas, is the military. Katz is doing about \$250,000 through post exchanges, but sees a potential market of more than \$5 million in both the U.S. and Europe.

The company has named Saxon International Marketing Services, Ltd., a military specialist based in New York, to handle its PX operation. Katz is gearing his military production in blank cassette tape and reel-to-reel to produce about \$1 million within two years.

Japan's Role Increases as Mfr. As Export Trend to U.S. Is Go

• Continued from page 14

are turning to Japan as a component supplier. High fidelity producers here are searching Japan for cassette tape transport systems, receivers, integrated amplifier - preamplifiers and printed circuits.

The popularity of tape recorders in this country, and the expected boom of cassettes, is taxing production in Japan, some believe.

But there are inherent year-end dangers for retailers here, including inventory logjams, product shortages in high-end hardware and merchandising pitfalls brought about by a rash of low-end equipment. "Already merchandise is stockpiling at all levels of distribution in anticipation of year-end

business," said one retailer. Another retailer said: "Import pileups can lead to a flood of close-outs on lower price merchandise. We'll have to be wary of the large amount of Japanese players coming into the U.S."

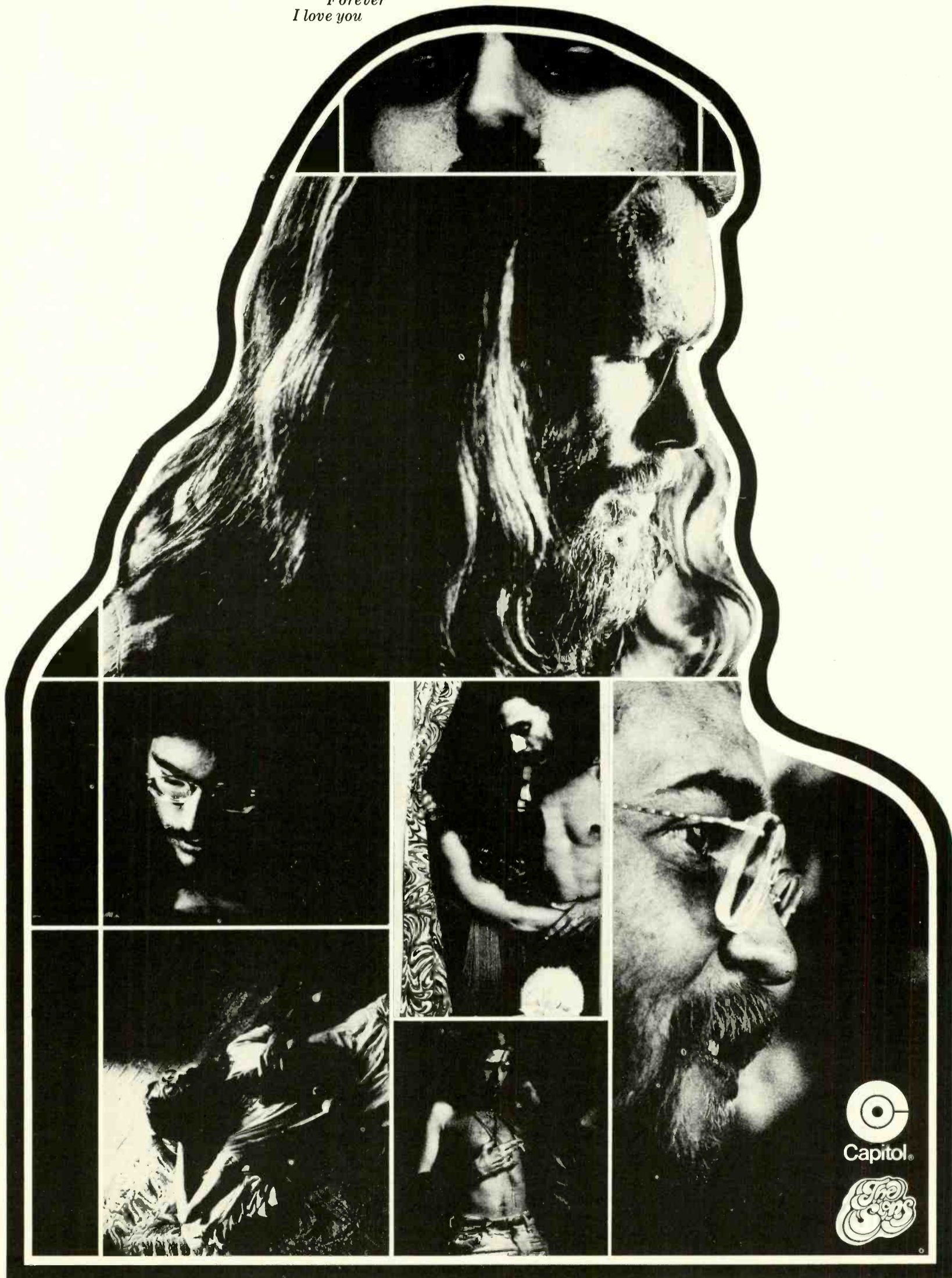
Tape recorder production in 1968 at Japanese factories totaled 9.2 million units at \$298.5 million, a 25 percent increase in quantity and 30 percent gain in value over 1967.

The trend is go in Japanese exports of tape players to the U.S., both high-end and low-end. An 11 percent import duty coupled with competition from American tape manufacturers and the government's deflationary efforts will not deter Japanese producers from flooding America with equipment.

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*The forms which we create caress our minds
And they'll take us past this place which lives by time
And the forms we are creating today
Are the forms which we will be some day
And the good games are the flowers of our minds
Forever
I love you*

CUT OUT THIS PAGE AND GIVE IT TO YOUR CHILDREN



THE SONS' SKAO-332
available on record and tape.

Tape Goes Alfresco

• Continued from page 14

their portable players out to the pools in their residences.

The temperature in the San Fernando Valley reaches the highest peaks of any part of the city of Los Angeles, prompting people to head for some water environment whenever possible. At many beaches portable 8-track players like those in the Belair line appear to compete with small transistorized radios.

In the Marina Del Rey area, with its thousands of moored sail and power boats, cartridge equipment is a steady seller. For the boatsman, it's summer all year 'round. "About 75 percent of the players we sell in our marina store go on boats," says Jerry Johnson, president of the three-store sight and sound operation.

The marina store was opened in August of last year because Johnson—a boat owner himself—saw the potential for music by the sea. There are numerous apartment houses ringing the marina and the number of ships being built continues to grow.

Sight and Sound's marina store sells the Belair, Craig, Panasonic, and Sony lines which can all be used on boats. Belair and Panasonic have complete systems which do not need to be installed. Sailboat owners as well as powerboat advocates are taking to the inlets with "cartridge-ized" music.

Para Issues 1st Variety Pack

LOS ANGELES — Paramount has released its first cartridge variety pack, "All Time Christmas Favorites." Former stereo tape division manager Wally Peters assembled the tape.

Artists in the \$6.98 release include the Mills Brothers, George Wright, Liberace, Billy Vaughn, Jimmy Rodgers and the Jack Halloran Singers.

Paramount Records has not filled the president's spot vacated by Arnold Burk a month ago; this has delayed the company's plans for moving in several tape cartridge projects. Don Reese, a Gulf Western executive, has been administering the record company.

Johnson says he has just bought several new Belair models because he likes the company's "fairly novel designs" plus the "compactness of the machines and their very good styling."

Students in the Valley have taken to buying small cassette machines for studying purposes, Johnson adds. The Valley store sells Ampex, Magnavox plus the aforementioned models used by boatmen.

"Through December," notes one Music City tape player salesman in Hollywood, "things are just going to be mad. You don't have to sell anyone on cartridges. The people here know all about them." Music City's player line includes AWA, Craig, Roberts, Magnavox and Masterworks.

In the Newport Beach-Costa Mesa area, player sales are "good all year round," report Don Broun, manager of Costa Mesa Muntz Stereo-Pak. The store carries in addition to the Muntz line, such names as Motorola, Belair and Craig. "We get a lot of calls for portables," Broun says. "The Belair line has some outstanding models because they've taken the trouble to design a good portable product."

The boat business is a plus feature for the store which is outside the Newport Beach area. Boat owners are buying both 12 volt models like the Muntz C120 or M60 or the Belair model 314 which has both AC/DC or battery capability.

Boat customers are mostly in the 45 and up age bracket. Car models go to the younger set.

One Los Angeles salesman reports that his 8-track player sales are with people already owning a car unit who are now switching to a home system.

With Californians spending insurmountable hours in their cars every week and the weather conducive to outdoor activities almost all the time, the conditions are always in a go state for portable or mobile music.

The bikini may have shrunk in size style-wise on some California beaches, but it is far from being chased indoors by inclement weather. So this "cartridge-ized" part of the country is warm weather conditioned for the remaining selling months before Santa arrives.

Riddle to Do 101 Strings LP

LOS ANGELES — Nelson Riddle has been hired to create an album with the 101 Strings in London which will be released on tape through Ampex duplication and on the Alshire Record label.

The project marks the first time Riddle has been hired by Al Sherman, Alshire's president, to work with the orchestra. Riddle will work on the assignment upon completion of scoring "On a Clear Day" for Paramount Pictures.

Riddle will work with Jack Dorsey, recently retained by Sherman as his London recording supervisor. Dorsey and Sherman are preparing several projects for the orchestra, to move it into new repertoire directions.

Later this fall, Alshire and Ampex will launch radio and direct mail, exploitation campaigns for the orchestra, according to Sherman. The theme of both programs is "The World's Greatest Entertainment Value."

Tape Happenings

Dubbings is opening a custom service division for cassette and reel-to-reel duplication. . . . **Fairfield Technology Corp.**, Rockaway, N.J., is forming a subsidiary, **A-V Research Corp.**, to produce and distribute tape in all configurations. Offices will be at the parent company. Officers are Robert Strauss, president; Nicholas D. Quesado, production and marketing vice president, and Julie Cadenas, manufacturing vice president. . . . **Lienau Associates, Inc.**, will represent **TEAC** in southern New Jersey, eastern Pennsylvania, Maryland, Virginia and Washington, D.C. . . . **Sansui Electronics**, New York, is opening a warehouse-office in New York. The facility has shipping, service, parts, inspection and administrative departments. . . . **Eastern Specialties**, Arlington, N.J., is introducing a stereo 8-track auto unit (model CT-800) at \$69.95. . . . **Concord Electronics** gave away cassette tape players with AM/FM radio to the "Bunny of the Year" and her runner-up in the Los Angeles Playboy Club contest. . . . **Ampex** holds free tape clinics in 15 cities

from Wednesday (15) through Nov. 15, to celebrate its 25th birthday. The program involves an Ampex serviceman and a district sales manager inspecting and testing any AC powered reel tape player. . . . **Ampex** has appointed five district sales managers to handle open reel and cassette equipment. They are Joseph Bernatitus, Baltimore; Joe Dalesandry, Columbus, Ohio; Alfred Greene, Thousand Oaks, Calif.; Robert Phillips, Houston, and Carl Walberg, Geneva, Ill. . . . Predictions of Robert T. Daily, president of **Celanese Plastics Co.**: cassettes eventually may supplant records; cassettes to increase about 60 percent annually in the next five years and reach yearly production of 180 million units by 1973; expect a 17 percent annual growth for tape cartridges and at least a 23 percent growth for video tapes.

GRT will hold its annual stockholders meeting at the Cabana Hyatt House, Palo Alto, Calif., Tuesday (22). . . . **Sears** in San Diego is offering **Playtape's** Disneyland player (2-track) at \$4.99 in the toy department.

Cap Using Rep Firm to Sell to 'Outside' Stores

• Continued from page 1

will now sell Capitol's line of six cassette players, one 8-track unit, four phonographs, plus a complete line of accessory items.

World Music will concentrate on broadening the sales base for Capitol Records Distributing Corp. which will continue to service regular music outlets with its line of tape and phonograph equipment.

The association with the Tarzana, California-based company, marks the first time Capitol has signed with this type of firm to handle such fields as photo, drug, book and furniture. Several years ago, when Capitol began selling a line of 8-track cartridge players, it contracted with an automotive specialty firm, while CRDC salesmen handled the normal music accounts.

Auto Field

Bob Brilhart, World's national sales marketing manager, said the company will also handle the automotive field for Capitol. "We will handle any account which Capitol doesn't have on its books," he said.

World Music conducted an eight-month test in Southern California for Capitol, said Hal Rothberg, Capitol's special products merchandising manager. Then the label decided to use the company as its national representatives.

Bill Lanzendorf, World's president, said he test-sold Capitol products in musical instrument stores, which have been his basic selling outlet. His firm employs eight staff salesmen plus 75 additional independent reps.

Brilhart said, "it's all impulse buying" that World specializes in. World salesmen write the orders which Capitol's fulfillment centers process. World receives a percentage override for administering the program, and its sales force receives its own percentage for its sales efforts.

Tape Lines

While World has specialized in selling such musical instrument companies as Gretsch, Ovation, Slingerland and Armstrong, it has also been representing two prerecorded tape lines, Modern Sound Inc. of

North Carolina and Contact Music of San Diego.

World has already opened several new accounts for Capitol, including: Sav-On Drug's 68 stores in Southern California; Genoveve Drug's 23 stores along the Eastern seacoast; First Distributors grocery chain in Chicago plus several camera stores in the Midwest.

Capitol supplies World with all the merchandising aids and fixtures. World in turn has to open up any new outlet it deems appropriate for Capitol's products. It has already begun selling Capitol players and tapes in several service stations in the Midwest.

John Jossey, Capitol's sales vice-president, calls the affiliation an "innovative merchandising program" for the company.

Lanzendorf said his ties with Capitol are the first his company has ever had with a major record company to sell cartridge and phonograph equipment. Capitol has never had a sustaining program with its own salesmen to cover the book, photo and drug accounts.

All the products which World are selling are handled through Capitol's special products office, and include such accessories as needles, cleaning clothes, carry cases for tapes and records, wire racks, guitar strings and other musical instrument items.

Ampex Handles Canyon Titles

LOS ANGELES — Newly formed Canyon Records has signed with Ampex for distribution of all tape and reel-to-reel titles. The company is owned by Renny and Wally Roker.

(In its report to stockholders dated Sept. 16, Ampex stated it held agreements with 33 independent producers, in addition to manufacturing and marketing agreements with 70 recording labels.)

Canyon's initial artist roster covers pop, jazz and soul music. There's jazz saxophonist Irma Thomas plus several singers performing in regular TV (Continued on page 22)



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“I always think of the passengers as eggs.”



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Even if it means losing some time.

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He said, ‘Always think of the passengers as thin-shelled eggs sitting back there on the floor. And your job is to get them from point A to point B without putting the tiniest crack in one of them. I still take each bounce personally.’

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We have three smash singles on
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has sold 700,000 copies.

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has sold 500,000 copies in less than 10 days
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has sold almost 1,000,000 copies.

(that's individual albums—not just dollars worth of sales).

A Billboard Special Market Report . . . coming December 6

the
expanding
world
of the
cassette



**Advertising
Deadline:
November 21**

AST, Language Institute Team on Cassette Plan

NEW YORK—Ampex Stereo Tapes (AST) and the Institute for Language Study, have joined to release the first specially developed and designed language study program for the cassette format.

The programs will be called Cassette Spanish, Cassette German, Cassette French and Cassette Italian, and are contained in sets of five 60-minute lessons and a student practice cassette to perfect pronunciation and oral-aural proficiency.

Each language course contains 10 carefully graded lessons with five 50-page booklets each, and step-by-step study guide on how to use the course. Language enthusiasts will be able to buy the complete five-level course from Basic, Basic-Intermediate, Intermediate, Intermediate-Advanced and Advanced. Each cassette can be bought separately at \$5.95. The complete course will be offered at a suggested list of \$29.95.

Ampex has been marketing and distributing complete language programs on open-reel and 8-track for the Institute since 1963, when the Institute of Language Study first released store-priced, pre-recorded tape.

Donald V. Hall, Ampex vice-president and general manager of AST feels that education, business and travel are ideal markets for the language six-pack. "The series can be used to increase earning power, expand cultural interests, and perhaps even save money while traveling," he said. He also indicated that in addition to its regular distributors, AST will be looking at the specialty markets for distribution of the courses.

ILS president, Robert E. Livesey, described the cassette program as the most significant single step in removing the language teaching from the classroom and making it available to the student whenever and wherever he chooses.

"These unique courses use the most modern oral-aural ap-

proach to language study," he said. "What we have created for the cassette form is a series of structurally logical lessons to keep in step with the student's natural progress."

Ampex Stereo Tapes is also offering a pre-Christmas promotion kit, featuring top artists and groups on posters, counter cards and hanging mobiles, to all its distributors and dealers.

The holiday season promotion package is part of AST's massive \$2 million advertising and promotion campaign begun earlier this year. It will be closely linked to AST's radio campaign now underway in several major markets around the country.

The kit includes Tom Jones, Blind Faith, the Doors, Engelbert Humperdinck, Led Zepelin, Creedence Clearwater Revival, Cream and Iron Butterfly, all of whom are being featured on popular rock stations in prime times on 30-second spots.

The kits will be revised every two months by AST and will continue to be supported by the nationwide, 52-week radio drive and trade advertising. The promotion pieces range in size from 8½x11-inch counter cards to 3-foot psychedelic posters for window displays.

The company has also named Stan Clark as its regional sales manager of the year, the first award of its kind ever to be made by AST. Clark, southern regional sales manager for AST, heads a nine-state area including Georgia, Florida, North and South Carolina, Texas, Tennessee, Mississippi, Arkansas and Alabama. AST's marketing manager Jules Cohen and controller Lester J. Schneider made the award at the company's offices here. Clark is based in Florida.

Motown Sees Cassette Boom in Next 3 Mos.

DETROIT—Motown, which recently moved into its own cassette tape operation, expects to move a large number of cassette units in the last three months of the year.

The company's initial cassette release will be culled from catalog titles. The "Hot 30" catalog will be released Oct. 15. Current repertoire will be shipped Nov. 1.

RCA is duplicating Motown's new cassette product, with Ampex, the previous cassette licensee, duplicating only reel-to-reel. RCA also duplicates Motown's 8-track.

The cassette product will be shipped in 3x12 packages only, said Mel DaKroob, Motown national tape and album sales manager. 8-track cartridges will be packaged in 4x12 boxes and slip cases.

"We feel 3x12 and 4x12 boxes are interim packages," he said, "but we'll continue to offer 8-track in the long box and the slip case until there is an industry standard."

DaKroob feels the increased 8-track activity this year will enable Motown to be more than one million units over 1968. And the 1968 figure more than doubled the label's 1967 figure.

Audio Communications' \$500G Expansion Plan

DOVER, N. J.—Audio Communications, Inc., a tape manufacturing and duplicating complex with two plants in the New Jersey area, has embarked on a \$500,000 expansion program designed to revolutionize the organization and develop it into a totally integrated outfit.

Financing was raised by the Pilgrim Fund, a New Jersey-based stockbroking company, and was given to Audio Communications at a brief ceremony held at the company's Dover plant on Monday (6).

Michael Daspin, president of Audio Communications, said the money will be used to build a vertical organization, drawing on internal talent which forms the nucleus of the company. He predicted that the process of total integration will be completed within 30 to 60 days.

Plans for expansion include a plastics division for the manufacture of housing for cassettes, a cassette and cartridge manufacturing division, a cartridge components division for the manufacture of pressure pads, slip sheets and other components, and the Tapette Corp., for the coding of cassette tape.

The company is also negotiating for the acquisition of an importing firm of tape cartridge hardware, a music publishing company, several radio stations, and a chain of franchise stores.

Audio Communications, Inc., was formed in 1967 as American Contract Jobbers. During its first year, the company operated exclusively as a loader of 8-track cartridges, netting an estimated \$60,000. It later moved into the duplicating end, with Capitol, ITCC and GRT among its leading customers.

Canyon Titles

• Continued from page 18

shows: Tiffany Bolling of "The New People" and Otis Young of "The Outcast."

Canyon additionally will have the soundtrack LP and tape from "Fanny Hill."



Dubbings Opens Production Plant in N.Y. for 8-Track

NEW YORK — Dubbings Electronics has opened a production plant for the exclusive manufacture of 8-track cartridges. The factory is located at 427-429 Medford Ave., Patchogue.

Space made available at the main plant at Copiague through the establishment of the factory, will be utilized to double Dubbings present cassette capacity.

A number of innovations has been developed at the new plant including a one-step closing and run-in device which reduce cartridge handling and cycle time.

A Dubbings-designed method for high speed winding and editing has already brought a significant production increase and has heightened the efficiency of these operations and, according to Philip Shooer the company's operations manager, the operation of automatic splicing will improve the quality of 8-track cartridges and reduce assembly time per unit.

Shooer stresses that these advances in Dubbings production techniques together with the recent development of improved ferrite heads in the 8-track duplicating process are reflected in the high quality of product coming off the company's assembly lines.

The new facility enables the

company to handle short delivery and quantity orders with equal ease. Dubbings is an affiliate of the North American Philips Corp.

A&B Widens Operation

NEW YORK — The A&B Duplicating Co., is expanding its operations to up production of its cassettes and 8-track CARtridges to 35,000 finished units daily. The company currently turns out an estimated 22,000 units a day.

Dick Martin, general manager of A&B Duplicating, said that a third duplicating line and some 60 more employees are being added to handle the additional work load. The company now maintains a staff of 185.

The 35,000 units a day production figure marks a 250 percent increase over the 10,000 units a day which were being produced in June, when Martin took control of the operation. The units are produced in 8-track, cassette and open reel, with the cassette running a close second to the 8-track. A&B is the No. 1 duplicator for Capitol Records, turning out an estimated 8,000 units of their total daily production for that company.

A&B Duplicating was formed a little over four years ago. Its offices and plant are located at 635 W. 55th St. on Manhattan's lower west side.

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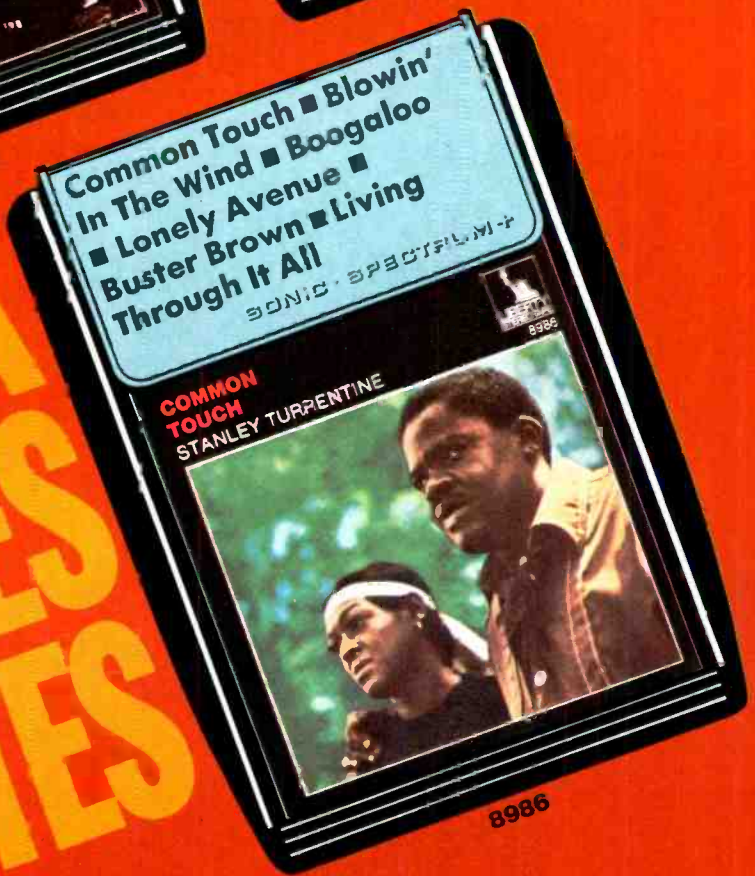
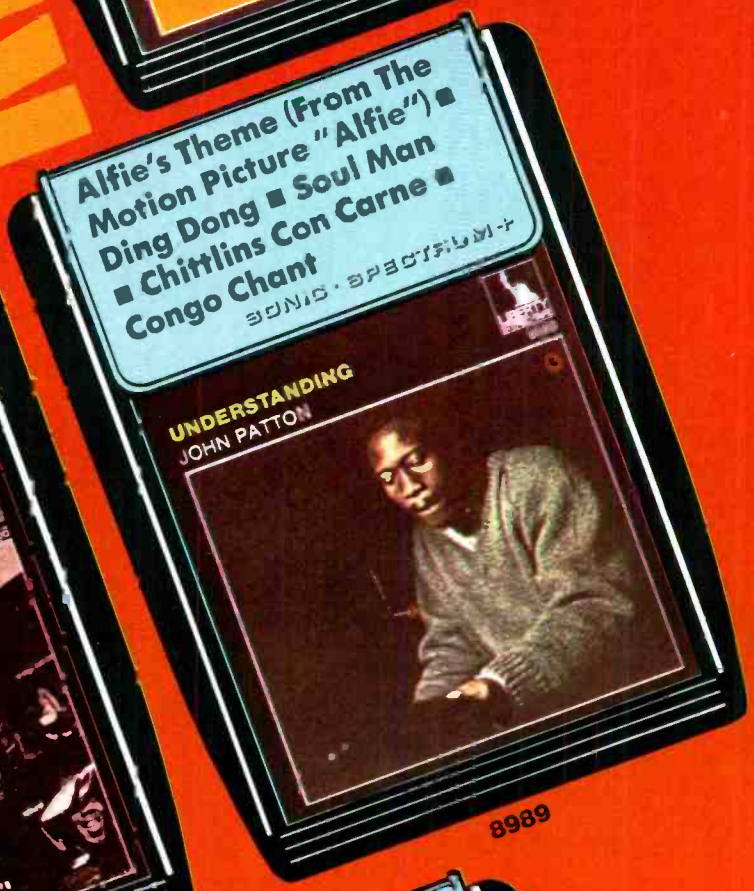
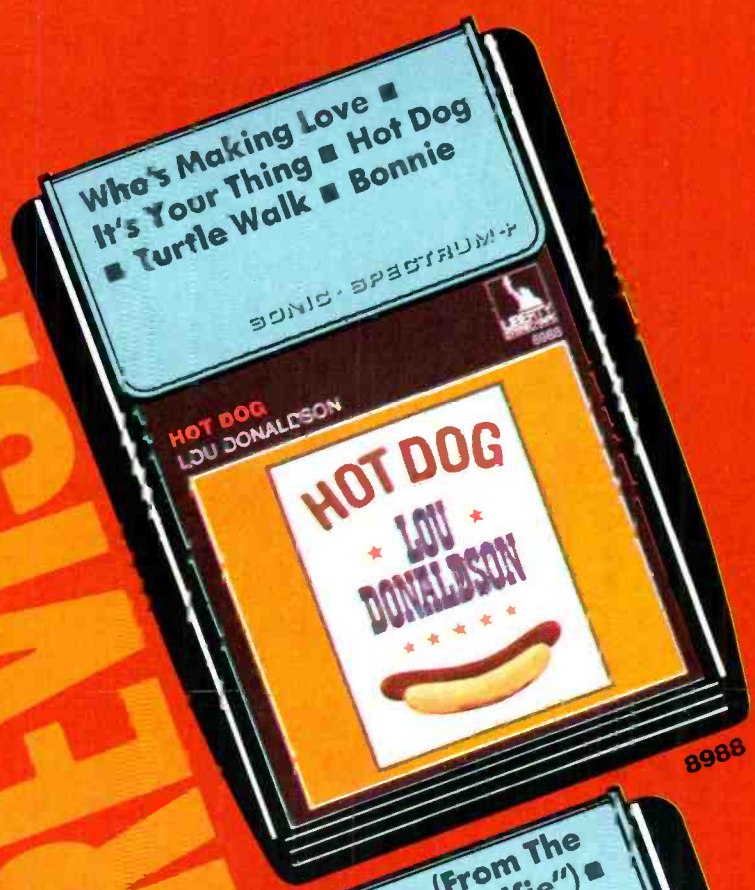
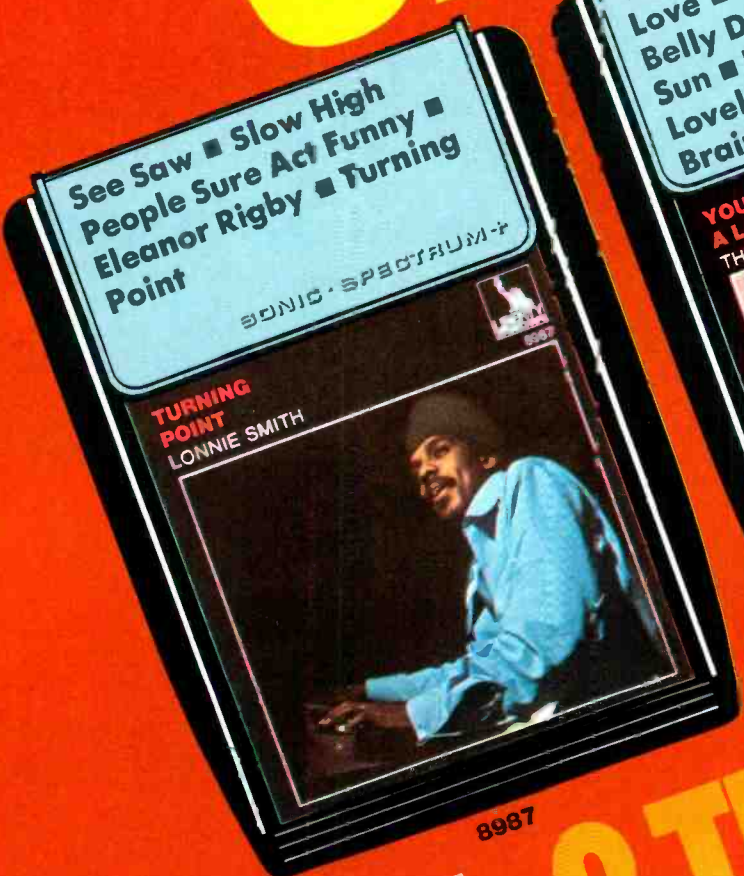
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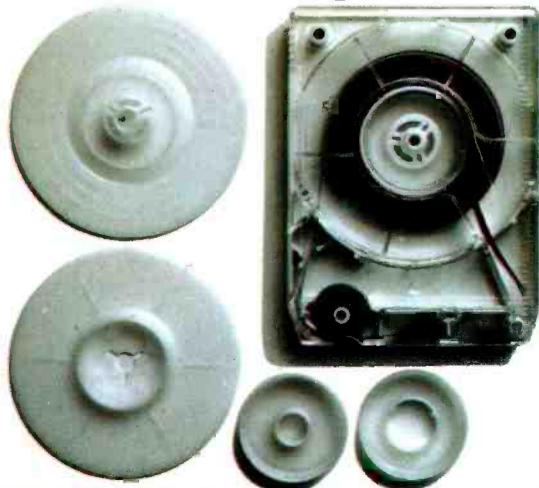
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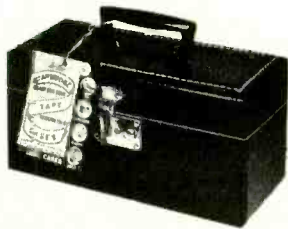
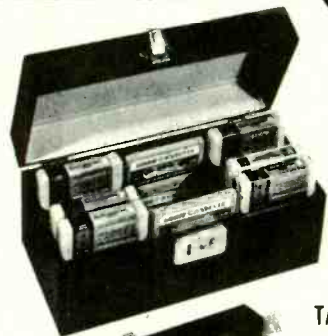
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8-TRACK

This Week	Last Week	TITLE—Artist, Label	Weeks on Chart
1	3	GREEN RIVER Creedence Clearwater Revival, Fantasy	5
2	1	BLIND FAITH Atco	8
3	2	JOHNNY CASH AT SAN QUENTIN Columbia	11
4	4	BLOOD, SWEAT & TEARS Columbia	21
5	7	IN-A-GADDA-DA-VIDA Iron Butterfly, Atco	21
6	9	CROSBY, STILLS & NASH Atco	8
7	11	SOFT PARADE Doors, Elektra	8
8	6	BEST OF THE CREAM Atco	11
9	12	THROUGH THE PAST DARKLY (Big Hits, Vol. 2) Rolling Stones, London	4
10	10	SMASH HITS Jimi Hendrix Experience, Reprise	7
11	5	BAYOU COUNTRY Creedence Clearwater Revival, Fantasy	21
12	16	HOT BUTTERED SOUL Isaac Hayes, Enterprise	4
13	8	LED ZEPPELIN Atlantic	21
14	13	HAIR Original Cast, RCA Victor	21
15	15	NASHVILLE SKYLINE Bob Dylan, Columbia	20
16	—	SUITABLE FOR FRAMING Three Dog Night, Dunhill	7
17	—	JOHNNY CASH AT FOLSOM PRISON Columbia	17
18	18	IT'S A MOTHER James Brown, King	2
19	20	HURT SO BAD Lettermen, Capitol	2
20	17	BEST OF THE BEE GEES Atco	5

CASSETTE

This Week	Last Week	TITLE—Artist, Label	Weeks on Chart
1	1	BLOOD, SWEAT & TEARS Columbia	6
2	2	BAYOU COUNTRY Creedence Clearwater Revival, Fantasy	21
3	7	GREEN RIVER Creedence Clearwater Revival, Fantasy	5
4	5	HAIR Original Cast, RCA Victor	5
5	6	BLIND FAITH Atco	5
6	3	BEST OF THE CREAM Atco	9
7	13	JOHNNY CASH AT SAN QUENTIN Columbia	4
8	4	THIS IS TOM JONES Tom Jones, Parrot	12
9	—	CROSBY, STILLS & NASH Atco	1
10	8	IN-A-GADDA-DA-VIDA Iron Butterfly, Atco	21
11	—	SOFT PARADE Doors, Elektra	1
12	9	TOUCH OF GOLD Johnny Rivers, Imperial	13
13	—	NASHVILLE SKYLINE Bob Dylan, Columbia	1
14	14	BEST OF THE BEE GEES Atco	3
15	15	THROUGH THE PAST DARKLY (Big Hits, Vol. 2) Rolling Stones, London	2

4-TRACK

This Week	Last Week	TITLE—Artist, Label	Weeks on Chart
1	1	GREEN RIVER Creedence Clearwater Revival, Fantasy	5
2	4	BLIND FAITH Atco	4
3	2	BAYOU COUNTRY Creedence Clearwater Revival, Fantasy	21
4	3	JOHNNY CASH AT SAN QUENTIN Columbia	10
5	5	BLOOD, SWEAT & TEARS Columbia	19
6	—	LED ZEPPELIN Atlantic	8
7	7	CROSBY, STILLS & NASH Atco	5
8	8	BEST OF THE BEE GEES Atco	2
9	10	NASHVILLE SKYLINE Bob Dylan, Columbia	19
10	6	BEST OF THE CREAM Atco	7

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BUFFY ST. MARIE | O.C. SMITH | BONZO DOG BAND | WEST COAST HAIR | KATE SMITH
B.B.KING | MARY HOPKIN | STEVIE WONDER | JANIS JOPLIN | FATS DOMINO | LULU
CROSBY, STILLS, NASH & YOUNG | SMOKEY, ROBINSON & MIRACLES | JOHNNY CASH
MASON WILLIAMS | THREE DOG NIGHT | GARY PUCKETT & THE UNDISCOVERED COUNTRY
DUSTY SPRINGFIELD | IMPROVISATION COMEDY | STEVE LAMON | DELLA REESE
ROLLING STONES | MERLE HAGGARD | MOMS MABLEY | CHUCK BERRY | LOU RAWLS
ROGER MILLER | JAMES BROWN | RICHIE HAVENS | CONSIDERATIONS | LAUGHTER
EYDIE GORME | JOHN MAYALL | BUCK OWENS | ZAZU PITT | SONNY JAMES | MUSIC
PETE SEEGER | BILLBOARD | JUDY COLLINS | SUPER CONCERT | RASCALS
THE DOORS | BOBBY SHERMAN | BO DIDDLEY | MILLARD FILLMORE | SUPER CONCERT
BEATLES | TONY BENNETT | EVERLY BROTHERS | MAMA CASS | GORDON LIGHTFOOT
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CROSBY, STILLS, NASH & YOUNG | SMOKEY, ROBINSON & MIRACLES | JOHNNY CASH
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PETE SEEGER | BILLBOARD | JUDY COLLINS AND MANY MORE TO COME

Talent

Donovan Enraptures In Dallas Concert

DALLAS — A standing ovation greeted Donovan his two-hour concert here Oct. 3 and the Epic Records artist again proved himself the ultimate one-man host.

Alone with his acoustic guitar for most of the show, Donovan enraptured an overflowing crowd with a fast-moving show that balanced eloquent serenity with winsome buoyancy. The show, staged by Concerts West, was held at Moody Coliseum on the Southern Methodist University campus.

Donovan's concert was in itself a work of art. Leaning on the ethereal simplicity of his folk style, he painted beautiful musical pictures with poetic words and whisper-soft music. Donovan's charisma created the artist's own atmosphere, one of serenity and calmness yet with flashes of joyful enthusiasm.

Much of his bill showcased new compositions, including a stimulating melodic treatise against the use of drugs, which brought a standing ovation from the assenting crowd. His program, peppered with bardic tales and traditional folk songs, was well spiced with some of his own well-known recordings: "Jennifer Juniper," "Catch the Wind," "Hurdy Gurdy Man," "Universal Soldier," "To Susan on the West Coast Waiting," "Atlantis," "Colours."

With his incomparable wealth of tone and silvery vibrato, Donovan's voice never wants for dramatic accents or vibrancy. Jazz flutist Paul Horn joined Donovan for several numbers in the show's second half, and the robust interplay of the two musicians enhanced the high-spirited atmosphere.

MARGE PETTYJOHN

Worried

Donovan was worried that he might not come across on stage during his concert at the Auditorium in Memphis Oct. 5.

He was suffering from a sore throat caused by his frequent concerts and "sleeping in air-conditioned hotel and motel rooms."

He shouldn't have worried. The 4,800 who jammed into the Auditorium for the two-hour

concert dug every note and word.

The Scottish balladeer, making his third major tour, in 32 cities, explained about his throat. "I have been singing and playing since we taped the 'Andy Williams Television Show' in Hollywood Sept. 17-19, and then the tour began in Santa Barbara on Sept. 24. It ends Nov. 8 in Honolulu.

The show was presented by Terry Bassett's Concert's West productions of Dallas.

JAMES D. KINGSLEY

Ames Off Aim on W. Coast

LOS ANGELES — Ed Ames was off his mark on opening night Sept. 30 at the Coconut Grove. The husky-voiced performer was not his usual sharp self, suffering lapses of memory on "This Guy's in Love With You" and "Windmills of Your Mind."

Like the professional he is, Ames was not phased by these incidents and moved smoothly along. He did regain command of the situations and finished both songs in good form, but these forgetful moments, couple with overly long monologues about sports personalities and other trivia, weakened the total impression of his 75-minute act.

There was a strong emphasis on singing softly, launching such numbers as "Hey Jude," "I Gotta Be Me," "Bon Soir Dame" and "Leave Them a Flower" in gentle terms which ultimately

Pookah Display Promise

NEW YORK — Pookah, a new United Artists Records act, displayed considerable promise and a slightly different sound in its second set at the Cafe Au Go Go on Oct. 8.

The Rochester, N.Y., trio, now based in Long Island, consists of John Ippolito, a good bass guitarist, who also sings vocal lead; Onorato Cupo on keyboard (organ and piano); and Dave Rahaletta, a steady



TONY BENNETT, right, receives the Bronze Medallion of the City of New York from Mayor John V. Lindsay "for his contribution to the musical arts."

built upon Ames' dynamic range.

Pianist Frankie Ortega lent a nice fill in sound to Ames' voice as he led the 19-piece Freddy Martin band. Ames registered his strongest success with the new song, "Leave Them a Flower," a message about how people are destroying the world. He was very convincing with this material and his dramatic way of interpreting a lyric was in evidence on such additional message songs as "Who Will Answer," "What Color is a Man," "I Gotta Be Me" and "Impossible Dream."

Ames had a six-voice chorus working with him which was miked poorly. The boss man was clearly heard, however, and on his "No Business Like Show Business" opener and "They Call the Wind Maria," he breathed freshness into these standards.

ELIOT TIEGEL

drummer, who also takes second vocal.

The absence of a lead guitarist adds to the fine heavy-together sound of the unit. Ippolito's vocals, often screamed, are nonetheless effective. Even when changing dynamics, as in "Lady Ostrich," with its good boogie sections, the rhythmic support of Ippolito and Rahaletta is impressive.

Cupo capably handles both piano and organ well, especially in "Blue and Peaceful," the trio's first single, which found him playing both instruments.

FRED KIRBY

McCann Blends Jazz With Soul

NEW YORK — A small but appreciative audience was on hand at the Plaza 9 Oct. 7 for jazz pianist Les McCann's opening. The McCann sound is a soothing blend of jazz and soul which relaxes listeners while creating an atmosphere of warmth and goodwill.

Backed by Jimmy Rowser on bass, and Donald Dean on drums, the Atlantic recording artist tinkled his way through a carefully selected repertoire of tunes which emphasized his keyboard artistry and evoked an audience response of soulful finger-snapping and toe-tapping. McCann will be at the Plaza 9 for two weeks.

RADCLIFFE JOE

Berrys, Bishop—Musical Brothers

NEW YORK — Chuck Berry, an artist who travels light, appeared on stage at the Fillmore Oct. 3, backed by the rhythm section of Elvin Bishop's group. Bishop opened the concert. The first two numbers, Berry oldies, were a fight, brother against brother and nobody together. On the third, everything came good.

A basic 12-bar blues, "Dust My Broom," sums up the Bishop group, who were making their first Fillmore appearance. They pounded Eclectically into the whole blues bag, exposing their influences (particularly the B.B. King guitar work from leader Bishop) for blues fans to hear

what has been heard before.

It was enjoyable set and the Bishop quintet (on Fillmore Records) play good blues, keeping within the format without extending it. Only a jive comedy item from Bishop, "Sweet Potato," struck a jarring note, sounding like a grotesque parody of the real thing.

Berry presented his usual authoritative selection of Golden Oldies. He is an artist who knows the worth of his material, has it set and makes sure it stays set. On stage he is a valid piece of rock history that stays contemporary without atro-

(Continued on page 28)

The Illusion Fun Loving Crowd-Pleasing Rock Group

NEW YORK — The Illusion is one mod Top 40 style group that gives strong enough performances to play underground dubs successfully. The Steed Records quintet again proved this with their Ungano's opening on Oct. 3, which drew a packed house.

The unit depends on the force of its offerings, especially of lead vocalist John Vinci, who is aided vocally by rhythm guitarist Mike Maniscalco, who also doubled on keyboards, drummer Mike Ricciardella, and bass guitarist Chuck Alder.

Richy Cerniglia turned in some good lead guitar in the hard numbers that predominated. He switched to acoustic guitar for "Little Boy," a good gentle number. The Illusion did only one number from their current chart album: the opening "Did You See Her Eyes," emphasizing, instead, material from

their forthcoming second album, including the strong "Peace Pipe."

"You Don't Need Any Reason," the big closing selection, utilized all five boys on vocals and led into a segment burlesquing vintage rock material. At one point, several girls were pulled up from the audience to join in the twist. The Illusion may not be subtle, but they can produce fun and crowds.

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Campus Dates

Columbia's **Tim Hardin** plays the University of Massachusetts, Friday (17); Clarke University, Worcester, Mass., Saturday (18); Long Island University, Saturday (25); Lake Erie College, Painesville, Ohio, Nov. 1; Baldwin Wallace College, Nov. 2; and the University of Hartford, Nov. 9.

Vanguard / Apostolic's **Larry Coryell** appears at the New York State University at Buffalo on Monday (20); New York State University at Stony Brook (with A&M's **Flying Burrito Brothers**), Oct. 31; and Brandeis University, Nov. 10.

Warner Bros.-Seven Arts' **Harpers Bizarre** gives concerts at East Texas State University in Commerce, Nov. 7, and Texas Woman's University in Denton, Nov. 6.

Columbia's **Johnny Winter** plays the University of Texas, Nov. 5.

Decca's **Who** slated for the College of the Holy Cross, Worcester, Mass., Friday (17); New York State University at Stony Brook, Saturday (18); Georgetown University, Nov. 2; Dennison University, Franville, Ohio, Nov. 6; and New York State University at New Paltz, Nov. 13.

Hugh Masekela, Uni, plays Bishop College, Dallas, Nov. 1.

The **Detroit Symphony** gives a concert at Queens (N.Y.) College, Nov. 1.

RCA's **Jefferson Airplane** performs at Southern Connecticut State College in New Haven, Nov. 7; Assumption College, Worcester, Mass., Nov. 8; and the University of Miami, Dec. 5.

Telefunken's **Studio for Early Music** gives concerts at Oklahoma City University, Jan. 24; Eastern Illinois University, Feb. 4; and Vanderbilt University, Feb. 8.

Reprise's **Arlo Guthrie** performs at Trinity University, San Antonio, Tex., Tuesday (21).

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Stokowski, American Open 8th Season on High Note

NEW YORK — Leopold Stokowski led the American Symphony through a rousing program at Carnegie Hall on Oct. 6 to open the orchestra's eighth season. Included were spirited readings of Rimsky-Korsakov's "Dubinushka," Louis Moreau Gottschalk's "Montevideo Symphony," and Liszt's "Hungarian Rhapsody No. 2." The last, a warhorse, was encoered for the appreciative audience.

Bass Jerome Hines, who records for Columbia, RCA and London, sensitively sang scenes from Mussorgsky's "Boris Godunov." Hines' intensive study of the role was apparent in his interpretation.

The high spot of the evening was the Gottschalk work, which was given its New York premiere. The performance was given in commemoration of the 100th anniversary of the composer's death. The short piece sparkled. This 19th century American composer deserves more attention today. The final section, which included quotations from "Hail Columbia" and "Yankee Doodle," is almost Ivesian. Barber's "Adagio for Strings," the other American work on the program, was well played by the orchestra's fine string section. **FRED KIRBY**

Neeley Does His Thing in Club

NEW YORK — The newly opened East Side club, Troubadour, has the Jimmy Neeley trio as resident attraction. Neeley, a complete piano player, tempers his genuine jazz feeling by sticking to familiar standards ("Too Close for Comfort," "Satin Doll") and was particularly effective on a driving "Cast Your Fate to the Wind." No stranger to New York club work Neeley has been associated with the club's next door affiliate, Ali Baba, for some years. He records for the club's label, Ali Records. **IAN DOVE**

Signings

Della Reese to Avco Embassy Records. The signing marks a reunion of Miss Reese with **Hugo & Luigi**, vice presidents and chief operating officers of the label, who produced her records at RCA.

Casey Anderson to Amos. His first single, "I'll Be Your Baby Tonight," was produced by Tom Thacker, Amos vice president. . . . Nine-year-old **Bayn Johnson** to RPI. . . . **Smith** to Leonard Stogel Associates for personal management. . . . **Spectras**, a rock group from the Boston area, to Project 3. . . . **The Mythical Meadow** to Jerry Ross' Colossus label.

The Four Seasons to International Famous Agency.

Derek Martin and **Sheila Ross** to Teddy Randazzo Productions.

Lizabeth, one-named singer, to Platinum Records, a division of the Music Factory, Miami-based firm.

Country Joe & the Fish, signed a new contract with Vanguard. It's a five-year deal which provides for records to be made by the group and also individually by **Barry Melton** and **Joe McDonald**.

South American guitarist **Bola Sete** to Paramount Records. Producer **Tom Mack** will helm the sessions.

Dusty Soul to Liberty, with production shared by **Frankie Avalon** and **Dave Lanfield**.

Judith Durham, former lead singer with the **Seekers** to A&M. **Chad Stuart** is producing her first A&M album. . . . Singer **Gamble Rogers** to Platinum Records.

Jan Hurley to Opossum Records, firm based in Alda, Neb.

Dewey Martin formerly with the **Buffalo Springfield**, to UNI Records. . . . **Chris Montez** to Oracle Records.

From The Music Capitals of the World

(DOMESTIC)

CHICAGO

Aaron Russo's Kinetic Playgroup has embarked on a new venture, "Kinetics for Kids." Special children's entertainment will be offered every Sunday. . . . London Records Midwest Distributing Corp. will hold an open house Tuesday (14) at its new plant and office facility in suburban Niles.

Erroll Garner, following a successful two-week engagement at Mister Kelly's, is playing several college concerts in North Dakota and New York State. He will be a soloist with the Oklahoma Symphony Orchestra Friday (17). . . . **Artie Feldman** was a recent guest of **Ronnie Barrett** on "The Chicago Show," WLS-TV. Feldman sang his Aries recording "Wave a Banner" and "We Have Turned Away."

The **Dells**, who just finished a week at Mr. D's in San Francisco, are slated for several upcoming television shows, including "Della Reese," "Joey Bishop" and the "The Music Scene." . . . **Little Milton** was in Chicago Oct. 3-5 for the Operation Breadbasket Blues Festival. . . . Marienthal Enterprises, Inc., has announced the formation of "Me." The new organization will provide members with special evenings at Mister Kelly's, London House, Flower Pot, Happy Medium Theatre and Second City. . . . **Bud Server**, co-owner of the Garage, has named **Dino Zaphiris** as his new general manager of operations. . . . Uncle Andy's Cow Palace Restaurant in suburban Palatine has added dancing and music entertainment to its bill-of-fare. . . . The Rush Back is featuring the **Don Drumm Trio** in an unlimited engagement. . . . The **Jimmy Lee Quintet** has returned to the lounge of the Colony East for an extended engagement.

WLS Radio and the Salvation Army have launched a "Christmas in October" campaign to collect toys for underprivileged children. . . . The **Michele Manne Trio** has returned to the Backroom. . . . **Soup**, a jazz-blues-oriented rock trio, has signed a management agreement with Hog Farm Management, according to **Gene Totten**. . . . **Donna Jernigan** has been named public service director at WFLD-TV.

RON SCHLACHTER

DALLAS

These Few Productions moved to new headquarters at 2921 St. Louis St. . . . **Ernie Powers** has joined the staff of Associated Booking here, handling duos, trios and combos. He joins **Charlie Stone**, who handles rock groups exclusively. . . . TM Productions, Inc., moved to new offices at 3103 Routh. Formerly producers of radio jingles and commercials exclusively, the company has built new studios to branch into the commercial recording field. Musician and audio engineer **Tim Dennis** has been appointed director of recording operations.

Buddah Records' Motherlode participated in a television filming at Six Flags Over Texas. . . . **Nick Shrode**, national promotion man for JAD Records, came in to promote **Johnny Nash's** new single, "Cupid." . . . Bell Records West Coast promotion man **Stan Bly** in for a visit.

MARGE PETTYJOHN

MEMPHIS

More than 450 persons attended the annual Memphis musicians' party at the Sheraton-Peabody Hotel's Skyway Sept. 28. The event was sponsored by Local 71 of the American Federation of Musicians. The Local, with about 750 members, had entertainment furnished by **Willie Mitchell**, **Pinky Buehl Trio**, **Noel Gilbert &**

the **Memphis Strings & Horns**, **Tommy Ferguson & the Memphis State University Stage Band**, **Casper** and the **Xcalibers** & the **Short-Kuts**, all Memphis-based musicians.

Blood, Sweat & Tears will make their first Memphis appearance at the Mid-South Coliseum Dec. 13.

Jim Brasher, manager of the **Short-Kuts**, has joined the Cobra Talent Agency. **Phil Levine** of Cobra, has signed two new groups, **Country Funk** and the **Blues Power** to booking contracts. . . . Members of the Stax's **Booker T. & the MGs**, **Steve Cropper**, **Booker T. Jones**, **Donald (Duck) Dunn** and **Al Jackson** have been busy producing their own acts for Stax. Cropper worked with **Mavis Staples & the Staple Singers**, Jones with **William Bell**, Dunn with **Delaney & Bonnie** and Jackson with the **Mad-Lads**. The Mad-Lads have filmed the **Della Reese Show**.

Ray Brown, president of National Artists Attractions, is pepping up his country artist department. He has been a frequent visitor to Nashville, talking with several artists and record people about booking their country artists.

Hi's **Jerry Jaye** has been working at Hi Record Co., under the direction of producer **Ray Harris** on an album for the company. **Tommy Cogbill** produced the **Yellow Payges** for Uni at American. **Cogbill**, **Chips Moman**, president of American, and **Mark James**, writer-producer, teamed to produce **Scepter Ronnie Milsap**.

Cogbill also completed his production on **Linda Ronstadt's** Capitol. **Leland Rogers** of Nashville produced a single on **Charles Hodge** for Calla Records, a subsidiary of Roulette at Sounds of Memphis Studios, with **B. B. Cunningham Jr.**, engineering the session. **Knox Phillips**, **Jerry Phillips** and their father, **Sam Phillips**, have been editing tapes on numerous blues singers for their new **Midnight Sun** record label, distributed by **Shelby S. Singleton's** Nashville operations. The label was formed to take care of such artists as **Howlin' Wolf**, **Rufus Thomas**, **Little Milton** and numerous others that Phillips recorded in the early 1950's.

Rick Hall, president of Fame Record Co. of Muscle Shoals, Ala., has been here working with **Earl Cage**, who manages Fame's Memphis studio. Hall also is planning to purchase a studio at Tupelo, Miss. **JAMES D. KINGSLEY**

LAS VEGAS

Columbia Records' **Henson Cargill** rode herd on the opening of the Jaycee County Fair at the Las Vegas Convention Center. His "Country - Western Jamboree" also starred **Sue Thompson** and featured **Mary Taylor**, **Jerry Inman** and **Fran King**. Headlining the Oct. 5 portion of the show were the **Four Freshman** backed up by the **Tony Deering Group**, the **Inner Circle** and radio personality **Red McIlvaine**. The **Freshman** have been heading the talent lineup in the Blue Room of Hotel Tropicana. . . . **Engelbert Humperdinck** has been signed to play the Versailles Room of the Riviera Hotel over the Dec. 19-Jan. 16 holiday period. . . . Folk singer **Josh White Jr.** was presented in concert Oct. 1 at the University of Nevada, Las Vegas. . . . **Sergio Franchi** into the Flamingo Hotel for a four-weeker ending Oct. 29. **Sandler & Young** and **Corbett Monica** will fill the room Oct. 30.

Lionel Hampton turns back the clock to the days of the big bands as he sings, drums and plays the vibes while leading the **Bobby Morris Orchestra** in the **Bill Cosby** show at the Las Vegas International Hotel. Fifteen-year-old

(Continued on page 30)

YOUR HOST: **Tony Vesuvio** RESTAURANT

163-65 W. 48th St.
New York, N. Y. 10036
245-6138

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317 N. ROBBERSON
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(subsidiary of the Advertising Brochure Co.)

LAST WEEK . . .



JOHN MAYALL

RECORDED ON ⑧ -12-16 TRACK
(plus Moog)

AT BROADWAY RECORDING STUDIOS
WHERE WERE YOU?

1697 Broadway
New York, N. Y. 10019
(212) GI 7-1690



MEL TORME, third from right, promotes his Capitol Records album backstage at the Royal Box of New York's Americana Hotel in the company of, left to right, Charles Nuccio, Capitol's vice president of national promotion; Mrs. Torme; Roy Battocchio, head of Eastern artists relations for Capitol; Buzz Wilburn, Capitol's director of air play, and Joe Maimone, Capitol's New York promotion man.

Camperos Romp It Like It Is

HONOLULU — The Mariachis Los Camperos, a Mexican vocal-instrumental combo are a lively breeze from south-of-the-border, appearing in the Ilikai Hotel's Hong Kong Junk.

In this, their Fourth Island visit, the RCA Records combo of nine has been reduced to seven. The reduction in personnel, however, has not affected the festive sound of the combo. They sing, they frolic, they taxi their way through Tijuana terrain, with both romantic and riotous romps.

On "Guadalajara," the fluctuating combinations of voices and instruments sum up their chic artistry. The Mariachis are versatile musicians and singers.

The group is led by guitarist Nati Cano. His amigos are Robert Covarrubias, Pablo Lopez and Febronio Guterrez, violins; Jose Ordas and Pedro Hernan-

dez, trumpet; and Clemente Delgadillo, bass. They'll be at the Ilikai through late October.

WAYNE HARADA

Musical Brothers

• Continued from page 27

phy. When he and the rhythm section started putting things down properly it was Berry and organist Steve Miller (the ex-Linn County one) who got the most fun out of the gig.

John Mayall, after a plane delay, finally arrived for his second Fillmore appearance with his new cool-blues group. As usual, the Polydor artist took styles and influences from all parts of the jazz-blues spectrum and made the sum of the whole into something individual.

IAN DOVE

JEAN GEORGAKARAKOS AND JEAN LUC YOUNG
PRESENT
THE FIRST PARIS MUSIC FESTIVAL
actuel ORGANIZED BY
BYG
AND
RICARD RECORDS
ANISETTE

OCT. 24/28 • 60 HOURS OF MUSIC • 60 FRANCS

**INTRODUCED BY FRANK ZAPPA
& PIERRE LATTES**



FRI 24 (NIGHT)

POP MUSIC
TEN YEARS AFTER
COLOSSEUM
AYNSLEY DUNBAR RETALIATION
ALAN JACK CIVILIZATION
FREE JAZZ
ART ENSEMBLE OF CHICAGO
SUNNY MURRAY
BURTON GREENE
360 DEGREE MUSIC EXPERIENCE
NEW MUSIC
FREE MUSIC GROUP

SAT 25 (NIGHT)

POP MUSIC
PINK FLOYD
FREEDOM
KEITH RELF'S RENAISSANCE
ALEXIS KORNER & THE NEW CHURCH
BLUES CONVENTION
FREE JAZZ
GRACHAN MONCUR III
ARTHUR JONES
JOACHIM KUHN
DON CHERRY

SUN 26 (AFTERNOON)

FRENCH POP GROUPS
MARTIN CIRCUS
ALAN JACK CIVILIZATION
TRIANGLE
WE FREE
CRUCIFERIUS
INDESCRIPTIBLE CHAOS RAMPANT

AMPLIFICATION BY STANDEL
(INTERIM SPECTACLE:
MAX AUER & CLAUDIA SAUMADE)

ENVIRONMENTAL DIRECTION:
JACQUES CHERIX

COORDINATION: BRIGITTE GUICHARD

SPONSORED BY RADIO-TÉLÉ-LUXEMBOURG (PARIS)

TICKETS AND INFORMATION:
BYG RECORDS, 6 NEW COMPTON STREET LONDON WC 2, TEL: 01-836 8171/2
29 AVENUE DE FRIEDLAND PARIS 8^e, TEL: ELY 66-03/48-22

P.S. THANKS FRANK & HERB!

SUN 26 (NIGHT)

POP MUSIC
NICE
CARAVAN
BLOSSOM TOES
AME SON
FREE JAZZ
ARCHIE SHEPP
KENNETH TERROADE
ANTHONY BRAXTON
NEW MUSIC
G.E.M. (P. MARIETAN)

MON 27 (NIGHT)

POP MUSIC
YES
PRETTY THINGS
CHICKEN SHACK
SAM APPLE PIE
FROGEATERS
DAVID ALLEN GROUP
KEITH TIPPETT GROUP
FREE JAZZ
PHAROAH SANDERS
DAVE BURRELL
JOHN SURMAN
CLIFFORD THORNTON
SONNY SHARROCK
NEW MUSIC
ACTING TRIO

TUE 28 (NIGHT)

POP MUSIC
SOFT MACHINE
CAPTAIN BEEFHEART
EAST OF EDEN
FAT MATTRESS
ZOO
FREE JAZZ
ALAN SILVA
ROBIN KENYATTA
CHRIS MACGRÉGOR
STEVE LACEY
DAVE BURRELL BIG BAND
NEW MUSIC
MUSICA ELETTRONICA VIVA

Selling Sounds

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

WEEK OF 1-5 Oct.

DON UPCHURCH PRODUCTIONS—704-872-2455

519-D Valley Street
Statesville, N.C. 28677

- Studio Activities: (Ahoskie, N. C.) This past week Don Upchurch Productions, with home offices in Ahoskie, N. C., took its drifting studio to Boykins, Va., to record "The Gospel Five," a Soul Gospel Group formed six years ago in this southwestern Virginia town.
- Two sides were waxed. Number one, the "A" side, is an original written by Ruben Grant entitled "Walk With Me Lord." The "B" side, arranged by William Malone for the Gospel Five, is entitled "You Don't Have to Go." This record will be released on the "Don-A-Moy" label in mid-October. Both sides were produced by Don Upchurch.

SOUND ASSOCIATES—616-454-0228

1212 Edith N.E.
Grand Rapids, Mich. 49501

- September 26 and 27—Folk Society recorded for Disciple Recordings.
- October 4—recorded Medallion Broadcast program material.
- October 9—Staffamen Quartet recorded.
- October 21—recording Compro Advertising Agency.
- October 25—recording for Disciple Recordings.

THOMAS ZOSS PRODUCTIONS—219-232-2804

1255 East Madison St.
South Bend, Ind. 46624

Week of October 6, 1969

- Humor record for Dr. Herb True. Agent: True-Klemp Organization. Production: Thomas W. Zoss, producer and editor.
- Selmer Music Guidance Survey. Agent: Selmer Division, the Magnavox Co. Production: Thomas W. Zoss, producer; Warren L. Taylor, chief engineer.

Week of October 13, 1969

- Recordings for Dirsch Co., Sturgis, Mich., for convention display booths. Agent: Bridge Publications Corp. Production: Thomas W. Zoss, producer; Warren L. Taylor, chief engineer.

JAY-CHER ENTERPRISES DIVISION—044-337-2508

CHEROKEE ALBUM CORPORATION
Fairmount, Ga. 30139

- Studio Activities: The Carver Family recorded a 45 EP gospel record at Cherokee Sound Studios, the producer was Jay-Cher Enterprises, the engineer was Johnny Carter on Joyla Records.
- Studio Activities: The Sades of Time recorded a rock single at Cherokee Sound Studios, the producer was Jay-Cher Enterprises, the engineer was Johnny Carter on Regency.

I.D. SOUND STUDIOS—213-HO 2-6477

1556 N. La Brea Ave.
Hollywood, Calif. 90028

- Ike & Tina Turner currently working on album for Liberty—Ike Turner producing.
- Art Freeman is currently arranging for "The Young Hearts," produced by Bobby Sanders for Minit Records.
- Les Brown Jr. completing the first "Rockin Foo" album for Hobbit Records. The tape is being used for Hi Fi demonstration at the current Hi Fidelity Show at the Ambassador Hotel in Los Angeles. Les Brown Jr. has also just completed producing the new "Plain Jane" album.

AUDIO RECORDERS OF ARIZONA, Inc.—602-277-4723

3830 North Seventh Street
Phoenix, Arizona 85014

- Presently being prepared for release in November by Capitol records, The Electric Mouse, title of album "Everything I've Got," writer, arranger and conductor was Steve Forman, the producers were Jack Miller and George Laibe, the executive producers were Floyd Ramsey and Dolly Gordon.
- Also just completed were overdubbing and final work on three new sides by The Cornerstones, producer was Wayne Bennett for Liberty Records.
- Another album just completed: Title "Songs for the Soul," the artist was Bobbie Shoemaker, the producer was Buddy Wheeler, the label was Golden Echo Records.

DAVID OLEN ADVERTISING—910-321-2466

6430 Sunset Blvd.
Suite 504, Los Angeles, Calif. 90028

- Six radio spots were recorded at the Annex Studios for David Olen Advertising. Sponsor is P.I.P.E. The spots were produced by Vick Knight at Key Records. Larry Hooper and Winni Beatty were vocalists; Wayne Smith was the announcer.

PACIFIC HIGH RECORDING

San Francisco, Calif.
(Richard Olsen reporting)

- The Quicksilver Messenger Service just finished recording and mixing their new single, "Holy Moly," soon to be released on Capitol. . . . The song was written by Nick Gravinities, produced by Dan Healey and The Quicksilver Messenger Service.
- Also Joan Baez finished her last tune for her new album to be released on Vanguard.

Sherman and Kahan Associates

- Garry Sherman and Stanley Kahan have created the instrumental music for BP Oil Corp. campaign, consisting of 60's and 30's for TV and radio. Included in the package is an animated 60-second BP spot using Sherman and Kahan's original marching music.

(Continued on page 36)

Vox Jox

By CLAUDE HALL
Radio-TV Editor

63801, needs both country and easy listening records from Capitol Records.

★ ★ ★

Claude Hall, radio-TV editor of Billboard (meaning me), will moderate a programming panel at 10 a.m. Saturday at the Ramada Inn, Nashville, during the country music convention. On the panel will be the charming Mrs. Janet Gavin, representing the Gavin Report; Herb Golombeck of WPLO in Atlanta; Don Nelson of WIRE in Indianapolis, and Bill Wheatley of WWOK in Miami. Should be an excellent programming session. If any of you happen to be in Nashville, come by. Ted Atkins won't be there, but otherwise everything will be fine. If you read this, and are at the session, be sure and say hello. . . . The lineup at WTXL in West Springfield, Mass., includes Jim Taylor, John (John Allen) Dark, program director Smitty (M. K. Smith) M. Kaye, and Jay Jay (Jay Palicow) Allan.

★ ★ ★

Lee Armstrong, soul personality with WDIA in Memphis, has joined WNOR in Norfolk to do the morning show. WNOR is Top 40-formatted. Some Top 40 stations have black personalities in evening slots, but this is the only station I know that has let down those

morning barriers. Incidentally, during the annual convention of the National Association of Television and Radio Announcers a month or two ago in Washington, I met Ray Brown, working with WDKB in Florence, S.C., and doing an afternoon country music show—the only soul radio personality I know in country music. . . . Barry Kaye has left KNUZ in Houston to work on KTSA in San Antonio in the 6-10 p.m. slot. . . . Just heard that Lee Babi Sims is back at KCBQ in San Diego; he'd been at WJBK in Detroit. . . . Roby Young is back down at the beach in Miami; he'd been with WABC, New York.

★ ★ ★

Bob Hoffman is now with WSAI-FM, Cincinnati. I'll be darned if I know where he was last. Probably WFKY, Frankfort, Ky. . . . Mr. and Mrs. Ray Travis, WAIR, Winston-Salem, by authority of the F.C.C. (Fine Children Commission) have a new girl—Tracy Lynn. . . . Here's an old lineup: H. O. Anderson, Charlie Greer, Farrell Smith, Jack Carney, Chuck Dunaway, Big Joe (Rosenfeld), and Bill Owen. Who's missing? What were they called (keep it printable)? What were the call letters? First reply gets half a Purple Todstool Award. . . . Jack Alix is bowing from WEEL, Fair- (Continued on page 42)

Letters to the Editor

I agree that we must save singles!!! I would like to join your campaign. The trouble in our particular market is that we are influenced so much by what Chicago Plays! I had a record a month ago that would have been No. 1 in sales locally if WLS would have played it. . . . It was good and hard. . . . lots of brass. . . . "Music Man" by Fire and Ice. However, it was so leftfield that the local stores would not stock it. I put it on our local survey and had to drop it off two weeks later because it wasn't selling. But I'm still getting requests for the blasted thing.

I think that it may be a question of getting the larger stations to cooperate with you. I'm talking about the smaller stations with the larger stations. WLS plays some pretty soft records. I try to play all of the newer records, since they wait on most releases, and expose them in our market faster. I know that we can create interest in a record here. But as far as selling it, that's another thing. Therefore, I think the solution to the problem is in the larger stations. . . . Because I have proven to myself and the staff here at

KHIL Goes to All Country

WILLCOX, Ariz. — KHIL, under general manager James R. Saunders, has switched to a country music format 100 percent. Before this, the station programmed country music about 50 percent. The 5,000-watt station is compiling requests on a day-by-day basis, tabulating these, and printing a survey based on the requests, in order of popularity. Saunders, until recently, was general manager of country-formatted KENT in Prescott, Ariz.

WITY that we can create interest in records. I am willing to enter your campaign 100%.

I am enclosing this week's survey . . . next week's survey . . . and our extra list. I have the hard records checked on the extra list for you.

Another problem is service for the smaller stations. . . . we don't get really bad service from most of our distributors. . . . but ABC, Dunhill, Reprise, and Warner Bros. is really bad.

If there is anyway that I can help in this campaign. . . . let me know.

Sincerely,
Lee Patrick
Music Director
WITY
Danville, Ill.

We deserve the "Claudius Seal of Approval" as we rock hard every night from 7 until midnight. We play a lot of hard stuff in the daytime but night is hard, hard, hard. One dealer in town, who gave up records for tapes has gone back into the record business again. Enough said.

You still haven't given us a plug for our Sunday night soul man, Boss Man, who is Northeast Oklahoma's only negro DJ. He needs records the most and your column would help.

Sincerely,
Dick Embody
Manager
KBIX
Muskogee, Okla.

Jim Southern, after pauses at KMOR in Salt Lake City and WOKO in Albany, reports in from WSLR in Akron and says: "I'm happy to report that this must be the place. . . . it is all that a radio station should be, in a word, great." Says the WSLR staff also includes program director Ken Speck, Jaybird Drennan, Bob Cory, Craig Scott, and Gene Bond. He ended his letter with the comment: "So long, Ted Atkins, wherever you are." Little do you

realize, Jim, that Ted Atkins is a figment of my imagination. . . . WSOL in Tampa offered its staff and facilities for teaching of an accredited course at the University of Tampa. Albert Gale, general manager, with the help of his staff, compiled a textbook for use in the course. Beautiful idea, Mr. Gale.

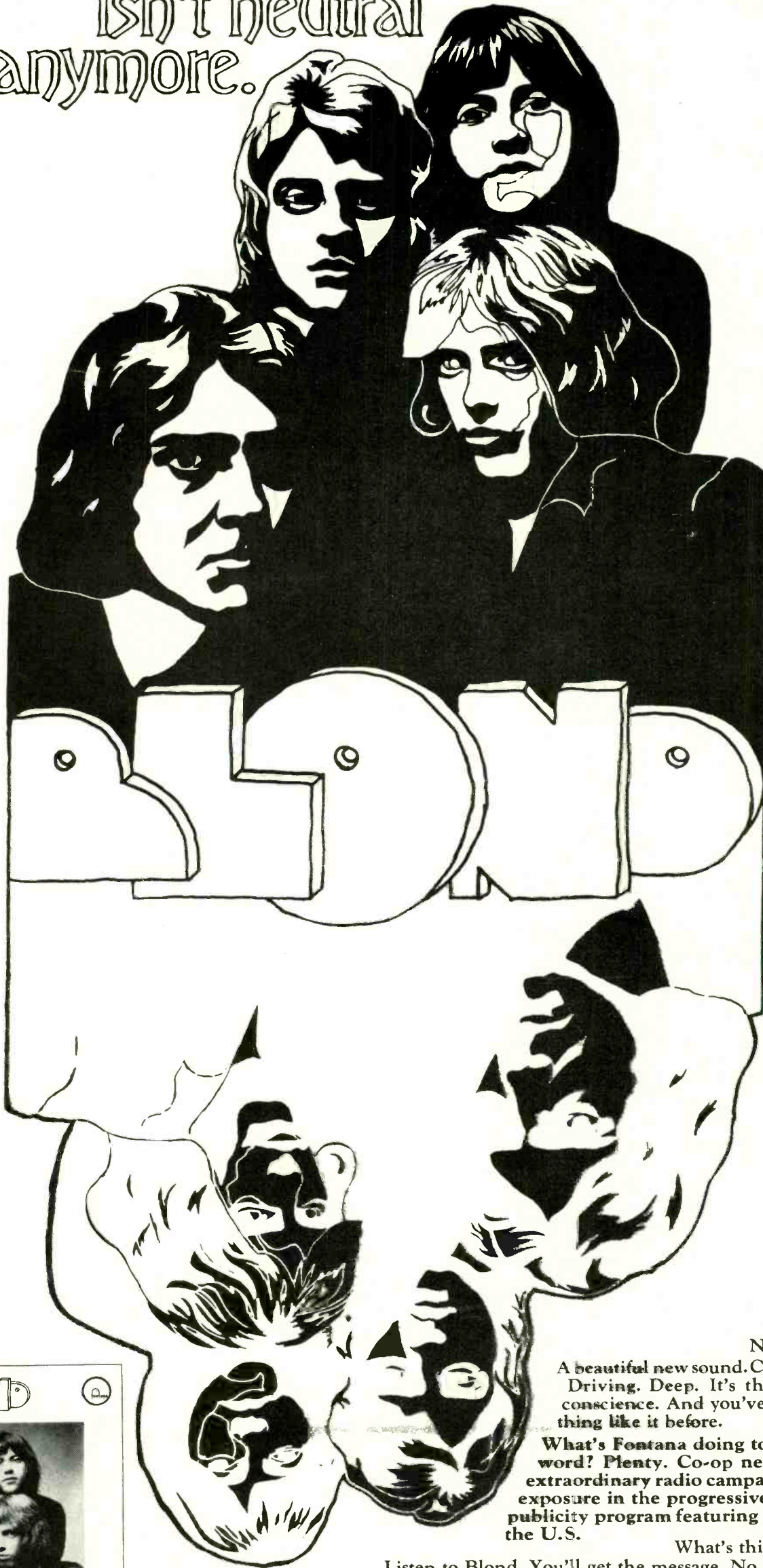
In the Sept. 27 Billboard, we were most interested in comments about hard rock singles and the Save the Singles Campaign. We feel it's high time someone spoke out for the younger generation that most Top 40 stations fail to listen to. . . . namely their audience.

Your comments of soft records versus hard sounds are reflected in our daily afternoon response from our teen audience. In recent figures taken here, only two of every eight telephone requests from 2 p.m. to 6:30 p.m. were for so-called soft-easy sounds. The majority of our young teen audience want to be moved. . . . and we can only move them through hard rock.

You can count on WMMW, in Meriden, Conn., to play hard rock. We have but one question. . . . where are the sounds going to come from? It appears that stations across the nation are playing to larger and larger sections of their audiences and becoming ultra-smooth and sophisticated in their approach to Top 40 to entice the housewives and adults to listen all day. . . . In doing so, the teens are tuning out. . . . and reverting to oldies in the hard rock line. With the stations and DJ's taking this approach, it seems only logical that promotional men in the record industry are going to feed the stations what they want, to get the airplay time the record manufacturers want. So, again. . . . where are hard rock singles going to come from?

(Continued on page 39)

Sweden
isn't neutral
anymore.



Now there's Blond.
A beautiful new sound. Compelling. Strong.
Driving. Deep. It's the young Swedish
conscience. And you've never heard any-
thing like it before.

What's Fontana doing to help spread the
word? Plenty. Co-op newspaper ads. An
extraordinary radio campaign. Extensive ad
exposure in the progressives. And an all-out
publicity program featuring Blond on tour of
the U.S.

What's this all mean to you?
Listen to Blond. You'll get the message. No two ways about it.

From The Mercury Record Corporation Family Of Labels
MERCURY • PHILIPS • SMASH • FONTANA • LIMELIGHT • BLUE ROCK • WING • INTREPID • PULSAR
A product of Mercury Record Productions, Inc., 35 East Wacker Drive, Chicago, Illinois 60601
A NORTH AMERICAN PHILIPS COMPANY

Programming Aids

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

HOT 100

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

BP: "How Does It Feel," Dalution. **BLFP:** "Susan," Marouks. **BH:** "Sugar on Sunday," Clique. **BLFH:** "Stand by Me, Baby," Hit Parade.

Albany, N. Y. (WSUA), Jan Rosen, Keith Mann, Music Directors, Personalities

BP: "Proud Mary," Checkmates and Sonny Charles, A&M. **BLFP:** "Smile a Little Smile for Me," Flying Machine, Congress. **BH:** "Suite: Judy Blue Eyes," Crosby, Stills and Nash, Atlantic. **BLFH:** "Anyway That You Want Me," Evie Sands, A&M.

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

BP: "Something," Beatles, Apple. **BLFP:** "Wonderful," Blackwell, Astro. **BH:** "Jean," Oliver, Crewe. **BLFH:** "Turn on a Dream," Box Tops, Bell.

De Kalb, Ill. (WIBK), Jerry Halasz, Music Director, Personality

BP: "Little Woman," Bobby Sherman, Metromedia. **BLFP:** "Something," Beatles, Apple. **BH:** "Make Believe," Wind, Life. **BLFH:** "So Good Together," Andy Kim, Steed.

Denver, Colo. (KTLK)

Jeff Starr, Music Director
BP: "Today I Sing the Blues," Aretha Franklin, Columbia. **BLFP:** "Proud Mary," Checkmates, A&M. **BH:** "Jean," Oliver, Crewe. **BLFH:** "Take a Letter, Maria," R. B. Greaves, Atlantic.

Hanover, N. H. (WDCR)

Paul Gambaccini, Station Manager
BP: "Something," Beatles, Apple. **BLFP:** "River Deep, Mountain High," Ike and Tina Turner, A&M. **BH:** "Abbey Road" (LP), Beatles, Apple. **BLFH:** "Suite: Judy Blue Eyes," Crosby, Stills and Nash, Atlantic.

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

BP: "Ball of Fire," Tommy James and the Shondells, Roulette. **BLFP:** "Dry Spell," Meters, Josie. **BH:** "Suspicious Mind," Elvis Presley, RCA. **BLFH:** "Can't Get Next to You," Temptations, Gordy.

Lewiston, Maine (WLAM), Bob Ouellette, Music Director, Personality

BP: "And When I Die," Blood, Sweat and Tears, Columbia. **BLFP:** "Up Cripple Creek," Band, Capitol. **BH:** "Is That All There Is," Peggy Lee, Capitol. **BLFH:** "Cherry Hill Park," Billy Joe Royal, Columbia.

Middletown, N. Y. (WALL)

Larry Bergen, Program Director
BP: "Undun," Guess Who, RCA. **BLFP:** "California Soul," Marvin and Tammi. **BH:** "Something," Beatles, Apple. **BLFH:** "And When I Die," Blood, Sweat and Tears, Columbia.

Orlando, Fla. (WTLN), Tom Moffitt Jr., Program/Music Director

BP: "Let a Man Come In," James Brown, King. **BLFP:** "Girls It Ain't Easy," Honey Cone, Hot Wax. **BH:** "Branded Bad," O'Jays, Neptune. **BLFH:** "Junky Band," Bob Freeman, Double Shot.

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

BP: "You'll Never Walk Alone," Brooklyn Bridge, Buddah. **BLFP:** "Judy Blue Eyes," Crosby, Stills and Nash, Atlantic. **BH:** "Something," Beatles, Apple. **BLFH:** "Smile a Little Smile," Flying Machine, Congress.

Pittston, Pa. (WPTS)

Rick Shannon, Personality
BP: "And When I Die," Blood, Sweat and Tears, Columbia. **BLFP:** "Don't Shut Me Down," Underground Sunshine, Intrepid. **BH:** "Something," Beatles, Apple. **BLFH:** "Love Fever," Leer Bros, Intrepid.

Russellville, Ark. (KARV)

Wayne Duncan
BP: "Honky Tonk Women," Rolling Stones, BLFP: "Love Child," Booker T and the MG's. **BH:** "Jean," Oliver. **BLFH:** "Sweet Bird of Youth," Ray Griff.

San Luis Obispo, Calif. (KATY)

Jay Martin, Personality
BP: "Take a Letter Maria," R. B. Greaves, Atco. **BLFP:** "Tears in the Wind," Chicken Shack. **BH:** "Hot Fun in the Summertime," Sly and the Family Stone. **BLFH:** "Suspicious Mind," Elvis Presley, RCA.

Savannah, Ga. (WSGA), Jerry Rogers

BP: "Something/Come Together," Beatles. **BLFP:** "I'll Bet You," Funkadelic. **BH:** "Maybe," Janis Joplin. **BLFH:** "Curly," Jim Clanton.

Sayre, Pa. (WATS)

Lee Potter, Music Director
BP: "Roosevelt and Ira Lee," Tony Joe White, Monument. **BLFP:** "Jesus Is a Soul Man," Lawrence Reynolds, Warner Bros. **BH:** "Suspicious Mind," Elvis Presley. **BLFH:** "Tracy," Cufflinks, Decca.

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

BP: "Take a Letter Maria," R. B. Greaves, ATCO. **BLFP:** "Say You Love Me," Impressions, Curtom. **BH:** "Suspicious Mind, Elvis Presley, RCA. **BLFH:** "Is That All There Is," Peggy Lee, Capitol.

West Long Branch, N. J. (WMCJ)

Michael R. Sidoric, Program Director, Personality
BP: "Ruben James," Kenny Rogers and the First Edition, Reprise. **BLFP:** "Time Machine," Grand Funk Railroad, Capitol. **BH:** "You'll Never Walk Alone," Brooklyn Bridge, Buddah. **BLFH:** "Sunday Mornin' Comin' Down," Ray Stevens, Monument.

Wichita, Kan. (KEYN AM & Stereo FM)

Greg Dean, Program Director
BP: "And When I Die," B.S.&T. Columbia. **BLFP:** "St. Louis," Easybeats, Mother Earth. **BH:** "Abbey Road" LP, Beatles, Apple. **BLFH:** "Time Machine," Grand Funk Railroad, Capitol.

Wilmington, N. C. (WHSL)

Jerry Norris, Program Director
BP: "Mr. Turnkey/Cary Lynn Javes," Zager & Evans, RCA. **BLFP:** "Dreamin' Till Then," Joe Jeffrey, Wand. **BH:** "Hot Fun in the Summertime," Sly and Stone, Epic. **BLFH:** "Early in the Morning," Vanity Fare, Page One.

Winston-Salem, N. C. (WAIR)

Mike Craft, Personality
BP: "Silver Threads and Golden Needles," Cowbills, MGM. **BLFP:** "Don't Shut Me Out," Underground Sunshine, Intrepid. **BH:** "Baby It's You," O. C. Smith, Dunhill. **BLFH:** "Everybody's Talking," Nilsson, RCA.

SOUL

Memphis, Tenn. (WDIA), Bill Thomas

BP: "I Can't Get Next to You," Temptations, Gordy. **BLFP:** "The Sweeter He Is," Soul Children, Stax. **BH:** "Let It All Hang Out," Bob Rush, Salem. **BLFH:** "Let It All Hang Out," Bob Rush, Salem.

Welch, W. Va. (WOVE)

Arnell Church, Music Director
BP: "Break My Mind," Clifford Curry, EIF. **BLFP:** "Generation of Revelation," Solomon Burke, Bell. **BH:** "Hard to Get Along," Joe Simon, Sound Stage 7. **BLFH:** "Today I Sing Blues," Aretha Franklin, Columbia.

EASY LISTENING

Atlanta, Ga. (WSB Radio)

Chris Fortson, Music Librarian
BP: "Leave Them a Flower," Ed Ames, RCA Victor. **BLFP:** "Punky's Dilemma," the Bachelors, London. **BH:** "Tracy," the Cuff Links, Decca. **BLFH:** "Try a Little Kindness and Flip," Glen Campbell, Capitol.

Burney, Calif. (KAVA)

Judy Camou, Music Director
BP: "The Lord Must Be in New York City," Wayne Newton, MGM. **BLFP:** "Love Is for the Two of Us," Rene and Rene, White Whale. **BH:** "Chee Chee Kookaroo," Lawrence Welk Singers, Ranwood. **BLFH:** "I'm on the Road to Memphis," Catch, Dot.

Jacksonville, Ill. (WLDS)

Paul E. Lowery, Personality
BP: "Sunday Morning Comin' Down," Ray Stevens. **BLFP:** "Wedding Bell Blues," 5th Dimension. **BH:** "And That Reminds Me," 4 Seasons. **BLFH:** "You'll Never Walk Alone," Brooklyn Bridge.

Miami, Fla. (WIOD)

Yolanda Parapar, Music Director
BP: "A Woman's Way," Andy Williams, Columbia. **BLFP:** "Early in the Morning," Michael Allen, London. **BH:** "Everybody Talkin'," Nilsson, RCA. **BLFH:** "We Love You, Call Collect," Art Linkletter, Word.

Midland, Mich. (WMDN)

Jim Wiljanen, Music Director
BP: "Try a Little Kindness," Glen Campbell, Capitol. **BLFP:** "The Drifter," Steve Lawrence, RCA. **BH:** "Is That All There Is?" Peggy Lee, Capitol. **BLFH:** "Mah-Na-Mah-Na," Dave Pell Singers, Liberty.

Norwich, Conn. (WICH)

Bob Craig, Program Director
BP: "And When I Die," Blood, Sweat & Tears, Columbia. **BLFP:** "You'll Never Walk Alone," Brooklyn Bridge, Buddah. **BH:** "Something," Beatles, Apple. **BLFH:** "Anyway You Want Me," Evie Sands, A&M.

San Antonio, Tex. (WOAI)

Bill Stanly, Personality
BP: "Silver Thread & Golden Needle," Honey LTD. **BLFP:** "Leave Them Flowers," Ed Ames. **BH:** "So Good Together," Andy Kim. **BLFH:** "Don't Forget to Remember," Bee Gees.

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

Bill Kingman, Program Director
BP: "Try a Little Kindness," Glen Campbell, Capitol. **BLFP:** "Sea of Love/Dock of the Bay," April Stevens & Nino Tempo, Bell. **BH:** "One Tin Soldier," Original Caste, T-A. **BLFH:** "Morning Glory Side," Manzanita Jungle, Magnum.

Springdale, Ark. (KSPR)

Dave Sturm
BP: "Something," Beatles, Apple. **BLFP:** "Make Your Own Kind of Music," Mama Cass. **BH:** "You'll Never Walk Alone," Brooklyn Bridge. **BLFH:** "MacArthur Park," W. Jennings and the Kimberlys.

Springfield, Mass. (WSPR)

Budd Clain, Program Director
BP: "I Guess the Lord Must Be in New York City," Sagetour. **BLFP:** "Where Do I Go," Julius La Rosa. **BH:** "Is That All There Is," Peggy Lee. **BLFH:** "Cary Lynn Javes," Zager and Evans.

Springfield, Mass. (WCRX FM)

Lou Jones, Personality
BP: "We'll Cry Together," Maxine Brown, Commonwealth. **BLFP:** "I'll Never Forget You," Nolan Chance. **BH:** "The Sweeter He Is," Soul Children, Stax. **BLFH:** "I Need Your Lovin'," Mary Holms, Philly Broom.

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

BP: "Leave Them a Flower," Ed Ames, RCA. **BLFP:** "Crystal Ball Persuasion," Dave Pell Singers, Liberty. **BH:** "Mr. Turnkey," Zager and Evans, RCA. **BLFH:** "Hello Tomorrow," Percy Faith, Columbia.

PROGRESSIVE ROCK

Bowling Green, Ohio (WAWR)

Bob Ladd, Program Director
BP: "Come Together," The Beatles, Apple. **BLFP:** "Time Machine," The Grand Funk R & R, Capitol. **BH:** "Green River," CCR, Fantasy. **BLFH:** "I'm a Man," The Chicago Transit Authority, Columbia.

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

BP: "Suite: Judy Blue Eyes," Crosby, Stills and Nash, Atlantic. **BLFP:** "Another Woman's Crow," Poison Ring. **BH:** "Delta Lady," Joe Cocker, A&M. **BLFH:** "Oh, Deed I Do," Elyse Weinberg, Tetragrammaton.

COLLEGE

Bethlehem, Pa. (WLVR)

A. James Cameron, Program Director
BP: "Little Girl," Steve Miller Band. **BLPC:** "Little Girl," Steve Miller Band. **BH:** "Here Comes the Sun," Beatles. **MPLPC:** "You Never Give Me Your Money," Beatles.

Bronx, N. Y. (WHCB)

Harris Semegram, Business Manager
BP: "And When I Die," BS&T. Columbia. **BLPC:** "Oh Darling," Beatles, Apple. **BH:** "Is That All There Is," Peggy Lee, Capitol. **PLPC:** "Down by the River," Neil Young, Reprise.

Brooklyn, N. Y. (WBCR)

Lenny Bronstein, Music Director
BP: "You'll Never Walk Alone," Minstral Sunday, Brooklyn Bridge. **BLFP:** "Evil Woman," Crow. **BH:** "Just a Little Love," BB King. **BLFH:** "Carolina on My Mind," Everly Brothers.

Dallas, Tex. (KSMU), Lee Michaels, Program/Music Director

BP: "Something, Come Together," Beatles. **BLFP:** "Jet Song," The Group. **BH:** "Lost That Lovin' Feeling," Dianne Warwick. **BLFH:** "Blue Green Eyes, Sundowners.

De Kalb, Ill. (WNIU-AM), Curt Stahlheim, Music Director, Personality

BP: "Roosevelt & Ira Lee," Tony Joe White, Monument. **BLPC:** "No Time," Canned Wheat, Guess Who, RCA. **BH:** "Wedding Bell Blues," 5th Dimension, Soul City. **MPLPC:** "Polyethelene Pam," Abbey Road, Beatles, Apple.

Lewisburg, Pa. (WVBU)

Robert Morgan Reisacher
BP: "Come Together," Beatles Apple. **BLPC:** "Maxwell's Silver Hammer," Beatles, Apple. **BH:** "Sweet Judy Blue Eyes," Crosby, Stills & Nash, Atlantic. **MPLPC:** "Do What You Like," Blind Faith, Atco.

(Continued on page 39)

Selling Sounds

Continued from page 34

Garry Sherman and Stanley Kahan have been working closely with William Backer (McCann-Erickson's Creative Director in Charge of Coca-Cola) and Billy Davis (McCann-Erickson's Music Director) for the past year in their search for musical successors to the now classic concept, they have been working on the Cuban, Puerto Rican and Mexican versions of the new musical logo campaign, it is a 60-piece symphonic overture which runs 10 minutes.

UNITED RECORDING AND PRODUCTIONS—595-0757

Birmingham, Ala. (Larry Bryan reporting)

United Recording & Productions, Inc., has recorded "Thanks for Loving Me," written and sung by Sam Dees. Producer Bob Grove says this is the follow-up to Sam's recent release on LO-LO, "It's All Wrong, But It's All Right." URP's publishing affiliate, Obvious, recently signed the writing team of Consie Dunning and Jim Kirsten.

JERRY ROSS PRODUCTIONS, INC.—212-765-1170

1855 Broadway, New York, N.Y. 10023

Three Major Releases Set for Heritage Label:

- New York—During the next three weeks three major releases will be issued by Heritage Record Corp., announced President Jerry Ross.
- Bill Deal and the Rhondells, currently represented on the charts with "What Kind of Fool Do You Think I Am," will follow up this best-selling single with "Swingin' Tight," a Mark Barkin-Bob Barash tune, b/w "Tuck's Theme," an instrumental written by Bill Deal.
- Shannon, the British artist whose Heritage promotional campaign boosted his first American release, "Abergavenny," to the top of the charts, will follow the same pattern with his second state-side release, "Jesamine," b/w "Lullaby."
- Finally, Euphoria's first single release on Heritage will be "You Must Forget" b/w "Magic Carpet Ride," from their "Euphoria" LP. A Piggy Back will also be issued in monaural version—"Magic Carpet Ride," b/w "You Must Forget"—a reversal.
- In the past, the Ross office has been directly involved in several prominent TV and radio commercials such as the Kodak "Lazy Day" spot, the idea for which was derived from Spanky and Our Gang's recording of "Lazy Day"; the Plymouth "Sunday" commercial, the theme of which was Spanky and Our Gang's "Sunday Will Never Be the Same"; the "Sun-In" radio jingle for a leading hair coloring manufacturer—derived from Bobby Hebb's recording of "Sunny," the international million seller produced by Ross; a Ban commercial done by Jay and the Techniques and a Coke commercial recorded by Jay and the Techniques and written and produced by Jerry Ross for radio.

JONES AND ASSOCIATES—317-447-4616

Dayton, Ind. 47941

(James D. Jones reporting)

- Most of our work is "laboratory" work for other recordists. Recently we handled tape-to-acetate transfers for Magic Records of New Orleans; editing, mixdown reverb addition, acetate recording and duplication for L&W Recording Co. of Lafayette, Ind.; supplied equipment and handled editing, transferring and acetate recording for Harvest Records of Lafayette; handled editing and mixdown for the Tales of Wit label from Lafayette; editing, mixdown and pressing work for Robert E. Goris of Lafayette; production, editing and duplication onto Norelco Cassettes for the Fuller Brush Co. of sales training programs; editing and duplication onto 1/4" tape sales training meetings for National Homes Corporation of Lafayette.

SYNCRON SOUND STUDIOS, INC.—203-269-4465

10 George Street

Wallingford, Conn. 06492

- Film Soundtrack, the producer was Rediscovery Prod., it's a Black History Series, to be distributed by N.Y. Times.
- Film Soundtrack, the producer was Irving Magilnick, the film is for TV Bureau of Advertising.
- John Martine, the producers were David Rosner & Margot Guryan Darmus, Inc., the tunes are "I've Been Robbed," "Train Station" and "What I Chose to Say."
- Sero Shirt Co., it was a radio spot, the agency producer was Larry Hoffman, the agency Larry Hoffman Agency.
- Conn. Bank & Trust, the agency was Chirug & Cairns, Inc., the producer was Lon Hill of Chirug & Cairns, the singers were the Studio Musicians.

GRANT & MURTAUGH, New York—581-4000

(Pat Geisinger, administrative assistant, reporting)

- Contact for Ogilvy-Mather, the producer was Cathy Carko, it was recorded at Media Sound.
- American Airlines for D.D.&B., the producer was David Fries, it was recorded at Media Sound.
- Hanes Stockings, the agency was Lampert, the producer was Roger Proulx, it was recorded at Fine Recording.

ARTIE FIELDS PRODUCTION, Detroit—313-873-8900

(Jeff Parsons reporting)

- Giant Stereo for Ferfreman-Pappen, the producer was Michael Andy, singer was Larry Santos, it was for radio and it was recorded at Artie Fields Studios.
- Campbell-Ewald—Marathon "Good Life," the singer was Al Collier, it was for radio and TV.
- Admiral for Campbell-Ewald, "Bright Light," it was for TV with the Artie Fields Singers.
- Crowley's Dairy, the agency was Rumrill-Hoyt, it was for radio with the Artie Field Singers.

LAURIE PRODUCTIONS, INC. (212) Ju 2-2975

(John Mack reporting)

- Howard Johnson radio campaign of :60 and :30 spots. Dave Mullaney produced music for Grey Advertising. Spots were recorded at A & R Recording.
- Ideal Toy "Boaterific & Screamer," one :60 and three :30 TV spots. Bruce Allen, Bill Monihan and Charles Harding produced for Grey Advertising. Dave Mullaney composed and arranged the spots, which were recorded at Aura Recording.



For The New Decade . . .

a New Breed!

The Gauss Series 1400 is for today's creative musician-engineer. With professional demands a prime consideration, the Series 1400 was skillfully designed and crafted. □ Some studios wanted the advantages of the Focused Gap® recording process that received international acclaim in the Series 1200 Ultra High Speed Tape Duplication Systems. Others desired sophisticated technical developments that were not available on most recorders. □ Triple-winding Record/Sync heads, servo-controlled constant tape tension, dual capstan indirect drive, modular construction and many other unique design features make the Gauss Series 1400 a superb studio instrument rather than just another studio recorder. □ The innovations of the Series 1400 are incorporated at a price necessary for a premium product capable of outstanding performance. Prices for the new pace-setter start at \$5,300. Delivery is planned for early 1970. SPECIFICATIONS: More than adequate for the studio of tomorrow.

The Gauss Series 1400 is for today's creative musician-engineer. With professional demands a prime consideration, the Series 1400 was skillfully designed and crafted. □ Some studios wanted the advantages of the Focused Gap® recording process that received international acclaim in the Series 1200 Ultra High Speed Tape Duplication Systems. Others desired sophisticated technical developments that were not available on most recorders. □ Triple-winding Record/Sync heads, servo-controlled constant tape tension, dual capstan indirect drive, modular construction and many other unique design features make the Gauss Series 1400 a superb studio instrument rather than just another studio recorder. □ The innovations of the Series 1400 are incorporated at a price necessary for a premium product capable of outstanding performance. Prices for the new pace-setter start at \$5,300. Delivery is planned for early 1970. SPECIFICATIONS: More than adequate for the studio of tomorrow.

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gauss electrophysics

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*Eydie's sad.
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A sad song. But a great song.

And Eydie's expressive vocal approach and deep feel-
ing are bound to make it a hit.

So we're happy.

RCA

A BILLBOARD SPECIAL REPORT



FLYING DUTCHMAN PRODUCTIONS, LTD.

●●● has been carefully structured to capitalize on the full range of opportunities which beckon for the 1970-minded pop music world. With 25 successful years in the creative and marketing side of records in his background, Flying Dutchman president, Bob Thiele, has put all his well-learned lessons to work in organizing his new company.

In addition to his credits as a hot record man over the years, both during the era of the so-called "personality a&r man," as well as that of the latter day "indie producer," Thiele has also always had going for him an instinctive talent for developing close friendships in addition to the ●●● (continued)

THE GREAT PRODUCERS

BOB THIELE

BOB MERCY · JIMMY BOWEN

WES FARRELL · LEE HAZLEWOOD · BOBBY GOLDSBORO

JAMES PETTINOTTI · MARC GORDON

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Steve Allen/Souful Brass #2
Produced by Bob Thiele
For Ampex Stereo Tapes
Ampex M8165(8-T) Ampex X5165(K)



**Spontaneous Combustion/
Come and Stick Your Head In**
Produced by Bob Thiele
For Ampex Stereo Tapes
Ampex M8171(8-T)



**Big Joe Turner/
The Real Boss of the Blues**
Produced by Bob Thiele
For Ampex Stereo Tapes
Ampex M8166(8-T)



The Victims Of Chance
Produced by Randy Wood
For Ampex Stereo Tapes
Ampex M8151(8-T)



Bob & Earl
Produced by Randy Wood
For Ampex Stereo Tapes
Ampex M8152(8-T)



Strictly From Hunger
Produced by James Pettinotti
For Ampex Stereo Tapes
Ampex M8149(8-T)



**Year 2000/
A Musical Odyssey**
Produced by Hy Mizrahi
For Ampex Stereo Tapes
Ampex M8155(8-T) Ampex X5155(K)



The Hot Soup/Openers
Produced by Hy Mizrahi
For Ampex Stereo Tapes
Ampex M8156(8-T)



**Soul Town Symphony Plays
The Best Of The Detroit Sound**
Produced by Wes Farrell
For Ampex Stereo Tapes
Ampex M8148(8-T) Ampex X5148(K)



**West Coast Pop Art
Experimental Band/
Where's My Daddy**
Produced by Jimmy Bowen
For Ampex Stereo Tapes
Ampex M8150(8-T) Ampex X5150(K)



(8-T)8-Track Cartridge (K)Cassette

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Continued from page FD-1

purely business relationships, not only with artists with whom he has been involved, but with a host of traders out there in distributor and rack jobber land who sell his product.

All this has helped Thiele establish a solid footing in setting up his company.

It's reflected in the strong relationships he enjoys with the people in Bob Shad's Mainstream Records distribution network, which handles distribution of all three labels in the FDP complex, and in the powerful artist line-up that Thiele has set his labels as well. For at least some of these artists, in fact, Thiele expects to soon offer a personal management service, which will simply be the latest new facet of the rapidly unfolding Flying Dutchman operation.

Thiele has given his company the sure-fire look of the '70s, with production geared for both his own label line-up (Flying Dutchman, BluesTime and Amsterdam), as well as for outside production deals with Decca/Coral and Ranwood International, among others, some of which are still pending.

Beyond this, Thiele's basic philosophies in such areas as the importance of the international market, as well as on the value of staying on the youth wavelength, have played key roles in the company blueprint.

International

On the international side, Thiele is already well known, particularly for his many outstanding jazz productions in the past. Thus, even more perhaps than some others, Thiele-identified productions stand to find a ready market overseas. For most of the major markets, Philips has been contracted for distribution rights. In Spain and Mexico, Hispavox will market FDP-originated product and in Japan King will release the lines.

With respect to youth, Thiele feels that this is literally where's it's at in the today music scene. Noting that the under-25 element molds the new culture and the new tastes in clothes and above all in music, Thiele believes today's music man must be in touch with this market if he wants to sell records.

"Record people today," Thiele observed recently, "Must like and respect the music themselves. If they don't have that inner feeling for the music and the artist who's making it, and knowledgeability and promomindedness that goes with it, they will just never understand the pop music language as it's being spoken today."

With this motivating philosophy, Thiele has mapped an artist program that will incorporate all areas of records, particularly jazz and rock, middle of the road pop, and at some point in the future, country as well. With the youth concept, rock is obviously the thing today, and Thiele has added young producer, Jim Kemper who will be producing such groups as The Hot Chocolate Music Company and the Revolutionary Blues Band, both on an indie production deal with Coral Records.

As would be expected, Thiele has also signed a number of jazz artists, believing that jazz will increasingly make itself felt on the youth element, particularly as jazz further fuses with rock (see separate story).

Jazzwise, the FDP label roster is dotted with names like George Wein's Newport All-Stars, Oliver Nelson and the Bob Thiele Emergency. Also on Flying Dutchman Records are such newer names as Spontaneous Combustion, Appleton Syntonic Menagerie, the John



BOB THIELE, seen here with Bobby Shad of Mainstream Records, who handles the internal distribution of Flying Dutchman Productions.

Carter-Bobby Bradford Quartet, Stanley Crouch, Horace Tapscott, Jimmy Gordon and Tom Scott.

Amsterdam

On FDP's Amsterdam label the current line-up includes Teresa Brewer; Eddie (The Old Philosopher) Lawrence; The Voices of Rome; The Happy Times Orchestra; singer, Eleanore Rigby; Czech vocalist Karel Gott, and two newly acquired British groups, The Plastic Penny and Nite People.

The Bluestime label is to feature such major blues stars as Big Joe Turner, Eddie (Cleanhead) Vinson, T-Bone Walker, Otis Spann, The Plaster-Casters Blues Band and Harmonica Slim.

One star, whom Thiele views as particularly promising on a virtually across-the-board basis, is Esther Marrow. Miss Marrow, now with Thiele's FDP Label, first won acclaim as a soloist in the famous Duke Ellington sacred concert in 1965 in San Francisco. Her initial album, due shortly, is expected to be released simultaneously in all principal world markets.

The Flying Dutchman internal distribution is being handled through a unique tie with Bobby Shad's Mainstream Records, unique in the sense that Shad and Thiele have been friendly competitors over the course of most of their careers. The alliance, both Bobs strongly believe, will prove to be immensely successful for each.

Thiele interests also incorporate publishing, in which catalogs are being built through the compositions of many of the artists being recorded for the FDP label complex. Thiele intends, at a later stage of the corporate development, to actively promote outside disc usages of the songs in these catalogs.

A further expansion of the Flying Dutchman operation is expected to take the form of personal management, and concert promotions, both of which go hand in hand with today's scene, according to Thiele.

Management introduces the element of career development and control, an important factor for many artists, particularly ones at a relatively early stage of their careers. The management division is on the drawing boards now and will be set in motion at an early date.



THE NEW BLACK MUSIC—Thiele with tenor saxophonist Pharoah Sanders. On Impulse, Sanders, a Thiele-John Coltrane discovery, has had several albums in the jazz chart.

Also planned in the near future is a concert division, which is regarded as another interesting talent exposure vehicle. Specific plans are only tentative at this stage but within a period of months, at least some of the firm's roster of talent is expected to be spotlighted through a circuit of concert locations in various cities.

In addition to his close working relationship on the marketing side with Mainstream Records, Thiele includes on his staff his executive assistant and office manager, Lillian Seyfert, and accountant, Henrietta Bethel. He is also represented on the CPA front by Alvin Gladstone of the firm of Gladstone and Schultz. Flying Dutchman attorneys are Kaplan and Gusick, while Ren Grevatt Associates represents the firm in the field of public relations.

Total View

By PAUL ACKERMAN

To have absorbed the past; to have integrated it with the present in order to properly focus on the sounds of the future is the unique music business capacity of Bob Thiele, head of the Flying Dutchman Productions operation.

And this "total view" on the part of Thiele relates not only to the creative side of the record business, but also to its marketing aspects. The industry, in every sense, he points out, is more complex than ever and its demands and challenges are greater.

By way of elaboration Thiele noted: "Recording techniques have so evolved that a producer can make a track in Los Angeles, add a voice in Nashville and augment it with strings in New York."

Thiele added that movement of recorded product from manufacturer to wholesaler to retailer and consumer is also in a period of flux, out of which arises an expanded potential for mass sales.

"And in the last several years," Thiele said, "the relationship between producer and artist has undergone a profound change. . . . The a&r executive, in the traditional sense of the term, is a thing of the past. He is as defunct as the dodo bird and the relationship with the artist has become a much more sensitive one.

"The record act of today, be it an individual or a group, is very often a self-contained unit. . . . They are often skilled in production techniques . . . they write their own material . . . and they relate, in a sociological way, to the climate of the times.

"They are aware, and there has been a tendency to misconstrue their attitudes. It is not true, for instance, that they display an ignorance of budgets, and production costs. . . . The fact is that they, very often, are interested in every phase of record-making—from the studio session to the album cover—and they are anxious to deal with aware record executives. It is necessary to meet such artists at an intellectual, creative level."

Thiele added the "company hippie" approach to contemporary talent was by no means the right approach. "It is dishonest . . . what you need is an executive who relates to them, who has kept up with modern trends, and he need not be 21 years of age. He can be a Jerry

Wexler or a Clive Davis or anyone who truly understands the scene."

The root music influences, blues and country, or, as they once were termed, the specialty fields, will continue as major influences in the broad pop idiom:

"They are even expanding," he said. "Inasmuch as the young people of today are more aware of the validity of root influences because education and communications have improved."

Thiele, who has devoted a major part of his career to the world of jazz, feels that this idiom too has, in his words, "a hell of a future."

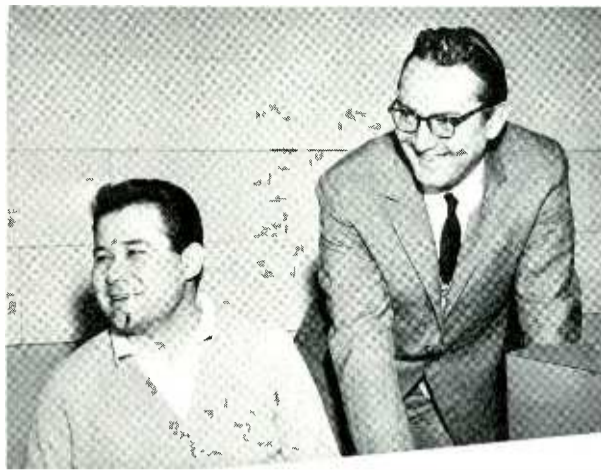
It is Thiele's intent to keep trying to merge the best of jazz and the best of rock. "There is a mutual appreciation of both fields at the upper levels of musicianship," he said. "More and more the two fields are getting together. This merger is of vast importance and the crucial people involved are the contemporary musicians."

Thiele holds that the present merger of jazz and rock is the first time that jazz has been involved in a "meaningful" fusion. "It didn't happen in 70 years," he said, adding: "Whenever a fusion of sorts was attempted, it

Continued on page FD-14



THE POP side. Thiele was associated with singer Pat Boone at the beginning of Boone's career.



STEVE ALLEN with Thiele. Allen is a longtime associate of Thiele going back to his Dot a&r days.



THE JAZZ side. Thiele with the late and very great tenor saxophonist Coleman Hawkins. Hawkins recorded for Thiele on Impulse.

'Good Cats Getting With Each Other'

Genial, pipe-smoking Bob Thiele, one of the most youthful looking a&r veterans in the music business, is also one of the most colorful operators from the era of the personality a&r man. Thiele has thick hair which continues to defy the graying tendencies so apparent in many of his contemporaries in the industry, and if anything, his long-time penchant for exciting productions and creative promotional gimmickry that sells, is keener today than ever.

His talents for extracting the best conceivable performance from musicians and singers are legend. His expertise at getting jazz giants together in the same studio is well known and traces directly to the spirit of "good cats and getting with each other" that seems to pervade all the sessions he produces. And Thiele has made this sort of dream all come true with such successful pairings as Ellington and Armstrong and (the late) Coltrane and Ellington.

From his earliest period of producing record dates, Thiele has run the gamut of trends and styles of pop and jazz. He has always thought in new directions, one facet of which was his very early and successful association with the late Buddy Holly, one of the most revered of all rock stylists to this day, a decade after his tragic demise in a plane crash.

Reviewing Thiele's career, one finds such names as Teresa Brewer, Don Cornell, Dorothy Collins, the McGuire Sisters and Eddie (The Old Philosopher) Lawrence among the greats whose skills Thiele has successfully translated into hot-selling records.

During a more recent phase of his activity, when he performed with merit as a&r chief at ABC Records, he mixed the proper ingredients of performance and production to build the outstandingly successful Impulse jazz label, while at the same time reviving the career of the distinctly non-jazz singing of Frankie Laine with the hit, "I'll Take Care of Your Cares" and other old-timey ballads of that ilk.

He also played a major role in establishing ABC in the rock derby by bringing a number of successful groups into the company's stable.

His affinity for knowing what's good on records comes from a long-time personal fandom for jazz and pop. For almost as long as he can remember, Thiele has lived in a world of music. His music-minded parents started him with piano lessons as far back as he can remember, and his father, once a salesman for the Victor Talking Machine Co., always supplied the Thiele household in suburban New York with music appliances, including two pianos, several radios and record players.

Young Thiele continued at the piano until a time in the mid-'30s when he was exposed to Benny Goodman for the first time, which brought about an immediate switch to the clarinet.

Upon finishing secondary school, he entered the music world for keeps, soon forming a 14-piece band which played stock swing arrangements by Eddie Sauter, Jimmy Mundy and Spud Murphy. When the band folded due to a combination of shortage of gigs and Thiele's

shifting interests, the young music man began falling by the fabled Nick's in Greenwich Village in company of his friend, Dan Priest, to listen to Pee Wee Russell and Bud Freeman.

Another club, often frequented by Thiele and Priest, was the Ideal Spot, a beer joint in Forest Hills, where such artists as Art Hodes on piano, clarinet man Rod Cless and drummer Joe Grauso played nightly. Seeing good men like these playing with such verve and talent gave Thiele the idea of starting his own record company, which happened in 1939 with a series of sides by Hodes with the Blues Three and later by the Chicago Rhythm Kings on the original Thiele-owned and operated Signature Record label.

Thiele was the producer of these disks, and the distributor as well, taking them in boxes of 25 in his own car to specialized record shops around the New York area willing to take a chance on the relatively unknown quantity of jazz on record.

Thiele expanded his foothold in the music business by becoming a disk jockey for a time in 1942 on his own jazz show on WBYN in Brooklyn, and staging Sunday jam sessions at Kelly's Stable on West 51st Street. He also took a stab at the Chicago jazz scene of that period by driving there to record Bud Jacobson's Jungle Kings, which became one of his last creative efforts before enlisting in the U. S. Coast Guard in 1942. Assigned to the Military Morale Office in Brooklyn, he recruited bands, singers, entertainers and instrumentalists of the likes of fellow Coast Guardsmen, and drummer, Shelly Manne, who later made a flock of recordings for the Signature label.

During his period of service, Thiele also managed to recruit the veteran pianist James P. Johnson for recording with an all-star group, including Yank Lawson, Brad Gowans, Pee Wee Russell, Eddie Condon, Bob Haggart and Tony Spargo.

These dates were the first of literally scores of sessions undertaken by Thiele both during and following his Coast Guard career, which were to include such major attractions as Barney Bigard, Coleman Hawkins, Eddie Heywood, Dickie Wells, Lester Young, Flip Phillips, Trummy Young, Bill Stegmeyer, Earl (Fatha) Hines, Shorty Sherock and Nat Jaffe.

In the immediate post-war period, Thiele, once again a civilian, commenced an expansion phase which brought him more and more into the broader pop areas, with recordings by the band of ex-Ted Weems singer, Harry Cool (with girl singer Mindy Carson), Johnny Long's band, Alan Dale, Toni Arden, the Skinnay Ennis orchestra and such jazz-pop figures as Will Bradley, Johnny Bothwell and the famed Paul Whiteman.

At one point, Thiele's Signature Records were being distributed nationally through an exclusive tie-up with the General Electric Supply Corp.

When financial problems eventually forced Thiele's Signature label to close up shop the catalog and the man were immediately put into business by Coral Records, the budding subsidiary of the giant Decca Records firm.

Thiele forthwith made rapid strides with Coral, soon becoming its a&r director, and making major hits with Don Cornell, Debbie Reynolds ("Tammy"), Teresa Brewer ("Ricochet"), the McGuire Sisters, Johnny Desmond, Steve Allen, Lawrence Welk and Jimmy Wakely. A Coral subsidiary of that time, Brunswick, also became the vehicle for the release in LP form of much of the earlier Signature material, which the firm had acquired as a part of its arrangement with Thiele.

Thiele also recorded a load of new material for Brunswick through his Jazztime USA live concert series, which included concert albums by the Terry Gibbs group, Charlie Shavers, Georgie Auld, Tony Scott, Kai Winding, Mundell Lowe, Stuff Smith and the colorful, blanket-clad Moondog on his trimba, consisting of two three-sided drums and cymbal.

A major new assignment developed in 1958 when Thiele left Coral to become vice-president of a Dot Records, in charge of a&r. Following him there from Coral, Lawrence Welk proceeded to make a series of LP's which became, collectively, a major element of the extensive Dot catalog.

Thiele also released the soundtrack LP for the Red Nichols motion picture, "Five Pennies," and later staged a live LP recording at Town Hall, featuring the prominent arranger Manny Albam and his orchestra, with Tony Scott/Clara Ward and Don Elliott.

At a later stage, Thiele left Dot to record a number of big-name jazz assignments for Roulette Records, one of the best known of which was the now historic meeting on wax of Duke Ellington and Louis Armstrong.

In 1961, Thiele moved on to ABC Records, where for the next seven years he brought off notable accomplishments in both pop and jazz. In the latter area, he built the Impulse label for ABC from scratch into one of the top lines in the business, with internationally successful sets by Gabor Szabo, the late John Coltrane, Albert Ayler, Pharoah Sanders, Archie Shepp, Oliver Nelson, and Coltrane's widow, Alice, a skilled pianist. Thiele also discovered and brought to Impulse, Mel Brown, one of the hottest new jazz guitar players on the scene. Highlighting the international impact of the Impulse line was the fact that of the top ten jazz albums of 1968 in France, seven were on Impulse.

Also at ABC, Thiele engineered the return to the top ten singles charts of Frankie Laine, with a series of hot sellers, including "I'll Take Care of Your Cares," and he wrote and produced Louis Armstrong's "What a Wonderful World." While Thiele today has launched the most ambitious undertaking of his notably successful career in his own Flying Dutchman Productions, he continues his relationship with ABC through an exclusive production agreement for the Impulse line, for which he recently arranged for the exclusive recording services of Ornette Coleman.

Though in fact a veteran in the industry with more credentials than most currently operating a&r producers, Thiele plans to focus very much on youth and its musical needs. "That's where it's at creatively," he recently told an interviewer, "And that's where the over-the-counter retail action definitely is. We plan to be at that 'today' level of the business for a long time to come."

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Ramparts editor

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NARRATED BY

ROSKO

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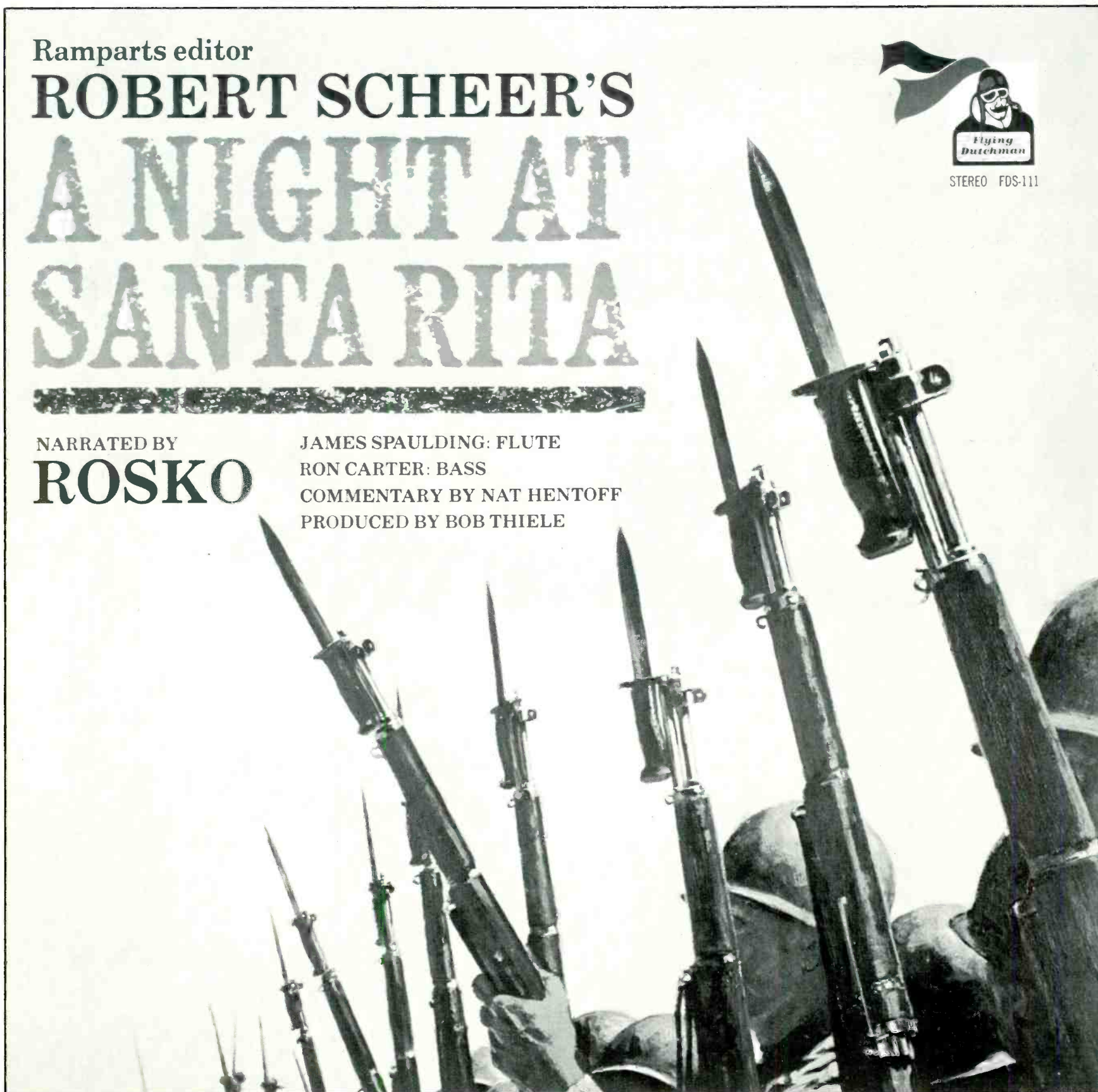
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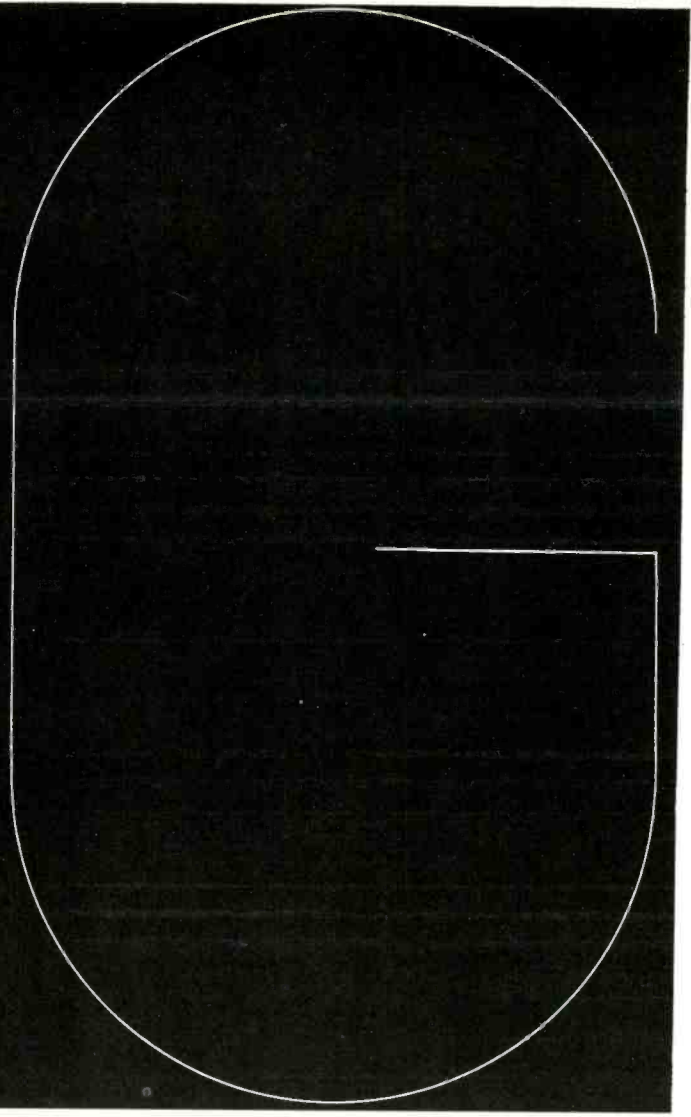


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A Three Decade Involvement SWING ERA TO COLTRANE

By FRANK KOFSKY

Ever since the 1920s, we have been reading that Jazz Is Dead. Or ought to be, or soon will be.

The predictions have invariably been too eager to pronounce the final demise. For jazz, like the black community that spawned it, has a toughness, a resiliency, a durability that will surely enable it to survive and outlast whatever ephemeral trends manage to dominate the music market place temporarily.

The 1960s, like the 1940s, have turned out to be a period of revolutionary change for jazz music—so much so, indeed, that many of its practitioners (including the late John Coltrane) no longer prefer to call it that. Call it what you will, however, it is as certain as anything can be that when the history of the black music this tumultuous decade is written, considerable space will have to be devoted to the recording activities of Bob Thiele.

There is no mystery as to why this is so. For most of the decade, from 1961 to 1969, Thiele was at the helm of Impulse Records, the jazz subsidiary of ABC, and in that position did immeasurably more than any other single figure in the business-and-production end of the industry to present to a mass audience what poet/playwright LeRoi James has termed the New Black Music. To be sure, there continued to be other jazz labels in the 1960s, just as there had been before. Some of them even dabbled occasionally with "avante garde jazz," as the New Black Music was usually described by unsympathetic white critics. But none of these other companies ever sustained the same kind of long-term involvement with the music that has characterized Thiele's career at Impulse and is now carried on with his own Flying Dutchman label. Of them all, only a couple make even a pretense at trying to record the NBM. The remaining outfits, after discovering that their initial ventures in the field were not going to yield them Instant Millions, deserted the NBM for more lucrative—greener, as it were—pastures. Some abandoned jazz altogether for rock or soul. Others continue to release what are nominally jazz records, but show not the least interest in departing from long-hackneyed "commercial" formats that years ago should have been mercifully consigned to their burial. Of the major jazz producers, only Thiele has had sufficient confidence in the future of the NBM to remain with it throughout the '60s.

It was, most likely, Thiele's unyielding conviction that the NBM was here to stay—and, more than that, deserved an audience—that inspired such an avowed



BOB THIELE, right, with John Busey, president, General Electric Supply Corp., left, and Ray Bloch in a 1945 picture taken when Thiele started his first record company, Signature.

Black Nationalist as drummer-composer Max Roach to exclaim (in the writer's presence) some years back, "Thank God for Bob Thiele!" It was probably that same conviction that prompted the late John Coltrane, the most illustrious NBM artist recorded by Thiele, to send all of the younger men who impressed him around to audition for Thiele at Impulse. ("I think that if we had signed everyone that John recommended," Thiele recalls, "we would have had four hundred musicians on the label. It was certainly through Coltrane that I became aware of Archie Shepp and many of the younger players," he adds with typical honesty. "When John heard any good player, he would call me and ask that I please give him some consideration.")

The results of Thiele's faith in the NBM have begun at last to bear fruit. Ornette Coleman, with Coltrane the seminal figure in sparking the NBM revolution, made it a point of bringing his talents to Thiele, then still with Impulse, after his contract with Blue Note expired. Coltrane himself propelled his young saxophonist-colleague, Pharoah Sanders, to Thiele. Sanders' first record for Thiele and Impulse, "Tauhid," was an immediate success, even outside of jazz circles. His second, "Karma," has topped the jazz charts all summer long. After Coltrane's death, Thiele signed the late saxophonist's wife, pianist Alice Coltrane, to Impulse and produced her first record. Albert Ayler, who shares with Pharoah Sanders a vanguard position in the NBM movement now that Coltrane is gone, came to Thiele shortly after The Master's death. Thus by the close of

the 1960s, Thiele had succeeded in being associated with virtually every outstanding figure in the NBM revolution: John and Alice Coltrane, Ornette Coleman, Pharoah Sanders, Albert Ayler, Archie Shepp (also brought to Thiele by Coltrane), Marion Brown (brought by Shepp). And others, of course, still not quite so widely known, whose music Thiele will be presenting to open-eared audiences for the NBM in the coming decade.

It should be kept in mind, however, that no matter what future accolades lay in store for the NBM, the going for it was ordinarily never anything but difficult in the past. This was the case even for so widely respected an artist as John Coltrane. His first recordings for Impulse in particular reaped a harvest of genuinely murderous notices from the most celebrated critical intelligences. "I have done my best to forget what they said," Thiele states; "they seemed so very unfair and almost irresponsible, almost as if they hadn't given any thought to what Coltrane was doing." Undeniably, those reviews caused Thiele and Coltrane some anxiety. Thiele observes that, "In those days, what *Down Beat* said with respect to sales of records wrongly affected record people. And let's face it, after you've been in the business for years and years, although you try to record as many artistic things as possible, you're always concerned about the commercial aspects, how well the record will sell." But for all the anxiety, the two men had the courage of their convictions.

Continued on page FD-12



LOUIS ARMSTRONG with Bob Thiele. Armstrong took Thiele's "What A Wonderful World" to the top slot in charts around the world.

Thiele's 'Wonderful World' Songwriter

Songwriting is one of the less celebrated sides of the multi-talented, Bob Thiele, president of Flying Dutchman Productions. Yet, in 1968 Thiele was the co-writer, with George David Weiss, of one of the most widely recorded songs of the season, "It's a Wonderful World."

Top record of the tune was the one Thiele produced for ABC Records with the veteran Louis Armstrong.

An instantaneous smash overseas, the Armstrong disk was No. 1 in the U.K. for 13 weeks and ultimately became EMI's top selling single of 1968 in Britain.

The record was No. 1 also in Ireland and South Africa and made the top ten in France, Germany and Spain. It also made charts in many countries of the world.

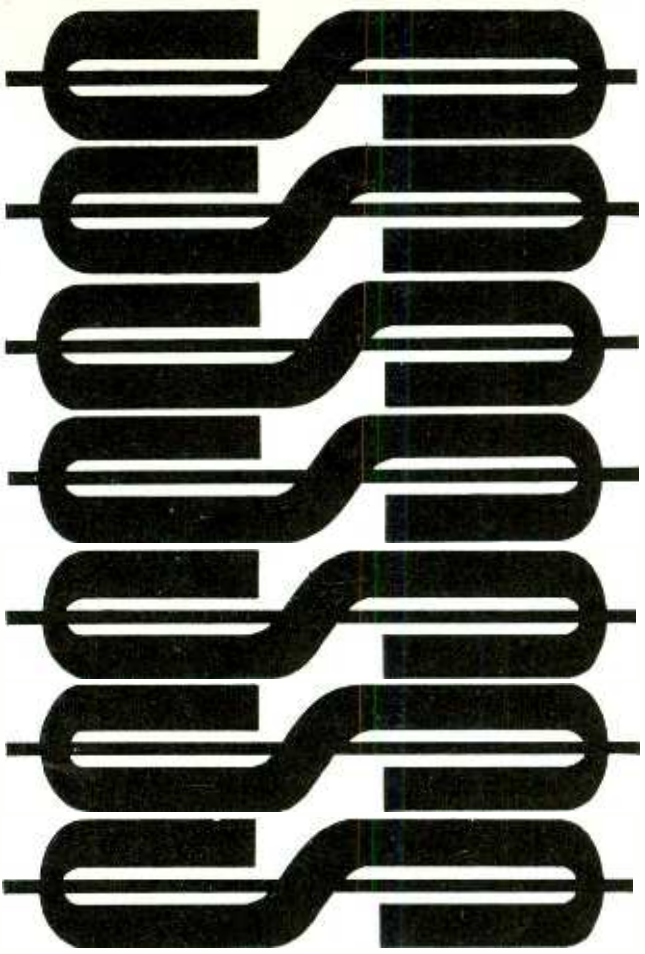
Armstrong's record, however, was one of more than 30 recorded on the tune. Other artists who've cut the

song include Eddy Arnold, Tennessee Ernie Ford, Ed Ames, Engelbert Humperdinck, Robert Goulet, Mantovani, Steve Allen, Frankie Laine and most recently, Esther Marrow, a new singer recently signed by Flying Dutchman Records.

The song is published in the U. S. by Metromedia Music.

Co-writer Weiss is also the author of such past hit songs as "Wheel of Fortune," "I Don't See Me in Your Eyes Anymore" and "Mr. Wonderful." Thiele's earlier writing credits also include the lyrics for Duke Ellington's "C Jam Blues," known in the lyric version as "Duke's Place."

Thiele and Weiss plan to continue their collaborations in the future, focusing on songs in the "social commentary bag," as Thiele puts it.



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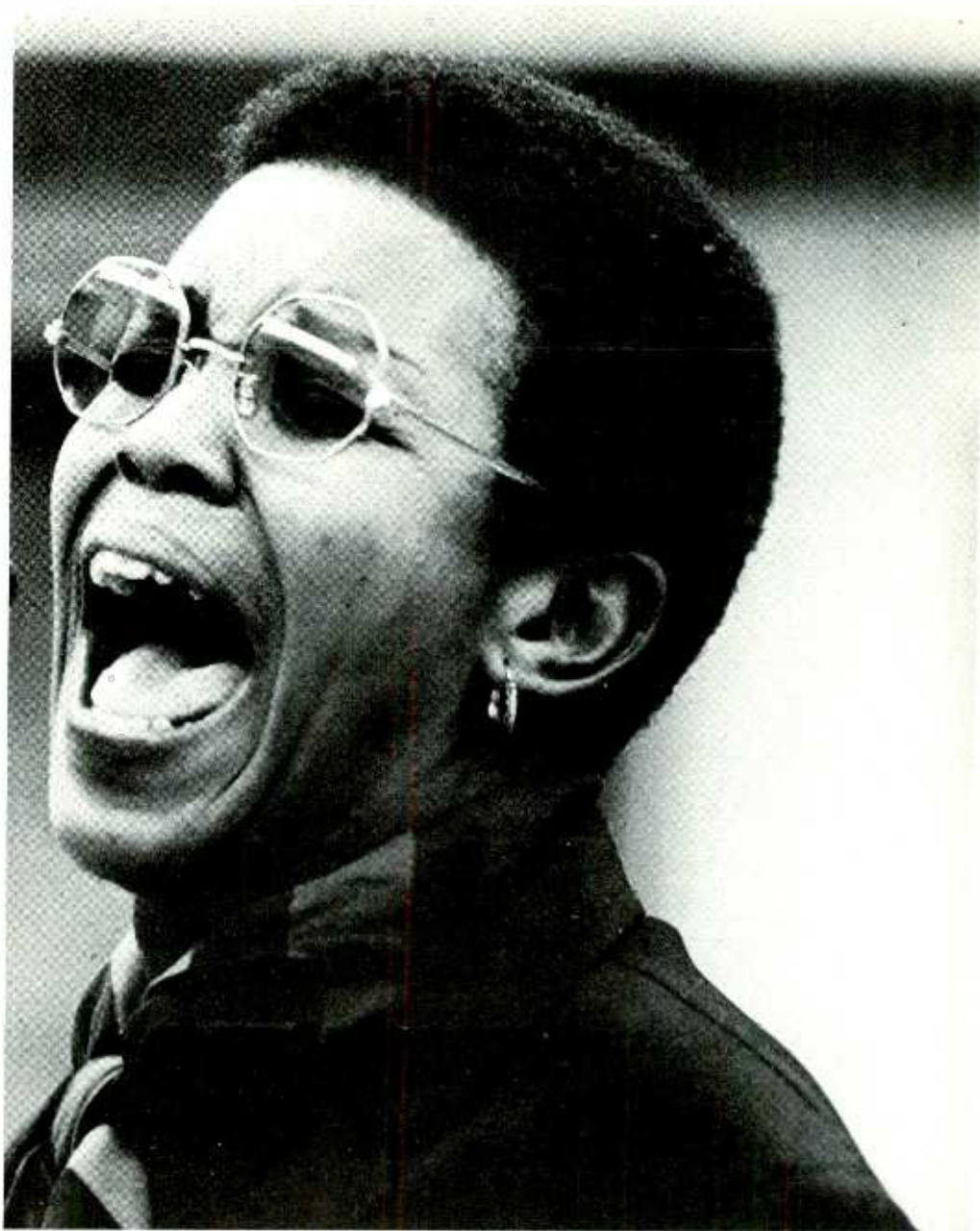
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—Pauline Rivelli, JAZZ & POP Magazine

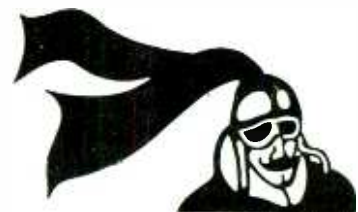
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Allen Organ Company (of big electronic church organ fame) is having a contest. It's called the "Carousel Brass Ring" contest. And if you're a keyboard man, it could win you \$1,000. Or \$500. Or \$250. Plus the chance to get all sorts of nifty publicity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

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

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Time:

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

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



Allen Organ Company and RMI, a subsidiary, wish "Best of Luck" to Bob Thiele and Flying Dutchman Productions with their new albums, "Head Start" by the Bob Thiele Emergency (FDS 104), and "Soulful Brass # 2" by Steve Allen (FDS 101).

**THE CAROUSEL
BRASS RING
CONTEST!**

Allen Organ Company, Macungie, Pa. 18062

Think International

-Says Bob Thiele

Bob Thiele thinks International. Regular visits to Europe and all over. His Flying Dutchman Productions goes mainly through Philips in most world markets. Spain and Mexico are taken care of by the Hispavox company. Japan is handled through King Records.

Talking to Thiele about the international market you find he divides himself between the boss of Flying Dutchman—with its pop product as well as jazz and blues—and the producer for the Impulse line, which is mainly now jazz. No pop.

Right now Flying Dutchman's Thiele is very excited about the reaction he is getting from Europe over singer Esther Marrow. Miss Marrow is the singer who sprang to fame as the soloist in Duke Ellington's celebrated sacred concert series in 1965.

"The people in Europe consider Esther to have great potential. We are going to take her over there in January and give her the full promotion treatment—television, radio, personal appearances—the full treatment.

"Although we tend to think of the record business as basically a one world market, it isn't that simple. And with pop product, compared to jazz or blues, it is that much harder. Nobody wants to miss out on a potential international artist. Success in Europe also has a reverse effect—news seeps back to the U.S. and it all helps."

The Philips executives are particularly pleased with the Flying Dutchman productions. They are including the Dutchman trademark on the logo of product released—not just stating its origins but using the man in the flying helmet with the flying scarf.

Also Thiele will make available for promotion purposes copies of his successful "Flying Dutchman News"—a monthly magazine dealing with the affairs of FDP artists that Thiele brings out monthly.

Up to the present—the really big promotion of Fly-



OLIVER NELSON, one of the stars of Flying Dutchman Productions, confers with boss man Bob Thiele.

ing Dutchman Productions is about to start outside of the U.S.—Thiele rates Japan as the strongest market for the jazz product, namely the New Black Music of the late John Coltrane and of Pharoah Sanders, which Thiele himself considers firm reply to those U.S. critics who say that this brand of jazz music does not sell.

After Japan it's France—where Thiele's Impulse product won many awards in the French polls—and then, equally, U.K. and Germany.

Promotion Thiele likes to leave to licensee, but his experience is that if you have one individual in the foreign company who is sympathetic with the product this is a big contributory factor.

"I have found that we have individuals all over the world who believe in what we are trying to do," said Thiele. "They work with the records in the clubs, on radio and television and with the record shops. Rather like the popular image of the American record man."

SWING ERA TO COLTRANE

Continued from page FD-8

"I don't think they really affected what he was doing and what I wanted to do initially. Now," Thiele concluded, "I find that most of the things they said at that time—and even the things they say now—amount to nothing."

Thiele himself helped establish that particular fact, for in persevering with the NBM where others were seemingly too timorous to tread, he demonstrated once for all that there is indeed a sizable and growing market for the work of musicians of this persuasion, regardless of what the white critics may happen to proclaim as orthodoxy at any given moment. Since he and the artists associated with him accomplished this in the face of near-unanimous opposition from the philistine "critics," it is no mean achievement. "You know," Thiele reflects, "we all try to be realistic, and the only reason you make records is to sell records. Coltrane happened to sell an awful lot of records, and most of the musicians in the new movement happen to sell records too. I don't say that they all sell in the quantities that Coltrane sold, but they do sell records and there is a market for them, not only in the U.S., but all over the world." It appears, therefore, that the survival of the NBM is no longer open to question, if ever it was. Nor can it be said to hinge solely on the popularity of one man, John Coltrane. The spectacular sales figures of

records by the younger NBM-men, especially Pharoah Sander's "Karma," is evidence enough of that. So the artists' determination in sticking with their music in the face of all adversity and critical hostility has been amply vindicated; and so, too, has the judgment of Bob Thiele.

Characteristically, Thiele is quite modest about his own role in consolidating the gains of the NBM. With respect to his work with John Coltrane, for example, he commented with a shrug, "You know, I'm not looking to take credit for very much. The only thing I felt was a contribution on my part was in the area of good recording. And encouragement." In point of fact, Coltrane's morale and self-confidence had been considerably shaken by the wave of critical rejection unleashed against his work. "That was a funny period in my life," he told me, "because I went through quite a few changes, you know, like home life—everything man, I just went through so much. . . . Yes, and all of this was at the same time, so you can see how it was. I needed all the strength I could have at that time." The "encouragement" supplied by Thiele was thus probably a source of considerable support to Coltrane during this period. As Thiele relates it, "Encouragement is really the word, because there were many nights that we recorded when I felt that he was really into something and there was a subtle situation where I had to get him to continue. To me, that is the major contribution that I made with respect to Coltrane—getting him to record and, once in the studio, having him continue work when maybe he didn't want to or maybe some of the musicians didn't want to."

Thiele is equally—and refreshingly—candid about his own indebtedness to Coltrane. "John Coltrane was probably the greatest musician in the history of popular music and I was lucky enough to be involved in his recordings. Many people ask me about John and what he was like and what was it like to record him." Though this has afforded Thiele the chance to glorify himself by exaggerating his own importance, he deliberately has refused to do so. "I don't really want to build up some sort of mystique about my relationship with John Coltrane. It was a very, very friendly and warm relationship and, not to sound corny, I think that he opened

up a lot of things for me." And, Thiele hastens to add, "I think that if I had never met Coltrane, I could be in serious trouble with respect to the real crappy economic aspects of my own career, and so I think that I owe a lot to Coltrane and I think a lot of people [who also do] ought to admit it. The young musicians admit it, but . . . some of the old-time critics won't admit it and they should. He was a terrific guy, he really was."

As far as those same young people are concerned, it is probable that their familiarity with the name of Bob Thiele deserves mentioning his involvement with the NBM and also, though to a lesser extent, with various of the new rock groups such as San Francisco's Salvation. It may come as something of a surprise to them to learn that his career in different aspects of the music world in fact extends back into the late days of the Swing Era, when Thiele, then a schoolboy in one of the fashionable Eastern private schools, fell under the spell of the Benny Goodman clarinet. The infatuation was so severe that the young Thiele sneaked off to New York to hear his idol, and shortly after that decided to leave school in pursuit of his career.

That was in 1937. The following year, duly enrolled in another prep school, Thiele managed to convince his parents that his piano lessons should be abandoned for the clarinet. One thing led to another, as is frequently the case, and soon Thiele had organized a 14-piece band that rehearsed in his basement—the first of a number of organizations that he was to front, albeit sometimes fleetingly. (The latest is the Bob Thiele Emergency, produced by the leader for his new Flying Dutchman label.) Meanwhile, the scope of his interests had begun to broaden from simply performing music to recording it as well. The upshot was that by 1940 Thiele had gone into quondam production with two labels, Signature and Jazz, the latter tied-in after 1942 with a magazine of the same name (unrelated to the *Jazz* magazine of the 1940s, which he edited.) His first release was a pair of sides by blues pianist Art Hodes, who was then playing in a local beer garden near the Thiele home in Forest Hills, N.Y.

Operations steadily expanded, as Thiele recorded such jazz luminaries of the period as James P. Johnson, *Continued on page FD-14*



BluesTime

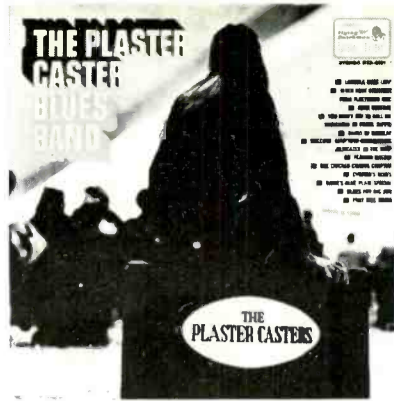
Bob Thiele has been very active in the area of blues, and recordings produced by him of such artists as B. B. King, T-Bone Walker, Otis Spann and Jimmy Rushing have made an important contribution to the new wave of interest in that music.

BluesTime is representative of this new feeling toward the blues in the inception of its new label, which will handle the whole spectrum of that music. As long as it's "blues", there will be plenty of room to move around inside the category. So far, we've signed Joe Turner, T-Bone Walker, Otis Spann and Eddie "Cleanhead" Vinson to do their thing on **BluesTime** and we're not going to mess around with name-tags. Blues are a *FEELING* and the yardstick they are judged by is the excellence of their expression.

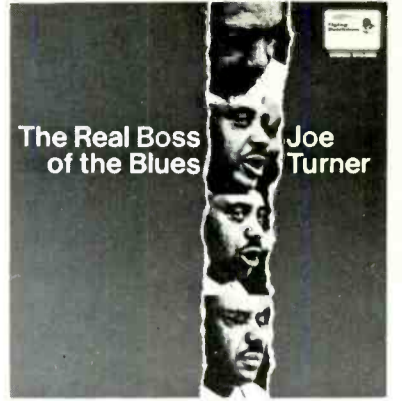


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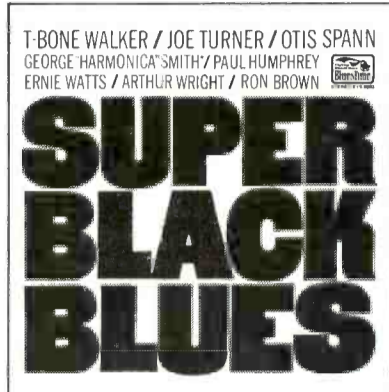
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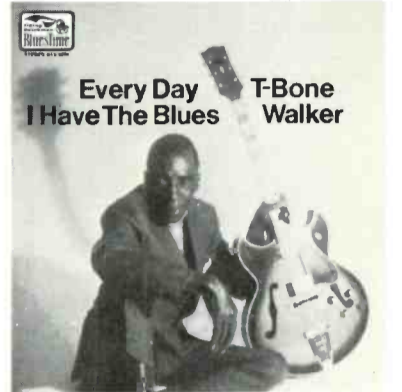
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SWING ERA TO COLTRANE

Continued from page FD-12

the late Pee Wee Russell (one of his earliest idols, along with Goodman), the late Coleman Hawkins, Yank Lawson, Eddie Condon, Lester Young, Barney Bigard, Flip Phillips, Earl Hines, Trummy Young, Dickie Wells and innumerable others. By the end of World War II, Thiele, still not quite 25 years old, had branched out into straight popular music in addition to jazz, and had enjoyed sufficient success to convince a subsidiary of General Electric to become national distributor for his Signature Recording Corporation. His ambitious plans, however, were soon sabotaged by the inevitable economic recession that arrived in the wake of the end of the war and the cutback in military spending. *Ce plus ça change . . . !*

The predictable result was the liquidation of Signature and the absorption of Thiele in 1951 by the a&r department (we should today call it production) of Decca. That company released much of the Signature material as long-playing albums, then still only recently invented, on its Coral and Brunswick divisions. Thiele, himself, however, was assigned to produce such pop performers as Don Cornell, Debbie Reynolds, Teresa Brewer (still a Thiele favorite), the McGuire Sisters, Steve Allen (another old associate who followed Thiele to Flying Dutchman), Lawrence Welk (a Thiele discovery), Buddy Holly, Jimmy Wakefield and others.

The year 1958 brought a move to a vice presidency and head of a&r at Dot Records, where Thiele continued with both popular and jazz production. But one of his brainstorms unexpectedly culminated in an incident that led Thiele to split with Dot. Thiele has always had a taste for recording apparently unlikely combinations; while at Impulse, for example, he teamed John Coltrane with Duke Ellington; and while at Roulette, Ellington with Louis Armstrong. With the Beat Generation at the height of its notoriety in the late 1950s, Thiele thought to record an album of Jack Kerouac reciting the works of several Beat poets backed by the piano of Steve Allen. The poetry, however, proved to

be too far from Edgar Guest for the management of Dot to swallow, and it was decided not to release the album. At that point, Thiele decided he had had it—he does not easily brook this kind of meddling—and he resigned from Dot, taking Steve Allen with him in the process. From Dot, Thiele went briefly to Roulette, where the much-praised Ellington-Armstrong collaboration was cut. The stint at Roulette was a short one, as it turned out, and by 1961, less than two years after leaving Dot, Thiele was offered the leadership of Impulse, as ABC-Paramount moved to build a separate jazz catalog.

It would be conventional, if trite, to say, "The rest is history." As it happens, it would also be untrue, for the rest is *not* history—at least not yet. After leaving Impulse in 1968/69 to head his own firm once again, thus turning the wheel full circle, Thiele has embarked on a new round of jazz recording activity. Some of this, including his own first Flying Dutchman album, the Bob Thiele Emergency aims at a kind of jazz-rock synthesis, other bands to share this orientation towards contemporary pop music are those of Tom Scott and Spontaneous Combustion, a Los Angeles/studio-based organization led by percussionist Gary Coleman. But this is only the beginning and not the end of the new Thiele inventory, inasmuch as the New Black Music, with which Thiele has become so firmly identified in jazz circles, occupies a prominent place in his plans. Two of the first groups signed to Flying Dutchman are, in fact, those led by Watts artists. The John Carter-Bobby Bradford Quartet is one of them: Bradford was trumpeter with Ornette Coleman for two years in the early '60s; Carter was twice the conductor for Coleman for a pair of concert appearances in Los Angeles in the mid-'60s. Together, Carter and Bradford (and their sidemen) comprise an impressive team. The other NBM band is that led by pianist Horace Topscott, who has worked with Hampton and Lorez Alexandria, as well as Carter and Bradford; he is also the founder of Los Angeles' Underground Musician Association. Although as yet it isn't widely realized, there is a community of NBM artists in Los Angeles worthy of every bit as much respect as that accorded the Eastern play-

ers. The first NBM releases on Flying Dutchman, if nothing else, serve to demonstrate this fact with unmistakable clarity.

But in all likelihood, they will do something else besides, as they extend Bob Thiele's more than three-decade involvement with recording the most uncompromising jazz artists into the upcoming 1970s. Indeed, given his past accomplishments, it isn't too much to speculate that perhaps the veteran producer has more than a few surprises still up his sleeve in a remarkable career that spans the gap from Benny Goodman and Art Hodes to Pharoah Sanders and Horace Topscott and appears none the worse for wear.

THIELE'S TOTAL VIEW

Continued from page FD-3

was regarded as an adulteration of the pure jazz product."

The market for jazz, Thiele believes, is building on an international as well as domestic level, and he regards this as one more indication of the global orientation of the entire music/record industry.

"A great challenge today is the finding and building of artists who can sell in all markets of the world," Thiele stated. "Record men and music publishers must think along these lines," he said, adding "that many American companies did not as yet fully grasp this. Fully one-half the total music market, record-wise and publishing wise, can be the foreign market."

Thiele's publishing plans in conjunction with Flying Dutchman Productions are already set. They include these firms: JPB Music Corp. (ASCAP), PAB Music (BMI), Nessie Music Corp. (ASCAP) and Hot Chocolate Music Ltd. (BMI).

"We are building catalogs of original music of our blues, jazz and pop artists, and our intent by 1970 is to add personnel and make the song material available on a general basis," Thiele said.

The catalogs, he added, includes material by Duke Ellington, Johnny Hodges, Gary McFarland, Gabor Szabo, Jerry Fielding and others.

Thiele's Mixed Bag



BOB THIELE with one of his big pop successes, a million seller for Debbie Reynolds and "Tammy."



FRED ASTAIRE and the McGuire Sisters with Bob Thiele and Johnny Mercer.



COMEDIAN BUDDY HACKETT, right, with Andy Russell and Bob Thiele.



ARTHUR GODFREY, with ukulele and Bob Thiele.



A LONG association—Lawrence Welk, center, with Randy Wood and Bob Thiele.



A REALLY mixed bag, left to right, Thiele, Mickey Mantle, Teresa Brewer and Dick Jacobs.



SINGING FOR the a&r director, left to right, Alan Dale, Buddy Greco, Johnny Desmond—and the a&r man.



STEVE 'N' EYDIE—Lawrence and Gorme, with arranger Dick Jacobs and Thiele.

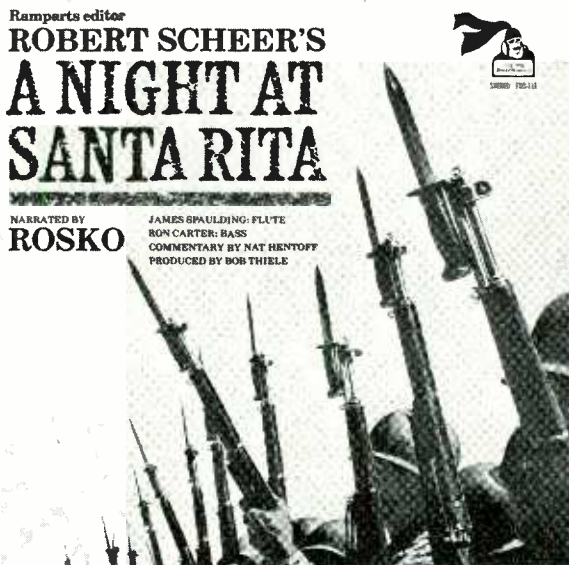
RAMPARTS EDITOR ROBERT SCHEER'S

A NIGHT AT SANTA RITA

NARRATED BY ROSKO / JAMES SPAULDING: FLUTE / RON CARTER: BASS
COMMENTARY BY NAT HENTOFF / PRODUCED BY BOB THIELE

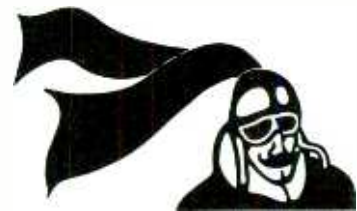
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NARRATED BY
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COMMENTARY BY NAT HENTOFF
PRODUCED BY BOB THIELE



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Contemporary Taste-Blues Heritage

The interrelationship of jazz and the blues was a fact that survived the segregation of the "race" catalogs, and most early jazz enthusiasts were as well informed about the blues as their pocketbooks and availability of the records permitted.

While they were often led to her by the presence of such superior accompanists as Louis Armstrong, Joe Smith, Tommy Ladnier, Frank Newton, Charlie Green, Jimmy Harrison, Jack Teagarden, Buster Bailey, Benny Goodman and James P. Johnson, the sovereignty of Bessie Smith was then unquestioned. She was recognized not merely as the supreme blues artist, but also as a worthy pattern for aspiring jazz singers like Billie Holiday.

Bessie Smith's authority resulted from exceptional natural talent and temperament plus a professionalism and a relative sophistication acquired through theatrical experience. Her supremacy, in fact, was such that it tended to distract attention from the virtues of lesser artists and those with different backgrounds. The publication of John A. Lomax's book on Leadbelly in 1937 was undoubtedly important in influencing the broader examination—that has persisted ever since—of the blues as folklore. Today, the blues and jazz are contiguous, friendly states with no customs barriers, neither the vassal of the other, yet each with the capability to nourish the other.

Bob Thiele knows all the phases of blues and jazz history. Attracted to jazz as a youngster by Benny Goodman, he was soon made aware of the position Bessie Smith occupied when he found his idol accompanying her. Subsequently, he investigated those blues series that bore such euphemistic category tags as "race," "sepia" and "rhythm and blues" on labels like Vocalion, Decca and Bluebird.

That he was soon well versed in the blues is indicated by the fact that among the artists he recorded for Signature over twenty years ago were Cousin Joe,

Walter Brown and Dicky Thompson. The understanding of the connection between jazz and blues was emphasized in his discerningly chosen supporting groups, which included such notable players as Billy Kyle, Dicky Wells, Tiny Grimes, Pete Brown, Shad Collins and John Hardee.

In the years that followed, the blues were often misused and mangled by cash-register policies; but the strength of their roots is such that they inevitably revived and flourished. Young people here and in England "discovered" their essential honesty all over again. Where jazz was becoming, for them, too esoteric and eccentric, and acid-rock too commercial and blatant, the blues spoke of simpler, basic truths in a clear, uncompromising language. There was more variety of accents, certainly, but that was because the blues sang and cried of woes in urban settings as well as rural, in British cities as well as American.

Setting up a separate label for the blues was a typically astute and logical move on Bob Thiel's part. Attuned to contemporary tastes, and familiar with the blues heritage, he anticipated the present burgeoning situation with BluesWay while still employed by ABC. Now, with his own BluesTime label, he has already contracted some of the greatest living blues performers, among them T-Bone Walker, Joe Turner, Eddie (Cleanhead) Vinson and Otis Spann. The talents of these, as singers and instrumentalists, will be showcased separately and in pairings, while Turner, Walker, Spann and George (Harmonica) Smith will be heard together in a unique, all-star package entitled "Super Black Blues."

Thiele is not, of course, solely concerned with those established proven artists whose potential he knows from long experience. On the look out for new groups and singers with a contemporary sound and image, he has already organized and signed the Plaster Caster Blues Band. In this case, too, experience is invaluable, for built-in durability is vital to a blues catalog such

LILLIAN SEYFERT

September 29, 1969

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What can you wish a man that you can only feel proud to work for? Just this, **MAY THE DUTCHMAN FLY HIGHER AND HIGHER.**

Love,
Lil

as BluesTime is planned to be. The here-today-gone-tomorrow principle is inoperable with this kind of material. Just as with jazz, so does a demand exist for the re-issue or availability of the best blues recorded in the past half century. There are quick returns, but the blues can also be an excellent long-term investment. Since there is no sign of the millenium, it looks as though blues are not going out of style for a long time to come.

BluesTime, in short, is Now—but also yesterday and tomorrow.

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in Rome, Italy**

**But there's only one DOME
that has**

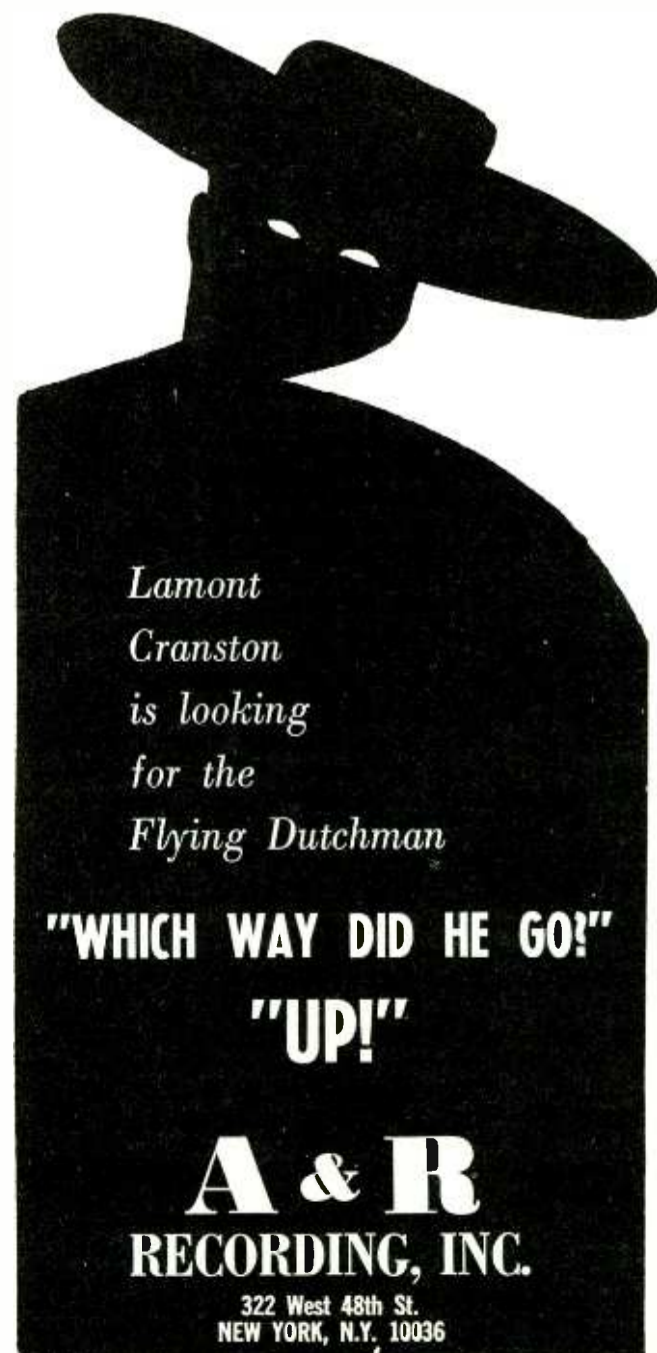
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Fly with the Flying Dutchman

"What is the Flying Dutchman?" The name belongs to a new record production company, headed by Bob Thiele.

As indicative of his long-standing involvement with avant-garde jazz as the producer of John Coltrane, Pharaoh Sanders, Albert Ayler and Ornette Coleman, Thiele has already signed and recorded a pair of Watts-based black music groups, the Horace Tapscott Quintet and the John Carter-Bobby Bradford Quartet. Tapscott has for several years been a key figure in Watts cultural organizations and self-help projects for Los Angeles underground musicians. Bobby Bradford spent a number of years with Ornette Coleman's group, and Carter has conducted for Coleman during his recent appearances with a symphony orchestra in Los Angeles.

Besides these burgeoning avant-garde jazzmen, Thiele has signed a number of other artists to Flying Dutchman, including

the popular Steve Allen who has recorded a number of tunes arranged by Oliver Nelson; a Los Angeles jazz/rock group appropriately called Spontaneous Combustion; young multi-reedman genius Tom Scott, also of Southern California; Stanley Crouch, a Watts poet whose work has been anthologized in several recent collections of black poetry; and Jon Appleton, director of electronic music at Dartmouth College. Flying Dutchman has recorded a two-album set directed by Thiele himself, to be released as the Bob Thiele Emergency.

In addition to all of these, be sure to dig Esther Marrow from Newport News, Virginia. She is a black soul singer destined to become an international star! Dig guitarist Ron Anthony's **Oh! Calcutta!** and Rosko's **A Night at Santa Rita** which can't be played on the air, but as Nat Hentoff says, "I cannot conceive of a more important album than this being released this year." You'd better Fly with the Flying Dutchman!



SOULFUL BRASS #2
STEVE ALLEN
FDS-101



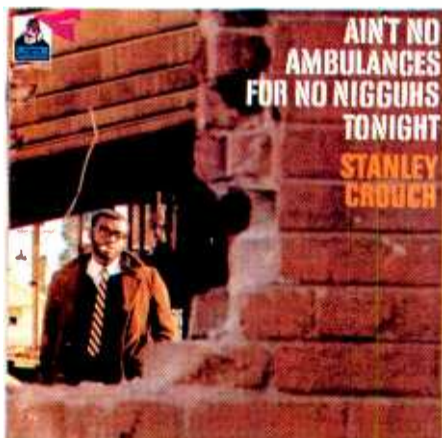
COME AND STICK YOUR HEAD IN
SPONTANEOUS COMBUSTION
FDS-102



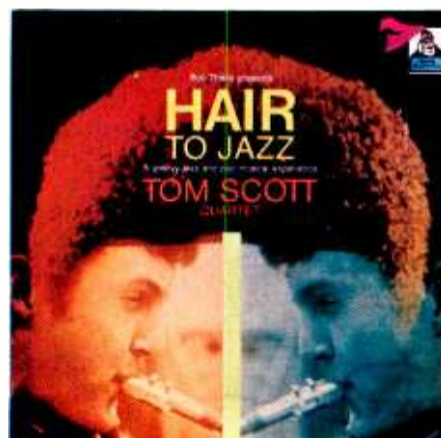
APPLETON SYNTONIC MENAGERIE
FDS-103



HEAD START
BOB THIELE EMERGENCY
FDS-104



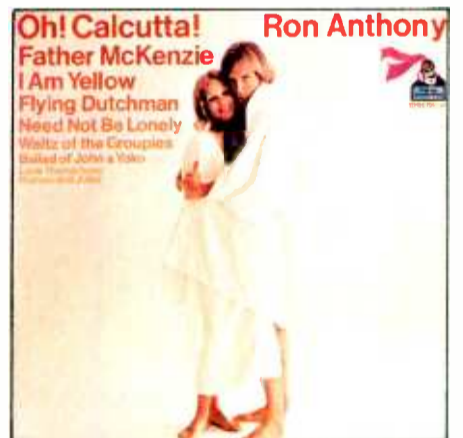
AIN'T NO AMBULANCES FOR NO NIGGAHS TONIGHT
STANLEY CROUCH
FDS-105



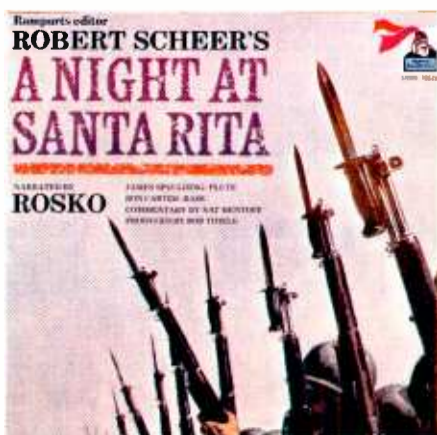
HAIR TO JAZZ
TOM SCOTT QUARTET
FDS-106



FLIGHT FOR FOUR
JOHN CARTER/BOBBY BRADFORD QUARTET
FDS-108



OH! CALCUTTA!
RON ANTHONY
FDS-110



A NIGHT AT SANTA RITA
FDS-111



NEWPORT NEWS, VIRGINIA
ESTHER MARROW
FDS-113

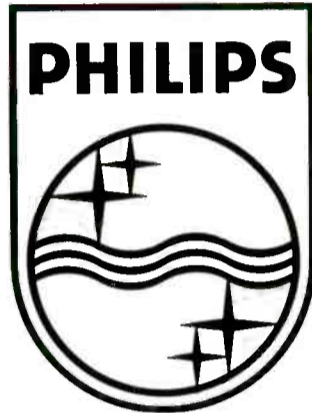


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PHILIPS

FOR THE INTERNATIONAL MARKET

Coin Machine World

Label Executives Pace Lively MONY Seminar

• Continued from page 4

Snyder, branch manager, Columbia Records Dist., were all on the dais as operators fired questions.

Hoffman, responding to questions about stereo singles and overly long records, took note of the fact that record manufacturers were being confronted during the meeting in a direct manner. "We normally do not see so many operators, since you men deal with one-stops and one-stops deal with distributors.

STRIKE ENDS IN CHICAGO

CHICAGO—At presstime last week, a strike here between 33 vending companies and Local 761 of the International Brotherhood of Teamsters appeared to be just a matter of hours away from a complete settlement.

As of Monday night, Oct. 6, the union had reached agreement with companies paying drivers by hourly wage. However, ARA Services, which accounts for about half of the vending machine sales in the Chicago area, remained out of business pending further negotiations. ARA is one of the few companies that pays its drivers by commission.

Meanwhile, Commissioner Douglas Brown of the Federal Mediation and Conciliation Service said Wednesday (8) that he was hopeful of a complete settlement by that evening. The agreement with the hourly rate employers provides for an immediate 85 cents an hour raise to \$4.25 and an additional 25 cents on Oct. 1, 1970.

I wish we could shove records, but the fact is that you won't buy records unless they're going to make you money." A one and a half-minute record won't play on a jukebox if it isn't hit material. The long cut is part of the freedom of creativity we're seeing in music today—a Blood, Sweat & Tears record will get more jukebox play than a 58-second record by some unknown group."

Hoffman told the jukebox operators that they were seeing "better songs than you've heard in the past" and that the biggest problem for a record company was not in deciding on producing stereo singles, but "creating hits." He said, "We made a mailing to operators asking if they wanted stereo singles. We received a tremendous response. (Continued on page 46)



SERIOUS BUSINESS. The above photograph illustrates the concern of jukebox operators during a lively seminar at the Music Operators of New York meeting last week where programming and security were much-debated subjects.

Julius Sturm Leaves FAMA

TALLAHASSEE, Fla.—Julius Sturm, executive director of the Florida Amusement & Music Association (FAMA), has announced his resignation Oct. 31. Sturm has held the post for the

Legislation to Mint New 50c Coin Delayed

By MILDRED HALL

WASHINGTON—A congressional tug of war over whether a commemorative Eisenhower silver dollar is to be 40 percent silver or cupro-nickel, is holding up legislation to mint nonsilver half dollars and nonsilver dollars badly needed in commercial use, and particularly by coin-operated businesses.

The House last week failed to pass legislation (H.R. 14127) to carry out the recommendations of the Banking and Currency Committee and the Joint Commission on the Coinage, for the sandwich-type coins of cupro-nickel already in use for quarters and dimes, and ending all use of silver in U.S. coins. (Continued on page 48)

NAMA Ready for New Orleans Show

NEW ORLEANS—An estimated 8,000 persons are expected to participate in the annual convention-exhibit of the National Automatic Merchandising Association (NAMA), which is scheduled to get under way here Saturday (18) at the Rivergate exhibition hall.

In addition to seeing a record number of 170 exhibitors, visitors will have to the opportunity to attend a series of discussions and speeches during the four-day event. Meeting discussions, under the title of "Better Ways for Vending," will center on profit- (Continued on page 49).

Airtown Accelerates Pace For the Jukebox Market

RICHMOND, Ind.—Airtown Records is moving on several fronts in its attempt to establish itself in the jukebox market.

The label, which has adopted the slogan of "Go Airtown for the Jukebox Sound," currently has three jukebox 45's in medley form. Selling coast to coast, the records feature Tommy Wills, sax artist; Billy Smith, Hammond organist; and Dumpy Rice, pianist.

Airtown will soon release a Little LP from Wills' latest album, "Soulful Moods of Man With a Horn." The company has already received advance orders on it for more than 1,000 copies.

Later this month, two recording sessions will be held at Airtown. One release will be a single by Wills, a follow-up to his jukebox medley of "Crying Time/Release Me." The other will be a single by Sonny Hines, recording several of Nat King Cole's greatest hits with updated arrangements. The two singles are scheduled to be released in November.

Meanwhile, Airtown has been sampling operators with return request cards. According to the company, this practice has been very beneficial.

At the recent Music Opera-

tors of America (MOA) Exposition in Chicago, Airtown had an exhibit and featured Wills and Hines in the banquet show. The label has already announced that (Continued on page 48)

Many Games For Arcades

CHICAGO—Several new exhibitors displayed arcade or arcade-type equipment at the recent Music Operators of America (MOA) exposition here. Others showed new or modified models of skill games.

The Auto Photo Co., Los Angeles, a division of Photome International Ltd., London, returned to the MOA after an absence of four years with prototypes of two new studios. A color photo studio which develops four head shots in four minutes drew more operator interest than either of the company's other machines.

Martin Jenner of Photome said that the color machines are being tested in selected locations in the U.S. and Europe and have yet to be either priced for (Continued on page 47)

New Equipment



Seeburg—Stereo Console

A NEW "CAROUSEL" provides easier and faster title selection with Seeburg's stereo console. The innovation permits instant, effortless viewing of all 160 music titles. The console also boasts an "all-coin accumulator," a new speaker system and easy installation and service. A new hinged front makes title changing an easy job, while the integrated micro-circuitry is easily accessible from the front for service with no special tools required.

OCTOBER 18, 1969, BILLBOARD

that the company turns the col- (Continued on page 50)

Billboard

OCTOBER 18, 1969, BILLBOARD

New Equipment



Williams—2-player football game

WILLIAMS' GRIDIRON is available in regular and novelty models and features four quarters of simulated football play. The 2-player game offers plenty of fast action with kick-offs, fumbles, interceptions, recoveries, conversions, field goals and touchdowns. Optional features include single, double or triple chutes and individual lift-out coin trays.

45

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Label Executives Pace Lively MONY Seminar

• Continued from page 46

during the evening, all the record executives pointed out that this was a creative factor in today's market. "This creativity is part of the youth revolution and record companies cannot control the artists' creativity. If the Beatles feel they need four minutes in which to make an artistic statement this is what they want to do."

During the discussion on records, Hoffman said Epic had not produced Little LP's "in the past nine months. The minute we feel that a switch in our policy will be profitable we will make the switch and start producing Little LP's."

The direct communication between operator and manufacturer, as exhibited during the discussion on records, was also apparent as the subject of security flared up again and again. Al Denver, MONY president, told operators to write manufacturers directly but to send carbons of their letters pleading for burglar

alarms and locks to distributors. That a communication gap exists between operators and manufacturers seemed evident from the contradictory statements made during the discussion.

"It's asinine to sit here and talk about the cost of security devices," said Irving Kaye, a pool table manufacturer and major stockholder in Bally Manufacturing Corp. "Will you operators pay for this kind of equipment? If you want good security devices we will give you three doors and locks, but we're not talking about a bell and a battery—you apparently need good security features."

As the discussion on security problems brought emotional responses from all sides of the room, Murray Kaye, Atlantic New York Corp., said, "We've had a double security door feature on our phonograph and I would venture to say we haven't sold a dozen of these security accessories."

At one point Tommy Greco, Glasco, New York, rose and said, "You're all missing the point about breakins. We're not so concerned with the breakins after closing—our problem is the breakin that occurs in the middle of the afternoon as four or five guys group around a jukebox and break the door in."

Someone shouted: "Yeah. It's the bartenders." For a moment there was general agreement that two types of breakins plagued the industry, the daytime breakin and the midnight breakin. Someone even told of an employee suggesting that a jukebox be electrified so that the next morning after a burglary "there will be a corpse." Every operator in attendance seemed to have his own horror story concerning security.



THE ROCK-OLA 440 shared the spotlight with models Agnes Kataoka (left) and Yuki Amamiya (right) at the Sega exhibit.



MORE THAN 20,000 persons attended the Japan Coin Machine Show which was held Sept. 18-21 at the Osaka Municipal Exhibition Hall. The event was sponsored jointly by the Nippon Amusement Machine Manufacturers Association (NAMA) and the Japan Recreation Equipment Association (JREA).



MODEL YUKI AMAMIYA and Sega president David Rosen are shown here with the company's new racing game, Derby Day.



THE SEGA BOOTH was well-staffed at the recent Japan Coin Machine Exhibition in Osaka. Shown here, from left to right, are Ted Hollie, special assistant to management; John Kano, operations division director; Yuki Amamiya, model; Agnes Kataoka, model; Shunichi Shiina, sales division director, and David Rosen, president.

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OPERATORS converge on the new Seeburg phonograph.

Many Games For Arcades

• Continued from page 47

lection process over to the distributors.

Sega Enterprises Ltd. displayed a Missile Firing and Tracking game which guides fired missiles to their targets by a simulated radar system and a Grand Prix driving game, in which the player can control the speed of the racing car by use of a gas pedal. Collisions are accompanied by a crash sound and impact movement of the steering wheel.

Cointronics exhibited an Interceptor game with challenges the player to destroy invading missiles before they reach their targets. Midway's Sea Raider gives the illusion of firing torpedoes at ship targets. The torpedoes are represented by lights moving across the screen and the 'enemy' vessels are sighted by use of a periscope. Explosion effects accompany the destruction of a vessel.

Chicago Coin displayed its Speedway game, complete with realistic driving illusions.



AMONG AMERICAN GAMES displayed by Sega at the 1969 Japan Coin Machine Show was Williams' Paddock. Model Yuki Amamiya dressed for the occasion.



SEGA PRESIDENT DAVID ROSEN is shown here competing with model Agnes Kataoka on the company's new Gun Fight game.

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Musical Instruments

Anthony & Imperials Change Image by Adding Instruments

CHICAGO—Anthony and the Imperials, a group that today's over 25-year-old audiences remember primarily for the vocal treatment on such hit recordings as "Tears on My Pillow," is building a new image with the mass audience in mind; much of the building process concerns the addition of new instrumentation. In time, all three of the Imperials will play guitars, according to conductor Harold Jenkins, who pointed out that Anthony himself, given at times to grab a tamborine as his famous group builds up to the excitement of "Let the Sunshine In," a number from "Hair" that serves as a climax for the act.

Appearing here at the Sherman House before embarking on a month-long college tour, the group is backed up by the Peter Palmer Orchestra, along with the Imperials own percussionists Pat Sharard and organist Mickey Tucker. Anthony is careful to describe Sharard as a "percussionist and Jenkins acknowledged the versatility that the term implied. Tucker is also versatile, playing piano on such numbers as "Theme From Exodus" and "Granada."

Equally versatile is Kenny Seymour, newest member of the group and the vocal arranger, who plays sitar, piano, vibes and three different guitars, including what Seymour calls his favorites—a Les Paul Gibson. Seymour also uses the Wa Wa pedal and fuzz tone, which Jenkins credits as giving the group a new image both musically and in terms of choreography.

Baritone Clarence Collins and first tenor Sammy Strain also play guitar. Collins adds significantly to the group's approach to all types of music when he, for example, plays the cow bells during "Look of Love." Jenkins pointed out that the use of various accessories gives a new dimension to songs that have long

been the trademark of the United Artists Records' recording group. As an example, early in the act the group sings eight bars of "Tears on My Pillow" and then repeats it along with other 1964-vintage numbers later in the act.

"People have never heard these numbers with all the new instruments that obviously were not in use during the group's formative years. The same could be said for the Hammond B3 organ, he added.

"The B3 has really given us a full sound, especially at college concerts where we do not have an orchestra backing us up," Jenkins said. The group's sound will probably be further enlarged during the upcoming concerts as Collins and Strain introduce their guitars.



DAN ARMSTRONG is shown here checking the first Dan Armstrong guitars ready for delivery. Manufactured and distributed by the Ampex Co., the instruments were first introduced to the public and music dealers at the American Music Dealers Industry Exhibit in Las Vegas and later at the National Association of Music Merchants Show in Chicago.

GAMA Report Presents A Healthy Guitar Outlook

CHICAGO—Guitar playing is once again on the upswing, according to the Guitar and Accessories Manufacturers Association (GAMA).

In its findings, the association notes that there has been a sustained upswing in guitar interest since mid-1967 when annual sales for that year looked like they might dip below the million-unit level for the first time in four years. Sales that year ended at 1,040,000 guitars and the retail dollar volume was \$115 million.

Sales in 1968 climbed to 1,310,000 units at a retail value

of approximately \$130 million, only \$4 million below the 1965 record high. GAMA points out that there was little question in the music industry, at that point, that guitar sales would stay above the million-unit level for a long time—if not forever.

According to GAMA, the accessories firms have also done well since 1964, with many accessories manufacturers growing as fast or faster than almost every other part of the musical instrument industry. The American accessories firms that traditionally do the bulk of the quality guitar and accessories business report that, while sales slowed down after record guitar year in 1965, accessory sales did not decline. The reason is believed to be that young guitarists generally stay with guitars longer than with other instruments and that their guitars are in constant use.

The GAMA report also notes that guitar unit sales have increased approximately 300 percent since 1962, while all other major instrument unit sales combined showed a gain of only 13 percent. For the same period, the annual retail sales of guitars rose 310 percent, while the combined retail value of all other major instruments (pianos, organs, band and orchestral instruments, accordions) rose 45 percent.



LIEBERMAN MUSIC CO. in Minneapolis is using wallpaper like this to help promote music for the wholesaler.

W. Coast Assn. To Represent Publishers

LOS ANGELES — The West Coast Publishers Association has been set up here to represent music publishers who do not maintain offices in the city. Red Steagall and Richard Burns are operating the new enterprise. Clients already include the Shelby Singleton publishing firms, Terrace Music, Bluecrest Music, Combine Music, and Clyde Otis' Eden Music, among others. Burns and Steagall were in New York last week searching for songs for Jimmy Bowen's Amos Records.

"Our philosophy is not to wait for the publisher to come to us," Burns said. "The reason is that Amos' production firm has about 40 artists and we need at least 400 songs a year for the singles and albums we turn out. Publishers tend to send you the type of tune they think you might use. But there's no such thing as a 'Jimmy Bowen tune' any more. We cover every field, including soul, pop, rock, progressive rock, and country music."

Bowen is the key producer for the firm, but Tom Thacker, Mike Post, and Burns also are producing.

Audio Magnetics' \$ Deal

LOS ANGELES — Audio Magnetics, blank tape manufacturer, is providing expansion capital to Sound Electronic Specialties, Ltd., a Toronto-based tape producer.

In exchange for the investment, Audio Magnetics has been given an option on all or part of the common stock of the Canadian company.

Audio Magnetics can exercise its acquisition option at any time during the next three years.

CBS & Reeves Agree on Terms

NEW YORK — Columbia Broadcasting System, Inc., and Reeves Industries, Inc., have agreed in principle on the terms for CBS to acquire for cash and notes the business and substantially all of the assets of Reeves' Soundcraft division. Soundcraft, located in Danbury, Conn., is a manufacturer of high-quality audiometric tape and related products.

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SLUM BABY
(Booker T. & The M.G.'s)

BILLBOARD—MELODY MAKER . . .

Trade Papers (especially the music trades) are read unanimously on both sides of the Atlantic, particularly in England, and it would amaze you how closely related the chart lists are! Just as the English Charts are permeated by American artists and their hits . . . (these Charts are listed in

the Melody Maker), so are the Billboard Charts filled with British artists! "Watch" all of the songs from "Promises Promises" (the Bacharach and David stage production which opened in London) hit the English charts as they did in the U.S.A. (Note:) Hats off to Burt and Hal for a truly International SMASH!!!

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*June 1969 Publisher's Statement as filed with ABC.
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Sherman Designs Studio, Sees Operation Set by Dec.

LOS ANGELES — Vocalist Bobby Sherman has designed his own 16-track recording studio. Sherman, one of Metromedia Records' first hot artists, will hand-construct many of the components. He is looking for a building locally to house the equipment and hopes to have it in operation by the end of the year. For his new studio, Sherman will hire an engineer who will be paid on a session basis. There will be no clocks anywhere to force people to operate under pressure, he said. Sherman talks of building his studio with a living room environment. He plans to install low-keyed lighting ("not psychedelic") and

is thinking of creating a room for small groups with a psychological mood that will inspire their performances. One such touch will be to install a spotlight to recreate the feeling of working live onstage. Sherman will incorporate features in the studio which appeal to him as an artist. To achieve an atmosphere of freedom, he said, a client who rents the studio from 9 a.m. to 5 p.m. will not have to leave if there is more work to be completed. "I just won't rent the room after 5 p.m.," Sherman said. "This way people won't feel rushed because it's getting close to 5 p.m. It will really lessen the pressure."



KENNY GAMBLE, seated at the desk, reviews pictures to be used in the promotion of Gamble & Huff's new group, the New Direction. Left to right are Eddie Warhoftig, business manager for Gamble & Huff; Karen Nomura, Chess publicity department; and Chester Simmons, national promotion director for Chess.

Middle Road Blue Thumb Route for Southwind Push

LOS ANGELES—Having begun a series of promotions with rock oriented stations, Blue Thumb is now turning to the middle of the road broadcaster.

The company plans developing a series of promotions for Southwind, the first act which general manager Don Graham says crosses over between the rock and the middle of the road stations.

Graham will be contacting program directors to develop a list of events at which the country oriented band could play, like the series of charity events in San Francisco KSAO sponsors.

Graham has already worked several promotions with broadcasters for the British soft rock duo, Tyrannosaurus Rex.

In both instances, Graham customized his "T. Rex" promotion to the station. In each instance, contest winners were flown to see "T. Rex" perform at a concert. Nashville station WMAK ran a contest to bring a winner (plus a station personality) to the recent New Orleans Pop Festival. KPRI-FM in San Diego ran a contest with the winner flying to Los Angeles along with program director Ron Middag to see the duo perform at the Experience.

The Southwind is the first produced by Tommy LiPuma since joining the company as a partner. The Southwind quintet's debut LP is "Ready to Ride."

Buttercup Will Be Handled By Buddah

NEW YORK — Teddy Randazzo's Buttercup Records will be distributed by the Jubilee group of labels, according to Mickey Eichner, vice president, and director of a&r and national promotion for Jubilee Records.

Randazzo, producer - writer - arranger, is the writer of "Hurt So Bad," a Letterman chart item, No. 21 on the Hot 100 this week. Randazzo will supervise Buttercup recording activities and develop new talent. The first product on Buttercup is expected next month.

Roi-Roberts in Expansion Move

NEW YORK — Roi-Roberts Associated Music, a publishing firm, has been formed by Roi-Roberts Talent Enterprises here. Headed by Phil Roi, president, and Dave Roberts, vice president and treasurer, the organization will specialize in country and standard pop, but also will branch into rock 'n' roll and soul music. Bob Plummer is manager and a&r director.

LiPuma has been working with them for several months as a third ear to ascertain what their sonic direction should be. The radio promotions which Graham will work up will tie in the station with the music and the performers.

Beverly Hills Records Sold

LOS ANGELES — Recently formed Beverly Hills Records, the record arm of Beverly Hills Studios, has been sold to Morris I. Diamond, the label's executive vice president.

The cash-stock transaction includes the studio's two publishing firms, Tara Music and Beverly-Culver Music.

Initial product under the company's new ownership is a single by Jaye P. Morgan, "Love of a Gentle Man." Other acts on the label are Buddy Davis and Doodle Faulk, the Cinema, the Geneva Convention, Shay Dennis and Denny Vaughan.

Beverly Hills Records has a nonexclusive tape contract with GRT.

Soundview Studios Opens in Long Island

KINGS PARK, N. Y.—Soundview Studios, an 8-track recording facility intended especially for independent record producers, has opened here. Operating the studio is London Productions and Louis Lofredo Associates, an independent record production firm.



MRS. MONIQUE I. PEER, president of Peer-Southern Music Organization, honored the ASCAP Board with a dinner party at her home in Hollywood Hills. Left to right are George Hoffman, assistant to the president, ASCAP; Ralph Peer II, vice president, Peer-Southern; Mrs. Peer; Herman Finkelstein, the Society's counsel; Stanley Adams, president of ASCAP (seated); and Lucky Carle, professional manager, Peer-Southern.

WB Pub Deal With Big Sky

NEW YORK—Warner Bros. Music will administer all publishing activities of Bob Dylan's Big Sky Music in the U.S. and Canada. George Lee, vice president and general manager of Warner Bros. Music, explained that the firm now represents all Albert Grossman publishing enterprises with folios slated for Janis Joplin and the Band.

Warner Bros. also is concluding publishing arrangements with Reprise's Fifth Avenue Band. The company also is lining up exclusive rights to a folio based on Rod McKuen's Carnegie Hall concert and also to the McKuen songs recorded by Frank Sinatra in the "A Man Alone" album on Reprise.

Fontana's Giant Push on Blond

CHICAGO — Fontana Records is employing one of its heaviest promotion and merchandising campaigns to launch its new Swedish act, Blond.

Print and radio ads are bringing attention to the rock-oriented group's first LP, "Blond," which was just released in a deluxe package. Also available is a single, "Deep Inside My Heart."

According to Lou Simon, corporation vice president for sales and marketing, the group's pending William Morris-booked tour, which should begin before the end of the year, also will be backed by a major publicity campaign.

The group, managed by Richard Reese-Edwards of London's Impact Music of Scandinavia Ltd., consists of Goran Lagerberg, vocals and bass; Bjorn Linder, vocals, guitar, piano and organ; Lasse Svensson, vocals and drums; and Anders Nordh, lead guitar, piano and organ.

Merc's Print, Radio Ads Go to Frank

CHICAGO—The Marvin H. Frank Co. has been retained by the Mercury Record Corp. to handle all print and radio advertising. Robert Smith, vice-president of the Chicago-based ad agency, will report directly to Lou Simon, Mercury's vice president for sales and marketing, on all matters relating to advertising for artists on the Mercury family of labels.

Intrepid Acquires Master of 'Baby'

NEW YORK—Intrepid Records has obtained the master of "When a Woman Has a Baby" by the Student Body, which was written and produced by Arnold Capitaneli and Robert O'Connor for Arnold J. Productions.

LORBER SLATES GROUPIE BOOK

NEW YORK—Alan Lorber, producer of Earth Records' "The Groupies" album, has prepared a book on the subject, which will be released this fall. West Coast Publications is handling the book for music, record and educational distribution, with Random House handling it for regular book channels.

The book includes a transcript of the disk, excerpts from a recent "David Susskind Show" showing groupies featured in the album, stills from a new groupie movie, and other material.

'Liberalism' Opens Doors In Educational Market

LOS ANGELES—A growing liberalism among educators to allow more forms of music in their classrooms, has opened a new market for popular albums.

As a result of this development, schools are starting to purchase albums by such artists as Arlo Guthrie and Jimi Hendrix, said Joel Friedman, Warner Bros. Records marketing vice-president.

In previous years, school systems avoided buying music by singers offering any form of message, Friedman said. The emphasis was on ordering the classics or non-controversial performers.

While such companies as Capitol have operated formal educational departments with regularly scheduled release programs, Warners never had the personnel or desire to handle this market. The educational (and library) fields are traditionally small order markets involving filling out requisition

forms in triplicate. The label's regular distributors never got involved in these markets because of the small order patterns.

Warners has solved this problem by retaining an educational market specialist, Carl Post, who will display the Warner/Reprise catalogs at educational conventions. Post is already offering the company's fall releases to school systems. He employs regional salesmen who call on the buyers of records at local school boards and colleges.

Oracle 'Wind' Push On 'Titanic' Cut

BROOKLINE, Mass. — Oracle Records' major promotional campaign on Jamie Brockett's "Remember the Wind and the Rain" album will center on the cut "U.S.S. Titanic."

Included will be trade ads, life preservers with "U.S.S. Titanic" for deejays, distributors, and key members of the press; and in-store displays. Radio spots are being prepared for college and underground stations. An advertising campaign for underground press is also mapped.

Chess Handles Head In North America

CHICAGO — Chess Producing Corp. has reached agreement with Head Records for exclusive distribution rights of the label's product in North America.

The pact was engineered by Chess vice president Marshall Chess and Head director John Curd. The first releases from the label will be two albums, "Harvey Matusow's Jew Harp Band" and "Mighty Baby."

London, 'Billy' Tie

NEW YORK—London Records has acquired U.S. release rights for "Which Way You Goin' Billy," by the Poppy Family, which was produced by Terry Jacks of Winnipeg.

OUR THANKS TO THE
EVER GROWING COUNTRY
AND WESTERN INDUSTRY!

"Things For You And I"

UA #50573

by
**BOBBY
LEWIS**
EXCLUSIVELY ON
UNITED ARTIST RECORDS



PASSKEY MUSIC, INC.

808 16th AVE., S.
NASHVILLE, TENNESSEE 37203

Country Music

Nashville Scene

By **BILL WILLIAMS**

... **Chuck Woolery** of Cedarwood Publishing has produced a new session for **Diana Duke** for Dollie Productions. . . . **Johnny Duncan's** next Columbia release was written by **Charlie Craig**, exclusive writer for Cedarwood. . . . **Bill Mack** of WBAP, Fort Worth, said that in a poll of his late-night listeners, the **Wilburn Brothers** topped all vote-getters in the favorite group category. The same poll named **Loretta Lynn** the most popular female vocalist. Just a few weeks ago she won an identical tribute on the **Ralph Emery** show at WSM. . . . **Quentin (Reed) Welty**, president of B-W Music, Inc., of Ohio, has been named to the faculty of Kent State University to teach a basic course in Radio-TV communications. . . . **David Rogers** has just returned from his third series of dates at Las Vegas. Next, the Hacienda Inn in Fort Lauderdale.

Epic artist **Mac Curtis**, who formerly programmed WPLO, Atlanta, and then did a stint briefly in Florida, has been appointed program director of WENO in suburban Nashville, and will "modernize" the country sound of that station. He's considered one of the best in the business. . . .

Leroy Van Dyke's new single, "Crack in My World," has everything going for it. It was written by the writers of "That's Life" (**Hilton & Kay**), was arranged by **Don Tweedy**, was produced by **Gene Nash**, and was cut for Kapp here with the Nashville Sound. It may be his biggest yet. . . .

Fred Carter Jr., president of Nugget Records, announced the signing of **Wyatt Webb** to his label. His first number was written by **Ray Pennington**.

Wesley Rose, president of Acuff-Rose publications, announced the appointment of **Jerry Byrd** to the professional department of Acuff-Rose and its subsidiary companies. Jerry has been active in the scene here since its inception, and has scores of albums and singles to his credit. His work with Acuff-Rose will be basically that of placing material with artists and record companies, and will aid in the signing and development of new writers. . . .

Dick Flood, **Pat McKinney** and **The Pathfinders** take off for Hamilton, Bermuda, next week for a couple dates of auditorium bookings. . . . All four versions of the current hit recording "Jesus Is a Soul Man" were recorded and all at Music City Recording Studios. The original version, by **Lawrence Reynolds** on Warner Bros., was a demo session. . . .

Pro-Sound Productions has leased space for additional expansion. It will house the publishing companies, under the direction of **Gary Walker**. . . .

Merle Kilgore, general professional manager of the Hank Williams Music publishing complex, has appointed **Rusty Adams** as his assistant. Adams at one time was with the **Barnum & Bailey Circus** as "Koko the Clown." . . . **Lamar Morris** has signed a contract with **MGM Records**.

Back in the 1940's and 1950's, **Dallas Turner** spent many years on the Mexican border stations as **Nevada Slim**. Turner, who now heads a finance company in Las Vegas, has recorded eight albums of the old time "Authentic Cowboy Songs" for **Uncle Jim O'Neal**. He asks that any disk jockey wishing a **Nevada Slim** album can get it by writing him at Box 121 in Las Vegas. . . . In spite of a minor auto accident enroute, **Stu Phillips** was on hand at Metro airport to greet 45 country music fans who arrived on the **WEEZ Radio** tour. The group was accompanied by program director **Mike Bove** and music director **Bob White**. . . . **Owen Bradley** has just concluded sessions with

(Continued on page 73)

Billboard Hot Country LP's

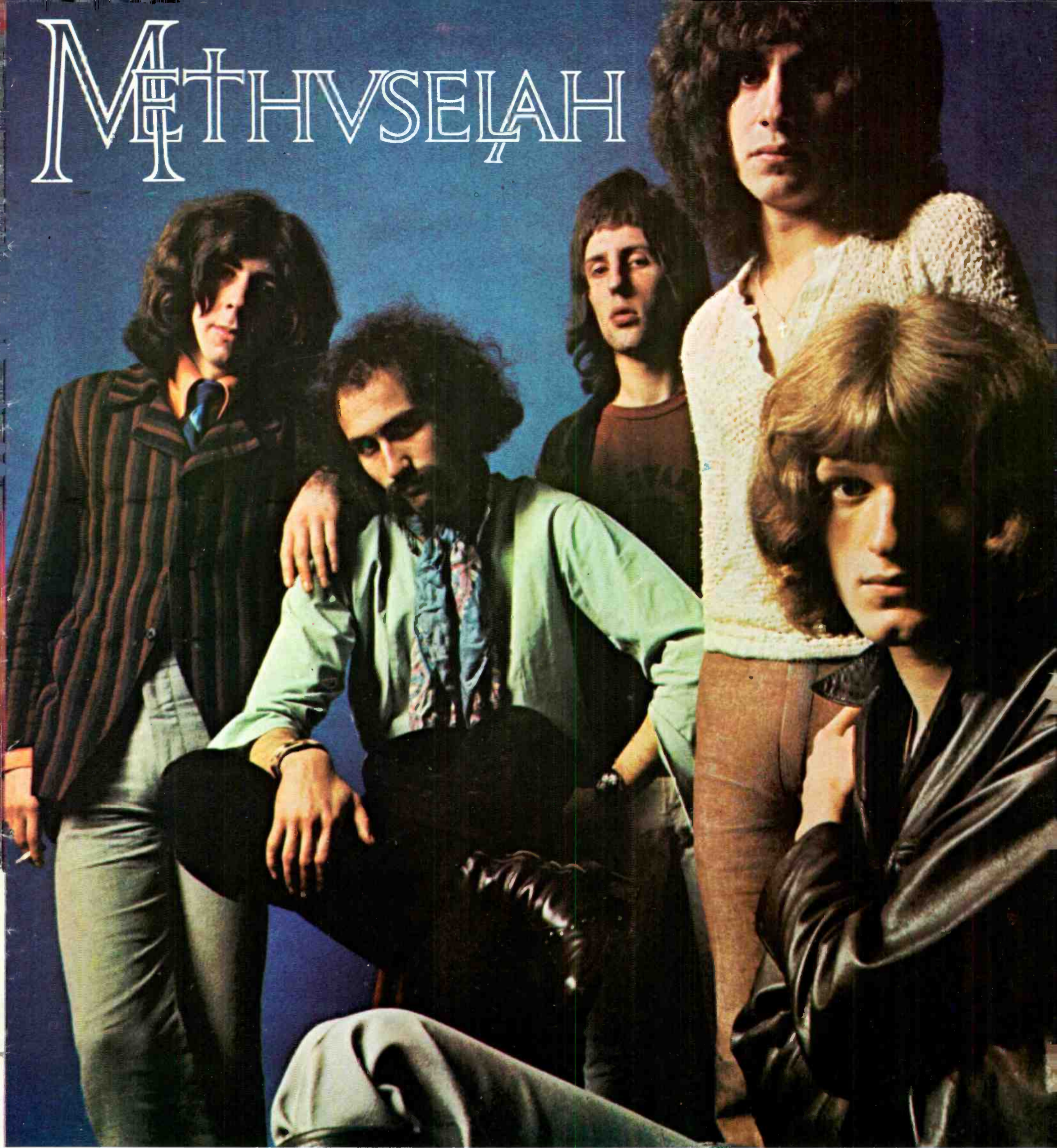
Billboard SPECIAL SURVEY
For Week Ending 10/18/69

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

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

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	JOHNNY CASH AT SAN QUENTIN Columbia CS 9827 (S)	16
2	5	TAMMY WYNETTE'S GREATEST HITS Tammy Wynette, Epic BN 26486 (S)	7
3	2	WOMAN OF THE WORLD/TO MAKE A MAN Loretta Lynn, Decca DL 75113 (S)	12
4	4	GLEN CAMPBELL "LIVE" Glen Campbell, Capitol ST80 268 (S)	5
5	3	THE SENSATIONAL CHARLEY PRIDE RCA Victor LSP 4153 (S)	19
6	10	IT'S A SIN Marty Robbins, Columbia CS 9811 (S)	15
7	6	MY LIFE/BUT YOU KNOW I LOVE YOU Bill Anderson, Decca DL 75142 (S)	12
8	9	I LOVE YOU MORE TODAY Conway Twitty, Decca DL 75131 (S)	12
9	8	YESTERDAY WHEN I WAS YOUNG Roy Clark, Dot DLP 25953 (S)	15
10	7	BUCK OWENS IN LONDON Buck Owens & His Buckaroos, Capitol ST 232 (S)	18
11	11	ALWAYS, ALWAYS Porter Wagoner & Dolly Parton, RCA Victor LSP 4186 (S)	12
12	16	JOHNNY CASH'S GOLDEN HITS, VOL. 1 Sun 100	4
13	13	SAME TRAIN, DIFFERENT TIME Merle Haggard, Capitol SWBB 223 (S)	22
14	14	THINGS GO BETTER WITH LOVE Jeannie C. Riley, Plantation PLP 3	6
15	12	GAMES PEOPLE PLAY Freddie Feller, Columbia CS 9904 (S)	11
16	24	JERRY LEE LEWIS' GOLDEN HITS, VOL. 1 Jerry Lee Lewis, Sun 102	3
17	18	FROM ELVIS IN MEMPHIS Elvis Presley, RCA Victor LSP 4155 (S)	18
18	25	JERRY LEE LEWIS' GOLDEN HITS, VOL. 2 Jerry Lee Lewis, Sun 103	3
19	21	COUNTRY FOLK Waylon Jennings & the Kimberleys, RCA Victor LSP 4180	6
20	17	MORE NASHVILLE SOUNDS Danny Davis & the Nashville Brass, RCA Victor LSP 4176 (S)	19
21	20	ROGER MILLER Smash SRS 67123 (S)	8
22	15	JOHNNY CASH AT FOLSOM PRISON Columbia CS 9639	71
23	23	CLOSE UP Merle Haggard, Capitol SWBB 259 (S)	9
24	19	JOHNNY CASH'S GOLDEN HITS, VOL. 2 Johnny Cash, Sun 101	4
25	28	DAVID HOUSTON Epic, BN 26482 (S)	7
26	26	JIM REEVES' GREATEST HITS, VOL. 3 RCA Victor LSP 4187 (S)	12
27	22	A LITTLE BIT OF PEGGY Peggy Little, Dot DLP 25948 (S)	11
28	30	PORTRAIT OF MERLE HAGGARD Capitol ST 319	3
29	29	YOUNG LOVE Connie Smith & Nat Stuckey, RCA Victor LSP 4190	6
30	44	THE ASTRODOME PRESENTS SONNY JAMES IN PERSON Capitol ST 320	2
31	27	AT HOME WITH LYNN ANDERSON Chart CHS 1017 (S)	10
32	45	MARTY'S COUNTRY Marty Robbins, Columbia GP 15	2
33	36	FROM THE HEART Diana Trask, Dot DLP 25957 (S)	5
34	31	CLOSE UP Buck Owens, Capitol SWBB 257 (S)	9
35	40	HANK WILLIAMS, JR. LIVE AT COBO HALL, DETROIT MGM SE 4644	2
36	32	DON GIBSON SINGS ALL TIME COUNTRY GOLD RCA Victor LSP 4169 (S)	12
37	37	CARL SMITH SINGS A TRIBUTE TO ROY ACUFF Columbia CS 9870	7
38	43	MY BLUE RIDGE MOUNTAIN BOY Dolly Parton, RCA Victor LSP 4188	2
39	39	HOLD ME Johnny & Jonie Mosby, Capitol ST 286	4
40	41	TOGETHER Jerry Lee Lewis/Linda Gail Lewis, Smash SRS 67126	3
41	—	MY GRASS IS GREEN Roy Drusky, Mercury SLP 61233	1
42	35	WHY YOU BEEN GONE SO LONG Johnny Darrell, United Artists UAS 6707	10
43	—	SEVEN LONELY DAYS Jean Shepard, Capitol ST 321	1
44	—	COUNTRY HAPPENING Kenny Vernon, Chart CHS 1018	1
45	—	ROLL YOUR OWN Buck Owens' Buckaroos, Capitol ST 3211	1

METHUSELAH



The original oldie—Methuselah—brought to life as a new English import. Methuselah and their new album *Matthew, Mark, Luke and John* on



A DOUBLE-R PRODUCTION (U.K.) BY KENNY YOUNG
METHUSELAH/MATTHEW, MARK, LUKE AND JOHN EKS 74052
ALSO ON ALL TAPE CONFIGURATIONS BY AMPEX

Company to Make Film With True Country Music Feeling

NASHVILLE — The Nashville Co., a newly formed corporation established to produce a film with the "true feeling" of country music, will do most of its shooting during the 44th Birthday Celebration of the "Grand Ole Opry."

Working in cooperation with the Country Music Association, the American Federation of Musicians and others, the film will be produced through Amram Nowak Associates of New York City.

Harry Wiland, director, was the organizer and associate producer of the Johnny Cash documentary film shown nationally on the Educational Television Network. That film, by the way, will be premiered at a downtown theater during the

festivities of this week.

Director-photographer for the film will be Robert Elfstrom, who served in this capacity for the Cash film. Others are Edwin Wilson, an independent Broadway and film producer, Amram Nowak, president of the company, and David Hoffman, vice president.

The film is scheduled to be shown in theaters across the nation as well as under special arrangements for universities and schools. Wiland said the film seeks to capture not only the highlights of the events of the week, but to capture the deep feeling of country music. The artists will be filmed in actual performances, in backstage and backroom conversations, and mingling with the public.

Stuckey, RCA, Motor Co. Deal

NASHVILLE — Country recording artist, Nat Stuckey, RCA Records and the Harley Davidson Motor Co. have announced a joint, nine-country promotional campaign to be launched this month. According to Dick Heard, Stuckey's personal manager, RCA has scheduled a new Nat Stuckey LP for release in late October. The teen and country-oriented cover features Stuckey, his lead guitarist, Dale Weaver, and several friends riding Harley Davidson motorcycles.

The Harley Davidson Motor Co. provided the 1970 model bikes for the cover photos and will display album cover slicks on the counters and in the windows of its nationwide dealer networks throughout the U.S. The company also plans additional use of Stuckey's name and picture in its advertising and promotion programs.

RCA will release the album in the U.S. and nine other countries this month, and will coordinate the release with a European tour this month and in November starring Chet Atkins, Connie Smith, Nat Stuckey, Skeeter Davis, George Hamilton IV, and Bobby Bare.

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

Nashville Scene

• Continued from page 68

Loretta Lynn and is set to cut the Wilburn Brothers. Harry Silverstein is doing Decca sessions with the Osborne Brothers. . . . The first annual Mid-South Country Music Fest at Clarksville, Tenn., was held Saturday (11) at the Municipal Stadium. The show headlined Jeannie C. Riley, Chase Webster, Billy Grammar, Linda Martell, Jamey Ryan, Jackie Burns, David Wilkins, Ronnie Prophet, Alice Joy, Roger Soving, Connie Eaton, Ray Pennington, Bill Goodwin, Jeffrey Clay and others. Lee Dorman handled all details for the program. . . . Included in the estate of the late country singer-composer Leon Payne were song royalties valued at \$40,000. Probate value of the estate was listed at \$58,000. . . . George Jones & Tammy Wynette

obtained an injunction from a San Antonio woman from "uttering or writing false or derogatory statements" about Jones and Miss Wynette. The woman also was prohibited from representing herself as president of the San Antonio George Jones Fan Club.

Mike Hight, vice president of L&O Talent Productions, Inc., announced the addition to the roster of Marion Worth, Decca artist and "Opry" member. Miss Worth's personal appearance schedules will be handled exclusively through the agency, which is owned jointly
(Continued on page 74)


A Tribute To The Greatest Songs & Their Writers



DJ COPIES: P.O. BOX 372
FORT COLLINS, COLORADO
(303) 482-3348



PICTURED ABOVE is the architects drawing of the Mercury recording studio to be located on Hawkins street in the heart of music row.



TAKING OFF FOR NUMBER 1

"take off time"

by
claude
gray

DECCA #32566

WRITTEN BY AUTRY INMAN
PUBLISHED BY TREE PUBLISHING COMPANY
EXCLUSIVELY ON DECCA RECORDS

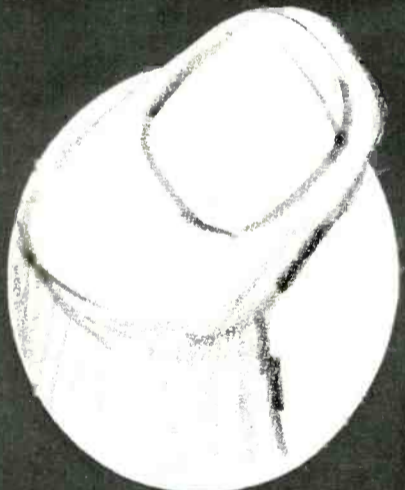
BOOKINGS: WRIGHT TALENT AGENCY
BOX 503
GOODLETTSVILLE, TENNESSEE
(615) 859-2446

MAKE NO MISTAKE! THIS IS THE BIG ORIGINAL VERSION



**WALKING
IN THE RAIN**

(Barry Mann-Cynthia Weil-P. Spector)



K-2050

BMI
2:53

**REPARATA AND
THE DELRONS**

Produced By Bill & Steve Jeroms
Arranged By John Abbot
K-11652

TRADE KAPP RECORDS • A DIVISION OF MCA INC. • MFR'D BY KAPP RECORDS, N.Y.

Jackie De Shannon is one of the few ladies of song to record a million selling single. That's something special.

Now, Jackie has a new album.

**“PUT A LITTLE LOVE
IN YOUR HEART”**

LP-12442. From this love filled album comes her newest single:

**“LOVE WILL FIND
THE WAY” #66419**

A very special album—a very special new single from a very special lady.

**“Put a Little Love
in Your Heart”**

Jackie De Shannon

This album also available in eight track cartridges and cassettes.


IMPERIAL

THE BOOKER T. AND THE M.G.'s

FUNKTION

YOUR SUPER SALES FUNCTION FOR OCTOBER/NOVEMBER

BACKING THIS SIX-WEEK NATIONAL CAMPAIGN WILL BE:

- (1) FULL-COLOR POSTERS FEATURING THE THREE ALBUMS FOR IN-STORE USE.
- (2) LARGE "BOOKER T. AND THE M.G.'S FUNKTION" BUTTONS FOR IN-STORE USE BY CLERKS.
- (3) COMPLETE SETS OF EASEL-TYPE DISPLAYS ON ALL THREE ALBUMS.
- (4) A SPECIAL ONE-SIDED ALBUM OF "BOOKER T. AND THE M.G.'S GREATEST HITS" FOR IN-STORE USE.
- (5) ADVERTISING IN THE TOP 30 COLLEGE NEWSPAPERS WITH FOUR INSERTIONS TO REACH NEARLY 4,000,000 COLLEGE STUDENTS.
- (6) FOUR CONSECUTIVE FULL-PAGE INSERTIONS IN JET MAGAZINE.
- (7) FULL PAGE IN THE NOVEMBER ISSUE OF EBONY MAGAZINE, ON SALE NOW.

CALL YOUR STAX DISTRIBUTOR FOR COMPLETE DETAILS AND IMMEDIATE STOCK! ALSO AVAILABLE ON ALL TAPE CONFIGURATIONS.

STAX RECORDS, A DIVISION OF PARAMOUNT PICTURES CORPORATION, A G+W COMPANY.



Billboard HOT 100 FOR WEEK ENDING OCTOBER 18, 1969

Artist and/or Selection featured on "The Music Scene" this week, ABC-TV Network. Those in block were featured on past programs.

★ STAR PERFORMER—Sides registering greatest proportionate sales progress this week.

Record Industry Association of America seal of certification as million selling single.

Hot 100 chart with columns for chart position, weeks on chart, and song/artist information. Includes stars for new entries.

Hot 100 chart (continued) with columns for chart position, weeks on chart, and song/artist information.

Hot 100 chart (continued) with columns for chart position, weeks on chart, and song/artist information.

HOT 100—A TO Z—(Publisher-Licensee)

Alphabetical listing of Hot 100 songs and artists from A to Z.

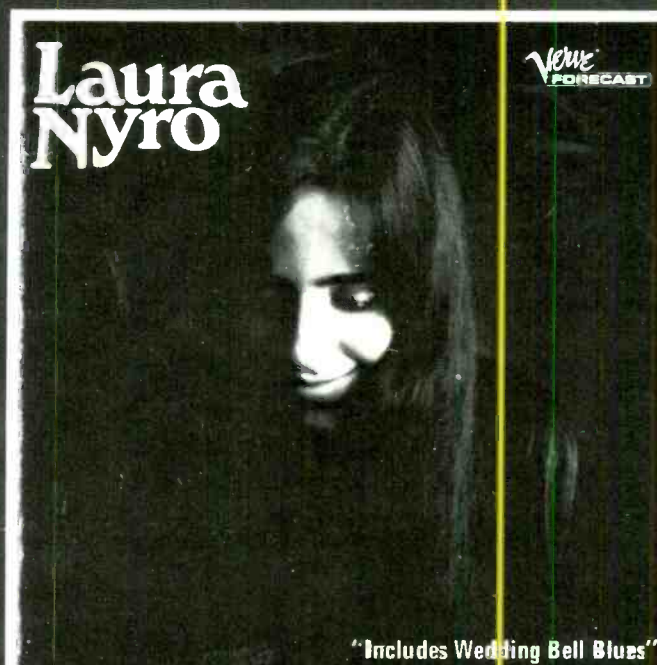
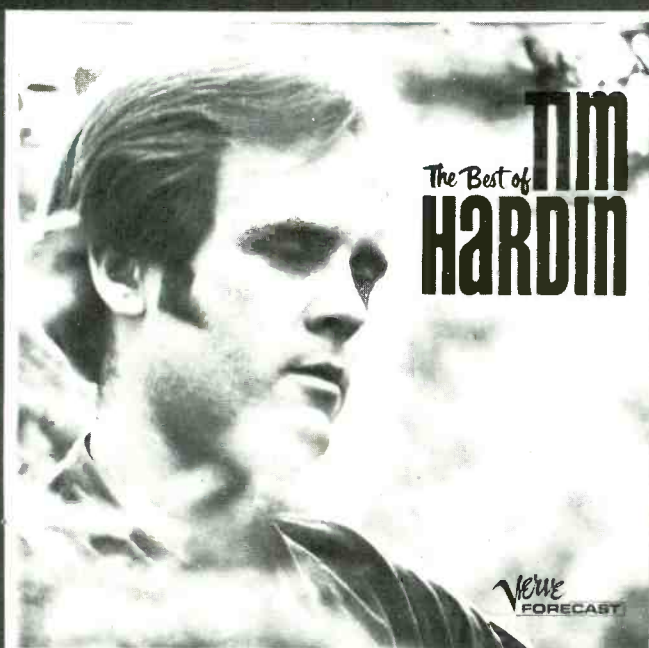
BUBBLING UNDER THE HOT 100

Alphabetical listing of songs bubbling under the Hot 100.

Compiled from national retail sales and radio station airplay by the Music Popularity Dept. of Record Market Research, Billboard.



The best of the best of...



Tim Hardin & Laura Nyro

Tim's collected so many hits we've put them into a big, new album. "Don't Make Promises," "It'll Never Happen Again," "Tribute To Hank Williams," "Misty Roses," "How Can We Hang On To A Dream," "If I Were A Carpenter," "Reason To Believe," "Black Sheep Boy," "Red Balloon," "Smugglin' Man" and "Lady Came From Baltimore." FTS-3078


"The Best of Tim Hardin" is produced by Erik Jacobsen for Sweet Reliable. A Product of Koppelman & Rubin Associates, Inc.

Laura's delightful album contains not only the smash hit, "Wedding Bell Blues," but these other big ones. "Goodbye Joe," "Billy's Blues," "And When I Die," "Stoney End," "Lazy Susan," "Hands Off The Man," "Buy And Sell," "He's A Runner," "Blowin' Away," "I Never Meant To Hurt You" and "California Shoe-Shine Boys." FTS-3020

All of the compositions in "Laura Nyro" written by Laura Nyro (BMI). Produced by Milt Okun.

Two sure sellers.



 Verve/Forecast Records is a division of Metro-Goldwyn-Mayer Inc.

Executive Turntable

• Continued from page 4

Service Inc. He was previously vice president of the Philadelphia-based firm. **Mrs. Beryl Burd**, controller for Chips for the past six years, has been promoted to treasurer.

Fred Munao named director of Big Seven Music. He was formerly at Big Seven as professional manager and now replaces **Neil Galligan**. Before joining Big Seven, Munao was general manager with Real Good Productions.

Dick Moreland joins Together Records as vice president, general manager. He was formerly with KRLA in Pasadena. . . . **Jack Leonard** has been appointed West Coast professional manager of Paramount music publishing companies. . . . **Dr. C. J. Savant Jr.** has been elected chairman of the board and chief executive officer of MCA Technology, a company formed through the merger of Gauss Electrophysics and Saki Magnetics.

. . . **Wally Peters**, Paramount/Dot tape director, has resigned. He formerly was product development manager with Liberty Stereo Tapes. . . . **William M. Morse** joins Capitol as its eastern publicity man. He was formerly with Humble Oil & Refining Co. . . . **Charles P. Fitzgerald** joins Capitol as director of finance planning. . . . **John H. Reese** named Capitol's Seattle distribution center manager. He had been administrative coordinator for national distribution. . . . **Donald R. Johnson** joins Capitol as national credit manager.

Dean Flygstad has been named vice president of engineering for the Telex communications division. He succeeds **John Boyers** who resigned.

Jim Stevens has been promoted to midwest district sales manager for the Chess Producing Corp. Stevens, who was previously in charge of inventory control and assistant to the company's production department, will be responsible for sales in Chicago, Milwaukee, Minneapolis, Detroit, Cleveland, Pittsburgh, Memphis, Nashville, New Orleans and St. Louis. . . . **William Carpenter** has been named product manager for the Ampex Corporation educational and industrial products division. In the company's consumer equipment division, **Dale Anzio** has been appointed eastern regional sales manager; **Michael Rego** has been named key accounts manager for the Los Angeles area; and **Fred Seger** has been appointed zone sales manager in the San Francisco Bay area.

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Chess Mail Order

• Continued from page 1

special college book store distribution system. Additionally, Chess' parent firm General Recorded Tapes, is planning a full tape promotion of the series.

Chess distributors, however, will be fully involved and plans call for development of a self-merchandising pre-pack, complete point-of-purchase promotion material and follow through by Chess' recently strengthened promotion force, now servicing each major market. Chess is at the same time, naming three regional sales representatives who will work under Arnie Orleans, new sales manager. The first of these is Jim Stevens, who will handle the Midwest. Promotion men are now based in San Francisco, Buffalo, St. Louis, Chicago, Charlotte, N. C.,

Atlanta and Washington, D. C. Marshall Chess describes the intense effort in a special leather-bound volume, he said. The emphasis on the college market may find Chess establishing an educational department to furnish music instructors with a full background on blues.

"The whole blues field has reached a kind of peak," he said. "It won't drop off. The market has always been there. Blues music has found a niche. The pressure has been so heavy lately that we have not been able to develop an approach until now. Finally, we just decided to drop everything and launch the series."

The initial releases in the series feature Muddy Waters, Howlin' Wolf, Albert King and Otis Rush, Elmore James and John Brim, Sonny Boy Williamson and Little Walter. The series was compiled and edited by Tom Swan, whose wife, Cathy, was involved in organizing the graphics.

Other unusual aspects of the series, Swan explained, include a track where Leonard Chess played bass drum (Leonard and Phil Chess founded the label). Some tracks include talking sequences ("These are not suitable for air play," Swan said. In one, Sonny Boy Williamson is arguing with Mr. Chess about a song that has nothing to do with the title").

The series is on compatible records, Chess explained. "We have, in the past, released what is called 're-channeled stereo,' but I think this is hypocritical. The sound is improved, however, because we're using all the latest equipment, but we did not remix and made every attempt to maintain the honesty of the material." The albums will be priced at \$4.98.



A NEW BELL RECORDS logo was unveiled last week by Larry Uttal, president of the Columbia Pictures Industries Record Division.

Walden to Bow Capricorn, Rock Label; Atl Distributor

MACON, Ga. — Phil Walden, partner of the late Otis Redding, will launch Capricorn Records in the next three weeks. Atlantic Records will distribute the label which will concentrate initially on progressive rock music. The first album will feature the Allman Bros. Band revolving around guitarist Duane Allman. Allman has performed on many hit records, including Aretha Franklin and Wilson Pickett sessions. Johnny Jenkins, one of the members of Otis Redding's band, will also be on an album. Livingston Taylor is another Capricorn artist.

Frank Fenter, formerly head of Atlantic Records' European operations, will be general manager of the new label. Roger Cowles has been brought in from England to handle publicity.

The new label goes hand-in-hand with a new 8-track recording studio just completed by

From The Music Capitals of the World

DUBLIN

The Royal Blues, now managed by their former trombonist, Vincent Gill, are currently on a month's tour of the usual Irish circuit in the U.S. On their return they plan to issue an album of country material. . . . Edinburgh-born Lorne Gibson, who had several hits in England with his trio, has settled in Dublin to become

lead singer of a new showband, the Gamblers, who will debut here Oct. 10. . . . Billy Fury was in for dates at the Television Club, Dublin, and the Stardust in Cork. . . . Another new country music band, the Ranchers, will take to the road Friday (17). The resurgence of interest in country applies more to Irish ballroom circuit than to record sales. . . . Eleanor Nodwell and the Michael O'Callaghan Showband's "Cuando Sali de Cuba," which was withdrawn earlier this year because of an unauthorized English translation, has been reissued on Honey with the permission of the publishers, Robbins Music. . . . Jack Walsh, managing director of the Demesne Record Co., has bought a 49 percent interest in Dublin's Trend Studios. **KEN STEWART**

STOCKHOLM

Marmalade (CBS) toured Sweden Oct. 1-5, brought by Thomas Johansson of EMA. . . . "Je T'Aime . . . Moi Non Plus" by Jane Birkin and Serge Gainsbourg (Fontana) became an even bigger seller than expected since airplay ban on record by Radio Sweden. . . . Philips—Sonora sold over 37,000 copies of the record before withdrawing it. . . . CBS is heavily promoting new Bill Black album "Over and Over" since Swedish TV started screening the singer's BBC programs. . . . Foundations (Pye) tour Scandinavia and Philips to do promotion on group's new album, "Digging the Foundations." . . . Soeren Erlandsson of Metro-nome has launched strong press campaign for Barclay and Elektra. . . . Atlantic promoted Wilson Pickett releases here to coincide with screening of the singer's TV show Oct. 1. . . . EMI Sweden has published catalog of cartridge product, claimed by EMI sales manager F.W. Bennet to be biggest of its kind in Europe.

Karussell is promoting new budget series "Top of the Pops" on Tip label, and new Fat Mattress album (Polydor). . . . GP Records has signed with Claes Lennart Club. . . . EMI notching good sales from Creedence Clearwater Revival album "Green River" (Fantasy). . . . Elektra promoting new album by Zager and Evans (RCA). Elvis Presley's single "Clean Up Your Own Back Yard" (RCA) and "She's a Woman" (RCA) by Jose Feliciano. . . . Philips-Sonora has released soundtrack of "Sweet Charity," which premiered in Stockholm. . . . Robban Broberg (Columbia) back after a year with new album, "Tjejer."

Former album sleeve designer Yngve Schilberg to launch Zoom label. First signing is Suzie, formerly with Sonet. . . . Georg Wadenius, guitarist with Made in Sweden (Sonet), is working on children's album for Metronome, produced by Anders Burman. . . . "I Am Curious-Yellow" star Lena Nyman working for new Swedish channel TV2. . . . Siw Eriksson brought American Folk Blues Festival '69 to Sweden for concerts in Stockholm, Lund and Gothenburg. Festival includes Juke Boy Bonner, "Whistling" Alex Moore, Clifton Chenier, John Jackson, Earl Hooker and Magic Sam Maghett. Torgny Westerstroem, 71, recently celebrated 50 years with Abraham Lunkvist, Sweden's oldest independent publishing company.

Michael Perlstein of Roulette Records in New York visited Sonet's Dag Haeggqvist and Lars-olof Helen Oct. 2 with details of forthcoming Roulette product. . . . Dag Haeggqvist and Gunnar Bergstrom of Sonet in London and Paris auditioning new acts. . . . Herb Alpert & Tijuana Brass (A&M) in Stockholm on Nov. 13 for a concert. Two days earlier, Buck Owens (Capitol) gives concert in the city. . . . Forthcoming Sonet releases include new Donovan album, "Revolution, Evolution, Change" (Palette) by Jesse James and "Every Day I Have to Cry" (Sonet) by local group New Generation.

GRT Hikes Cassette Prices In Keeping With 8-Tracks

• Continued from page 1

related to the production and manufacturing of music are going up, and industry trends point to a \$6.98 tape standard for both 8-track and cassette.

Besides RCA, Columbia and Capitol already at a \$6.98 level, several other major record companies also have announced a \$6.98 cassette price, including Liberty, A&M, Paramount, Decca, Kapp, among others.

Warner Bros. has three cassette prices: \$5.95 for its X series; \$6.95 for its M series and \$9.95 for its double album J series.

Bonetti believes the price increase will have a beneficial effect on the industry. "It gives

licensees a higher royalty, distributors a better profit margin, and unscrambles a confusion price issue at the retail level."

Retailers have complained of a variety of prices as related to 8-track and cassette tapes. "It's difficult to explain to a tape buyer why there is a price difference between 8-track and cassette," said a spokesman at Wallich's Music City, a giant retail operation. "Why not one price?"

"Our marketing research shows an increase in cassette price has no appreciable effect on sales," said Bonetti. "We expect a significant number of companies in the industry, both major independent record producers and tape duplicators, to follow suit."

NEW DOORS SWING OPEN ON 'ALICE'S RESTAURANT'

NEW YORK—Arlo Guthrie's "Alice's Restaurant" is continuing to spread out of its original disk format. Now that the film version is on release, Doubleday is negotiating to publish a paperback version of the screenplay written by Arthur Penn and Venable Herndon. In addition, Random House has published the "Alice's Restaurant Cook Book" by Alice Brock, and negotiations are underway to franchise a chain of Alice's Restaurants.

The release of the film has also sparked sales for the Reprise album of the same name. It recently was awarded a gold disk for racking up \$1 million sales. The United Artists Records release of the soundtrack album is also riding high.

Another extension of the disk was the cartoon book version of "Alice's Restaurant" published by Grove Press.

The film, which is being distributed by United Artists, was co-produced by Harold Leventhal, Guthrie's manager. Fred Hellerman was musical supervisor on the film and artists & repertoire supervisor for the soundtrack album.

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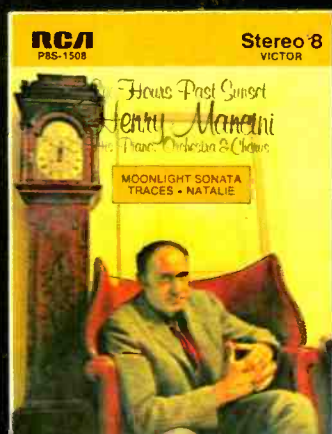


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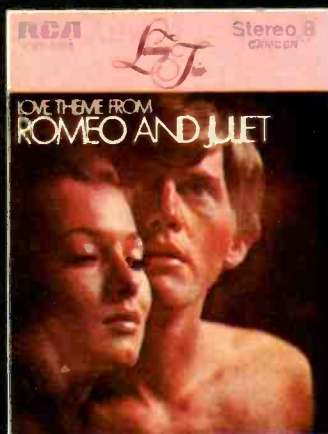
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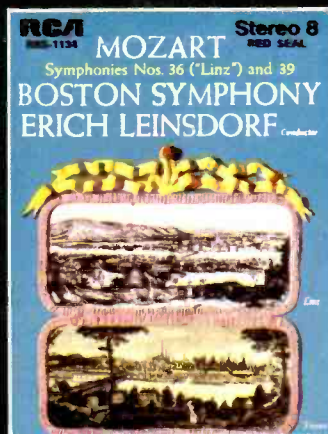
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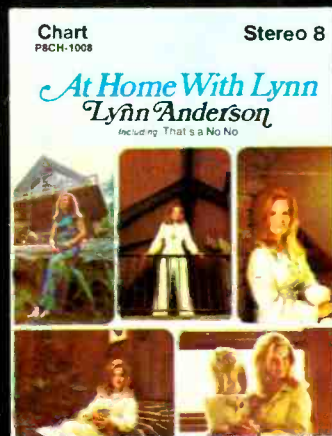
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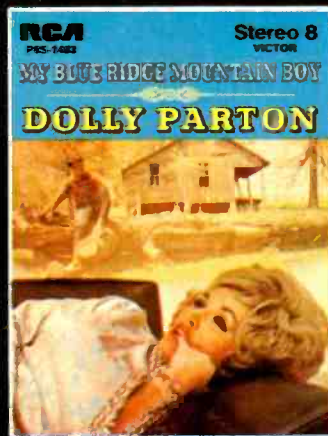
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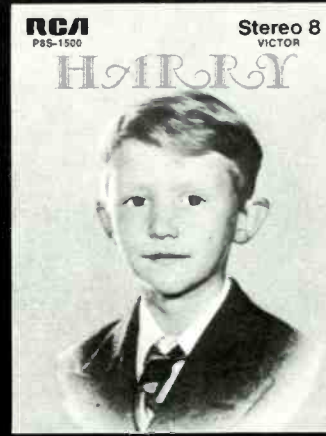
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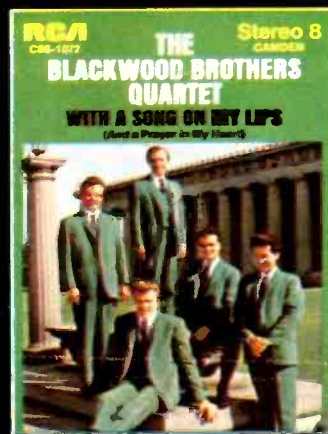
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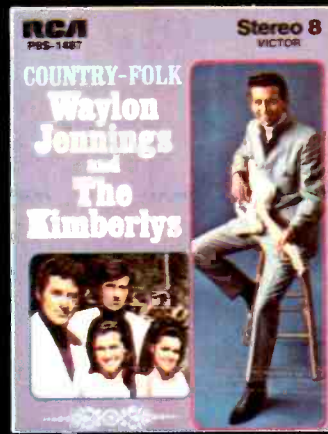
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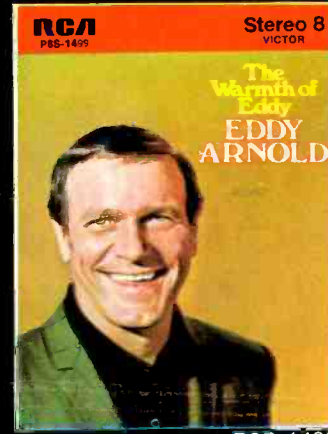
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