

Billboard

• NEWSPAPER

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JULY 11, 1970 • \$1.00
SEVENTY-SIXTH YEAR

The International
Music-Record-Tape
Newsweekly

COIN MACHINE
PAGES 53 TO 55

Undergrad Pirate Stations Surface

By ELIOT TIEGEL

LOS ANGELES—Pirate college radio stations are being built around the country. These small-wattage stations are usually built by radio hobbyists.

The programming is built around records, and manufacturers and distributors are beginning to receive requests for "disk jockey" copies.

So far the Federal Communications Commission has not moved against them.

A federal ruling requires official sanction for the construction of a radio tower and transmitter and official designation of station's power and dial position.

Uni Records' national promotion director Pat Pipolo and

other company officials heard months ago. They seem to initially be operating in the Atlanta, Miami areas as well as in Louisiana.

"These kids are putting stations up and are now asking us for records," Pipolo said, adding he has been contacted by 15 "entrepreneurs."

Uni has been honoring their requests for promotional copies. "As far as we are concerned," Pipolo said, "giving away a free record is the least expensive form of record promotion."

The stations are not vying to draw listeners away from the officially sanctioned college station.

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Top 40 Rock Show Aims for 150 U.S. Cities

LOS ANGELES—"American Top 40," a network rock show, has set a goal to hit 150 U.S. cities plus an additional 20 stations overseas. The show, which uses the Top 40 of each week's Billboard's Hot 100 chart, previewed last weekend, July 3, 4 and 5, in 10 key U.S. markets and will be placed on qualifying stations in 50 other markets Sept. 30.

"American Top 40," which features veteran rock jockey Casey Kasem, is based on a concept by Ron Jacobs, vice president of Watermark, Inc., Los

(Continued on page 4)

Ampex, Atlantic in \$10 Mil Tape Tie

By LEE ZHITO

NEW YORK — Ampex has concluded a \$10 million three-year deal with Atlantic Records for the duplicating-marketing rights to Atlantic-Atco-Cotillion product. Under terms of the deal, which became effective July 1, Ampex will service Atlantic's record distributors as well as its own 120 wholesalers who supply non-disk outlets.

The fact that Atlantic decided to turn over all its tape activity to Ampex was revealed in a wire sent by the label to all its distributors informing them that as of July 1 Ampex will start servicing them with tape product. The distributors were told that as of that date Ampex will

assume all responsibility for product returns and exchanges of merchandise heretofore shipped by Atlantic.

(Continued on page 4)

Merc to Ink Foreign Acts

By GEORGE KNEMEYER

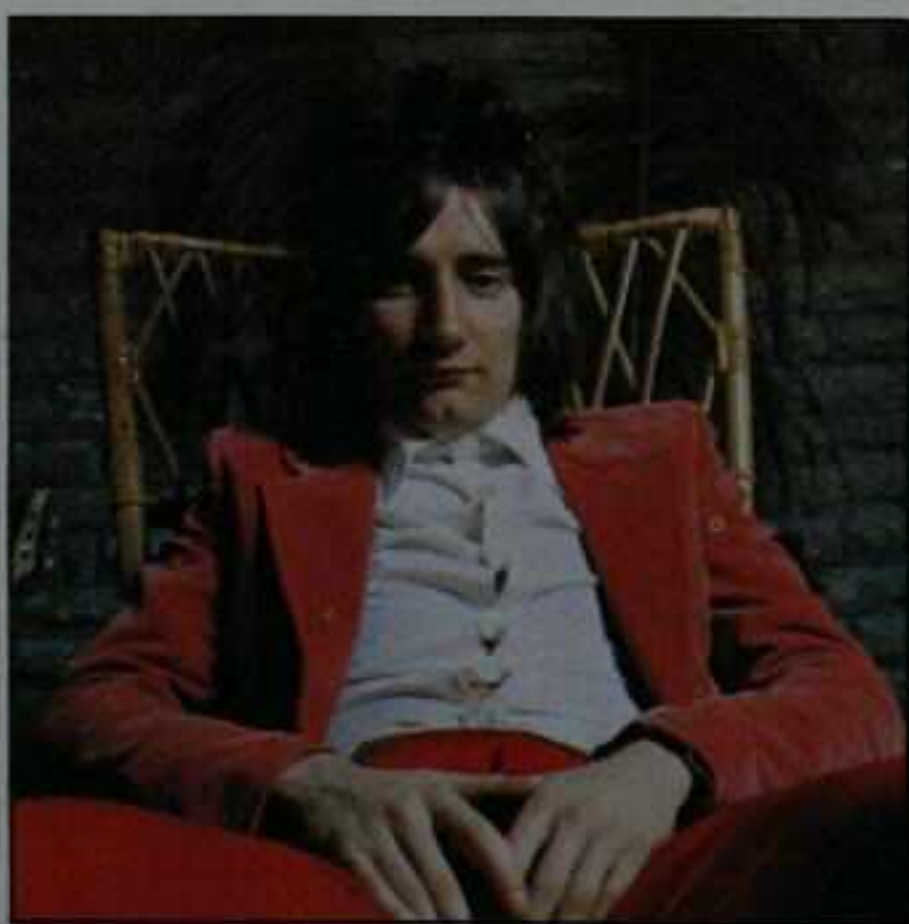
CHICAGO — Mercury Records will now sign British and independent rock acts. Mercury will continue its licensing arrangement with Philips Records of England. However, they have

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Mercury's Buddy Miles Band recently left crowds screaming for more after appearances at the Fillmore West and Whisky A Go Go. All the excitement and intensity of a Miles performance is captured on his latest Mercury LP, "Them Changes" (SR 61280), which is rapidly leaping up the charts. "Down by the River" (73086), the Miles Band's incredible version of the Neil Young classic, has been released as a single and looks like a major chart and sales winner.

(Advertisement)



You'll have to look long and hard to find a recent album more universally accepted than Rod Stewart's new Mercury release, "Gasoline Alley" (SR 61264). While the British vocalist's first LP, "The Rod Stewart Album" (SR 61237), was showered with lavish praise, his latest has received even more critical acclaim and has jumped high onto the charts. "It's All Over Now" (73095), one of the most popular cuts on the "Gasoline Alley" LP, has just been released as a single by Mercury.

(Advertisement)

Intl Tape Assn Is Formed Goal to Serve Trade Needs

NEW YORK—The International Tape Association was formed last week "to serve the needs of the total tape industry on a worldwide basis." The association is structured as a non-profit corporation, with regular membership open to manufacturers (hardware, software, du-

plicators, blank tape, cartridges, accessories, supplies) and associate membership open to wholesalers, mail order houses, financial analysts and stockbrokers. The association will embrace all audio, cartridge TV, and videotape systems.

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CES: Progress on Parade

By BRUCE WEBER

NEW YORK—The signs of major breakthroughs in consumer electronics are unmistakable.

The future of the tape industry seems limited only by imagination of equipment manufacturers, and rarely in the history of home entertainment hardware has this imagination been so abundantly evident than at last week's Consumer Electronics Show.

Regardless of internal trends within the industry, it is clear that the state of the art is reaching new highs, both in sound breakthroughs and merchandising capabilities.

A startling array of tape equipment will contribute to what may be labeled at retail as a "consumer's dilemma." But

(Continued on page 22)

(Advertisement)



FOR DEALERS!

- Special Easel Signs!
- Four-Color Streamers!
- Mobiles!
- Fantastic Sales!

FOR RADIO STATIONS

- Great Musical Material By Robert Allen
- A New Hit Single For Immediate Release "Groovin' On The Sunshine" / "Best Friend"

For record buyers of all ages . . . the most delightful album of the year!

DISTRIBUTED WORLDWIDE BY STEREO DIMENSION RECORDS.

The review that should have appeared in Pravda.

"On December 18, 1962, Shostakovich's Thirteenth Symphony, Op. 113, was premiered in Moscow. A passionately humanistic work, based on five poems by the young Soviet poet Yevgeny Yevtushenko and including, importantly, his poem Babi Yar, it called forth official disapproval. Babi Yar has to do with the Nazi massacre of Jews in the Ukrainian town of that name during World War II. It also refers explicitly to anti-Semitism in the present day U.S.S.R., a reference that must have fallen with little welcome on Khrushchev's ears.

The Symphony met with great public success. Nevertheless, the official box was empty throughout the concert, and no review appeared in Pravda. Officially, the premiere had not occurred. There was a second performance, and two more performances, in 1963 and 1965. Then silence, until Eugene Ormandy and the Philadelphia Orchestra premiered the work in Philadelphia and New York — and immediately afterward recorded it for RCA.

It is, I find, a magnificent recording of an almost indescribably powerful work, certainly the most monumental artistic document of protest since Picasso's Guernica, and altogether worthy of comparison with that great painting. It is, as well, one of the most supremely telling musical works of our era.

It is my feeling that such a moment of personal stylistic consolidation arrived for Shostakovich with his Thirteenth Symphony. Undoubtedly he was moved by Yevtushenko's passionate poetry, and by the knowledge that he was collaborating with another genius-touched, freeminded Russian artist. One senses that these poems found a perfect resonance in the composer's creative psyche, that he was not so much setting another man's words to music as he was setting his own feelings. Further, I had an uncanny sense, in listening to the record, that it was not a Finnish baritone named Tom Krause singing the solo part, but that the poet Yevtushenko himself was on the

stage. And all around, behind, and through the words weaves an elegantly etched panorama of music, chilling or warming the atmosphere, touching one's senses with a symbolic flurry of melody or a clear, lonely bell in the unforgotten distance.

The performance of this Thirteenth Symphony by Ormandy, the Philadelphia Orchestra, soloist Tom Krause, and the Male Chorus of the Mendelssohn Club of Philadelphia is absolutely remarkable. I cannot imagine a better one, either in its details or as a whole. The pacing of the music, the sound, the attention to fine thematic relationships, the careful building of an edifice that takes an hour to reveal itself as a total entity — all of these are part of a truly masterly recording achievement. Anyone concerned with it should feel exceedingly proud. So, certainly, should the composer and the poet. If, until this Symphony, there was no monument at Babi Yar, one can say that there most surely is one now, in this music.

Lester Trimble, Excerpted from Stereo Review, June 1970

When Shostakovich's 13th Symphony ("Babi Yar") premiered on December 18, 1962, no review appeared in Pravda. Officially, the premiere never occurred.

Currently, the first American recording with Ormandy and The Philadelphia Orchestra is getting wide underground airplay and recognition by prestigious critics in

publications like The New York Times, High Fidelity, and Stereo Review. (So it's not surprising that "Babi Yar" is high on the charts.)

If Pravda had been permitted to review it, we think they would have raved about it too.

Shostakovich's Symphony No. 13 ("Babi Yar"). The first American recording features Eugene Ormandy and The Philadelphia Orchestra.

RCA Records and Tapes



LSC-3162
RBS-1151

Schwartz—Tell On Bootleggers

NEW YORK—Jim Schwartz, pioneer distributor and head of Schwartz Brothers, Washington-based record and tape operation, has urged all elements of the recording industry to report to the proper authorities all instances of bootlegging and piracy. Schwartz states that there is too much apathy in the industry, and added that the illegal market in records and tapes could be dried up only by people of conscience who come forth with pertinent information.

Schwartz stated that the Federal Bureau of Investigation, The Recording Industry Association of America, the Harry Fox Agency and NARM are all responsive and will act upon information furnished them.

With regard to the recent action by the FBI in tagging bootleggers, Schwartz detailed his role. "We had calls from a Miami outfit offering to sell us top

selling tape 8-track cartridges with Columbia, Capitol and London artists. They called several times. We called in the local FBI, who determined that the matter fell within their jurisdiction.

"So we ordered the merchandise. When it arrived, the FBI confiscated it, placing it in the FBI lab. The FBI then flew in executives from labels who identified the product as counterfeit. Then the FBI took action in Miami, making several

(Continued on page 10)

Chicago Trucking Strife Throttles Returns; Jams Avenues of Credit

By EARL PAIGE and GEORGE KNEMEYER

CHICAGO — The 12-week-old truck strike-lockout here is aggravating the flow of return merchandise from dealers and one-stops while at the same time the tightening economy is compounding the problem of credits for returns.

"I'm to the point of just deducting a certain amount from statements and marking it 'dead goods,'" said Singer One Stop owner Fred Sipiara. "In many cases I've waited six to eight weeks for a credit. I pay my bills on time and am be-

coming very angry when I'm treated like the jokers who never pay for 90 days and then deduct 2 percent. For the past 12 weeks, distributors have been saying that returns are hung up because of the truck strike but I wonder what they will say if it's ever ended?"

"I think that a lot of distributors and manufacturers are loaded with return goods," said Merrill Rose, Rose Discount Records here. "There's a lot of deals floating around. The situation in returns with RCA and

Columbia is very poor. I know some rack jobbers who are driving the returns back to the labels rather than be hung up with shipping problems. The manufacturers are having problems and I don't think the return situation is any fault of their own. The computers are overworked and actually slow things down rather than the other way around.

"Our approach is to put in a debit memo after a month or two goes by without receiving credit on return goods," Rose said, adding that his business at the two loop stores here is good and that tape is now accounting for 33 percent of sales at the Madison St. store, and 25 percent at the Wabash outlet.

"It's a difficult situation," said Irwin Steinberg, president of Mercury Records. "To some extent, it is a reflection of the fact that the industry has a return privilege and when you couple that with tight money, people can't pay their bills. They just lay the merchandise on you. It is unhealthy, to a great extent, because under those conditions, companies and distribution systems do not take the proper responsibility to get out and push a product. In part, we're all affected by the tight money situation."

Al Temaner, owner of Little Al's Recortapes, a one-stop which services his retail stores, said he has had no trouble out of the ordinary. "In general I have no complaints. There is one company that is very slow, but it is just one company."

"About 75 percent of the distributors are better than excellent with the return situation, and only 25 percent take a lot of time to give credit. Most of the time it takes one to one-and-one-half weeks to get credit, and in some cases even less time. Some of the distributors have used the truck strike in Chicago as a crutch for not giving us credit, but this strike isn't a cover-all. Some of the returns have been in the distributors' warehouses for three weeks, and still no credit. But overall, return service has been very good," he said.

"We've had no troubles at all," said John Galgano, manager and buyer for Galgano Distributing Co. "The trucking strike hasn't even had an effect. The distributors have been very good to us."

MCA Phases Out Shambley, Revue

LOS ANGELES—MCA has phased out the Shambley and Revue lines, formerly handled by its Uni operation. Shambley was a top 40 line; Revue a soul operation. Next to be phased out is the Congress line, which was transferred to the Coast along with Kapp Records.

The reason for the phasing out of these small lines is due to Uni's product now going through the formerly called Decca branches, and now spotting an MCA identity. These company owned branches distribute Decca, Uni, Kapp and in selected areas, some selected lines.

Elektra Meet Bows 15 Albums

NEW YORK — Six albums for July and nine for August-September were introduced at Elektra Records annual sales convention June 26 at the firm's new offices in the Gulf and Western Building here.

The presentation, which was attended by all 26 Elektra distributors, was part of the company's celebration of its 20th anniversary. Jac Holzman, Elektra president, detailed the July release, which includes a two-LP Doors "Live" album and a comprehensive two-record package by the late Josh White. The latter will list for \$5.95.

Other July sets are a "Best" collection by Love, a first set by Gulliver, a Philadelphia group, and additional LP's by Lonnie Mack and Bread. Holzman also mentioned several fall releases on Nonesuch, Elektra's low-price classical label, including an LP of Iannis Xenakis' electro-acoustic music and a pressing in Nonesuch's special commission series with new computer music by J.K. Randall, Barry Vercoe and Charles Dodge.

The Explorer series will have Indian street music by the Bauls of Bengal. The first recording of Bach's "Shepherd Cantata" also is listed for Nonesuch.

The August-September product will include albums by the

Voices of East Harlem, Roxy, Farquahr, Fred Neil, Judy Collins, Stalk Forrest, Delaney & Bonnie, the Stooges, and the Butterfield Blues Band.

Bill Harvey, executive vice president and general manager, detailed recent reorganization moves and outlined several new appointments, such as the naming of Steve Harris as vice president dealing with artist development and "new concepts that will give us an even tighter as-

sociation with the mainly unproven artists that need the record company's guidance."

Other new positions Harvey noted included Jack Reinstein as the firm's treasurer and Bob Brownstein handling promotion and college radio stations. The theme of the meeting, according to Harvey, was the butterfly, which will be included on all albums. Mel Posner, vice president in charge of sales, also spoke.

WB Gives Foreign Acts World Play

By ELIOT TIEGEL

LOS ANGELES — The Warner-Reprise combine is now offering its foreign artists global representation. In the past the company only signed foreign acts for U.S. and Canadian distribution, with independent overseas companies handling licensing agreements with the acts.

WB is now able to offer the management because of its company-owned English firm, which is the control center of its international distribution.

The first two groups signing a worldwide distribution deal with WB are Fleetwood Mac and Small Faces, both English bands.

"In the past, we didn't think we could offer the same strength as we have now with our own office," said Joe Smith, WB's executive vice president and general manager.

WB's London office has a staff reaching 30 persons, with

Pye handling pressing and distribution.

WB is now out to sign other artists for the world. The company will open an Australian company Oct. 1.

Acts now being signed are for the world. The Beach Boys are an exception. That group made its own foreign deals prior to signing with WB, so they are only handled in the U.S. and Canada.

Smith's theory about worldwide representation is based on WB's "muscle" as a powerhouse international label, maintaining contact with its own licensees and thus being able to generate sales movement for its artists. An individual act trying to set up its own distribution can run into problems, Smith pointed out.

Artists like the idea of working with one company only, Smith said, because they can receive a full royalty. With a separate license, the royalty structure is different and usually less than if it was paid by one organization.

WB's plans for opening additional foreign companies are based on a "as they come situation," according to Smith. Japan and Germany loom as two potential areas for expansion.

Since WB and Atlantic/Atco are both owned by Kinney National Services, will the two record operations jointly get involved in any overseas companies? WB's international director Phil Rose and Atlantic's president Ahmet Ertegun have been discussing this possibility. But since both labels have long-term license agreements with different firms around the world, it becomes difficult to establish a company-owned firm until the two license agreements expire.

Pickwick to Release 29 LP Releases on Economy Label

NEW YORK—Pickwick International has scheduled 29 album releases for the fall on the Pickwick/33 Economy label. Included are albums by the Beach Boys, Tennessee Ernie Ford, the Four Seasons, Jerry Lee Lewis, Rod McKuen, Roger Miller, Lou Rawls, Louis Armstrong, Dinah Washington, Dusty Springfield, Frank Sinatra, the New Melachrino Strings, the Platters, George Jones, Flatt & Scruggs, Roy Clark, and several albums with various artists on each.

At a sales meeting at Aqueduct Race track July 1 the com-

pany also displayed their new tape releases for the fall, including two instrumental medleys and those by Brook Benton, Jerry Lee Lewis, Jackie Gleason, Frankie Laine, as well as tapes of most of the albums.

Also introduced was a new children's record set featuring Mr. Pickwick. Rich Lionetti, director of marketing for the company pointed out that in five years, possibly the only label that one will be able to find today's hits will be on the budget labels. A major sales campaign will be initiated for the new releases.

Industry Code Sets Up Unit

NEW YORK — Ken Schonberg, director of the Music Industry Code (MIC) Agency, has formed a Specifications Committee composed of music industry representatives with heavy background in numbering systems and data processing.

The committee members include Israel Diamond of Peer International, George Novak of CBS Records, Cecil Steen of Transcontinental Distributing Corp., and Morton Weitz of Detamor Division of Spartan Industries.

The Specifications Committee, which will advise the MIC Agency on all universal numbering matters that affect industry policy or procedures, held its first meeting June 23 to discuss the final format of the MIC numbering system.

Ringo Cuts Country Album In Nashville; Harrison Next

By BILL WILLIAMS

NASHVILLE — The Beatles are going after the "Nashville Sound" with recording sessions here. Ringo Starr has concluded his first series of sessions at Music City Recorders, and George Harrison is scheduled to arrive within a few weeks.

Pete Drake, who produced Starr's sessions, convinced Starr and Harrison to record here. Drake had gone to London to take part in a session there with Starr, with Harrison playing the steel guitar.

Starr's song at the Nashville session, according to Drake, were all "pure country." They were written by writers such as Sorrells Piccard, Larry Kingston and Chuck Howard. Howard wrote three of the songs. Among the titles recorded by Starr were "The Silent Homecoming," "Woman of the Night," "Wine, Woman and Loud, Happy Songs" and "Love Don't Last Long." None of the songs in the Starr album has been recorded before.

Starr cut 12 country songs

for the album in a few days. He said, "It would have taken weeks to do that in England."

Both the Starr and Harrison Nashville-originated albums will be released on the Apple label.

Cover Record Waste —Says Janus Chief

NEW YORK — Marvin Schlachter, head of Janus Records, is taking a dim view of the "cover record." He's been hit with "covers" of his Janus releases several times during the past few months and he feels that in today's market a "cover disk" has become a costly affair and does little more than cause confusion on the disk jockey level.

According to Schlachter, a company that comes out with a "cover record" has to put an extra effort to beat the original and this means a heftier outlay in promotion and advertising expenditure. "Seldom does a record company pushing a 'cover disk' recoup its investment," said Schlachter.

One of the most recent "cover" battles was between Janus' "The Same Old Feeling"

by Pickettywitch and World Pacific's "cover" of the record by the Fortunes. It was a seesaw battle with each company hitting hard in the promotion areas all over the country until the Pickettywitch side took over. On the other hand the battle between Janus' "Conversation" by Debbie Reynolds, and Decca's "cover" by Florence Henderson resulted in each record canceling out the other.

Schlachter came close to being faced with another "cover" battle on the Janus release of "In the Summertime" by Mungo Jerry. A "cover" record had been made by an independent English producer but he could find no takers in the U.S. because Schlachter had put such a strong effort behind Mungo Jerry that rival companies figured it would be a losing battle to try to "cover" it here.



DAVE MASON'S "Stereo Color Collage" album rests in a "kangaroo" jacket and is displayed by Paulette Rapp, Blue Thumb Records' production manager. The LP uses a new color mixing process and is the first such product ever pressed in the U.S.

Top 40 Show Setting Aim

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Angeles-based firm. The program's executive producer and president of Watermark, Tom Rounds, has developed a production and distribution system that guarantees delivery of the program to stations in time for broadcast the weekend before print release of the "Hot 100" in Billboard.

Rounds is currently offering selected stations in markets throughout the U.S. exclusive contracts to broadcast "American Top 40" in their market. Interested stations contact him at Watermark (213) 659-3834.

According to Art Astor, Watermark's director of sales, stations are finding they can actually upgrade a neglected weekend time slot by offering fixed position avails in a program that's getting special attention from the audience. For example, KDEO in San Francisco (carrying "American Top 40" Friday evening from 7 until 10) has landed a firm 52-week buy of participating spots in "American Top 40" at a premium rate.

The 10 markets in which the show kicked off were Boston, Philadelphia, Detroit, St. Louis, San Antonio, San Diego, Minneapolis, San Bernardino (Calif.), Albany (N.Y.) and Honolulu.

Ampex, Atl Tie

• Continued from page 1

Ampex originally had the Atlantic group of labels on an exclusive duplicating-marketing contract. Later, Atlantic decided to service its own distributors and arranged for custom duplication via GRT and Decca, while Ampex continued to duplicate and market Atlantic through its own distributors. The contracts covering that arrangement expired last week, and the new deal supplants it.

It is understood that the new Ampex-Atlantic pact is non-exclusive but as of now no other duplicating-marketing arrangements with Atlantic appears likely.

GRT Vs Singleton Suit Settled

NASHVILLE — A law suit filed by GRT against the Shelby Singleton Corp. and Sam Phillips was settled out of court here last week.

Ceremonies Break Opryland Ground

By TOM WILLIAMS

NASHVILLE — Music from out of the past coupled with a complete country motif, including a mule, were utilized at the groundbreaking ceremonies for Opryland, the multi-purpose complex being built by WSM, Inc., in the Pennington Bend area of Nashville.

The ceremonies were hosted by Grant Turner, "Grand Ole Opry" announcer. The Fruit Jar Drinkers, a regular group on the Saturday night program since its inception, played old country standards, and Irving Waugh, president of WSM, Inc., talked about the history of the "Opry" and those events which led to the final decision for the building of Opryland.

During the 45-minute ceremony, Waugh presented a plaque to Mrs. Edwin W. Craig in memory of her late husband, who had been one of the fathers of WSM and the Opry and one of the founders of BMI. The plaque, which listed all current members of the Opry cast, ultimately will be placed in the new Opry House.

One of the highlights of the event was the appearance of Roy Acuff, a member of the cast for 32 years, who, with his Smokey Mountain Boys,

sang the "Wabash Cannonball." Acuff also carried a whistle which he said had been given him by George D. Hay, "The Solemn Old Judge."

The actual breaking of the ground involved a plow and a team of two mules urged on by Gov. Buford Ellington, National Life and Accident Insurance Co. board chairman Dan Brooks, Mayor Beverly Briley, National Life president Bill Weaver, and Waugh.

The Opryland complex, which officially is "Opryland, USA, the Home of American Music," will include a large Opry auditorium to continue what is now the oldest show in the history of American radio, an outdoor music pavilion, shops, eating areas, hospitality center, fountains, trees and flowers. In addition, there will be theme areas which include sections for contemporary music, western music, river jazz, mountain folk music and a large children's area which will feature a zoo. A huge center containing rides, based on the Six Flags concept, will be located at the park.

Opryland is scheduled to be in operation by the summer of 1972.

Two Unusual LP's Mark Mediarts' Bow

LOS ANGELES — Mediarts Records is entering the market with two unusual albums: an analysis of Dory Previn's life after husband left her, and the debut of Orson Wells doing comedy.

The Previn LP, "On My Way to Where," features the lyricist in the new role of singer and writer of all her own music.

The Wells' LP, which will follow the Previn LP, was recorded in Vienna and is a take-off on the book "Making of a President."

Alan Livingston, Mediarts' chairman, said that the creation of these two albums is designed to "give us the image of doing something unusual and different and based on artistic values and not on following trends."

"In order for us to make a dent in the market or become known," Livingston continued, "we can't start out with just top 40 material because there's so much of it around. Distributors' warehouses are loaded with this kind of product."

Mediarts has its first rock band, Sioux City Zoo, debuting

with the single "Earth Song," which was coproduced by Nick Venet and Bill Miller, the band's manager. Venet also produced the Previn LP, which features 10 songs written by Andre Previn's former wife.

The fact that Miss Previn's songs reflect her own sorrows makes the LP a highly personal experience for the listener, Livingston pointed out. Livingston calls Miss Previn's naked truths "a new step in music."

Orson Wells' project, "The Begatting of the President," combines his readings with incidental background music. Livingston found the material—which several other labels turned down—and mailed it to Wells, who enjoyed the challenge of doing the record.

Mediarts is lining up domestic distributors, with Livingston envisioning 27 independents handling his product. Compo is the Canadian representative with other foreign territories not yet assigned. The company is close to a deal with Ampex for tape duplication.

Mediarts is using independent promotion men to exploit

(Continued on page 10)

74 Dead U.S. Writers Named To Songwriters Hall of Fame

NEW YORK—The board of directors of the Songwriters Hall of Fame has elected, by acclamation, 74 deceased American composers. According to Johnny Mercer, the list contains a host of legendary names, some of them going back to the period of the American Revolution.

On the list of deceased writers is William Billings, who composed "Chester" in 1778. Among the other pre-1900 names are Kathryn Lee Bates and Samuel Ward; William Beckett, James Bland, Hart P. Danks and Eben E. Rexford, Stephen Foster, Charles K. Harris, Francis Scott Key, Henry C. Work, the Reverend Samuel Francis Smith,

Scott Joplin, and Chauncey Olcott.

The complete post-1900 list follows:

- | | |
|-----------------------|--------------------|
| Fred Ahlert | Lorenz Hart |
| Ernest Ball | Victor Herbert |
| Carrie Jacobs Bond | Gus Kahn |
| Lew Brown | Jerome Kern |
| Nacio Herb Brown | Sam Lewis |
| Alfred Bryan | Frank Loesser |
| Joe Burke | Jimmy McHugh |
| Johnny Burke | Jimmy Monaco |
| George M. Cohan | Cole Porter |
| Anne Caldwell | Jimmy Rodgers |
| Con Conrad | Sigmund Romberg |
| Peter De Rose | Billy Rose |
| Buddy De Sylva | Jean Schwartz |
| Mort Dixon | Andrew B. Sterling |
| Walter Donaldson | Harry Von Tilzer |
| Paul Dresser | Fats Waller |
| Al Dubin | Kurt Weill |
| Vernon Duke | Kurt Weill |
| Gus Edwards | Clarence Williams |
| Fred Fisher | Hank Williams |
| George Gershwin | Spencer Williams |
| Mack Gordon | Vincent Youmans |
| Oscar Hammerstein III | Joe Young |
| W. C. Handy | Rida Johnson Young |
| Otto Harbach | Victor Young |

Amaret Widens Intl Front; Forms Dept, Adds to Outlet

LOS ANGELES — Amaret Records expands its international emphasis with the scheduled opening Monday (6) of an international department and the appointment of five additional foreign licensees.

Kenny Myers, Amaret president, is also bringing in veteran music industry executive Judy Hicks to manage the department and handle all foreign licensing services including publishing.

The five new licensees are in Turkey (EMI), Sweden (Sonet Grammofon AB), Norway (Arne Bendiksen A/S), Denmark (Danske Grammofonplandenforlag) and Finland (Scandia Musiikki).

Myers, who has spent two out of the last four months in Europe planning and organizing the new department, said that "growing foreign market and rapidly developing mutual interests" had prompted the label to open the division. Crow, Amaret's five-man rock band, has been particularly successful with sales in Europe and plans are underway for the group to tour the Continent before the end of the year. Miss Hicks, who will headquarter in Amaret's Hollywood offices, will organize the tour as well as arrange recording plans for the group.

Miss Hicks will also be involved in the publishing activities of Amaret's Daja Music (BMI) and AMAK (ASCAP) music companies, which have nearly doubled in size with the addition of material from several new writers including newly signed writer/singer, Dave Antrell.

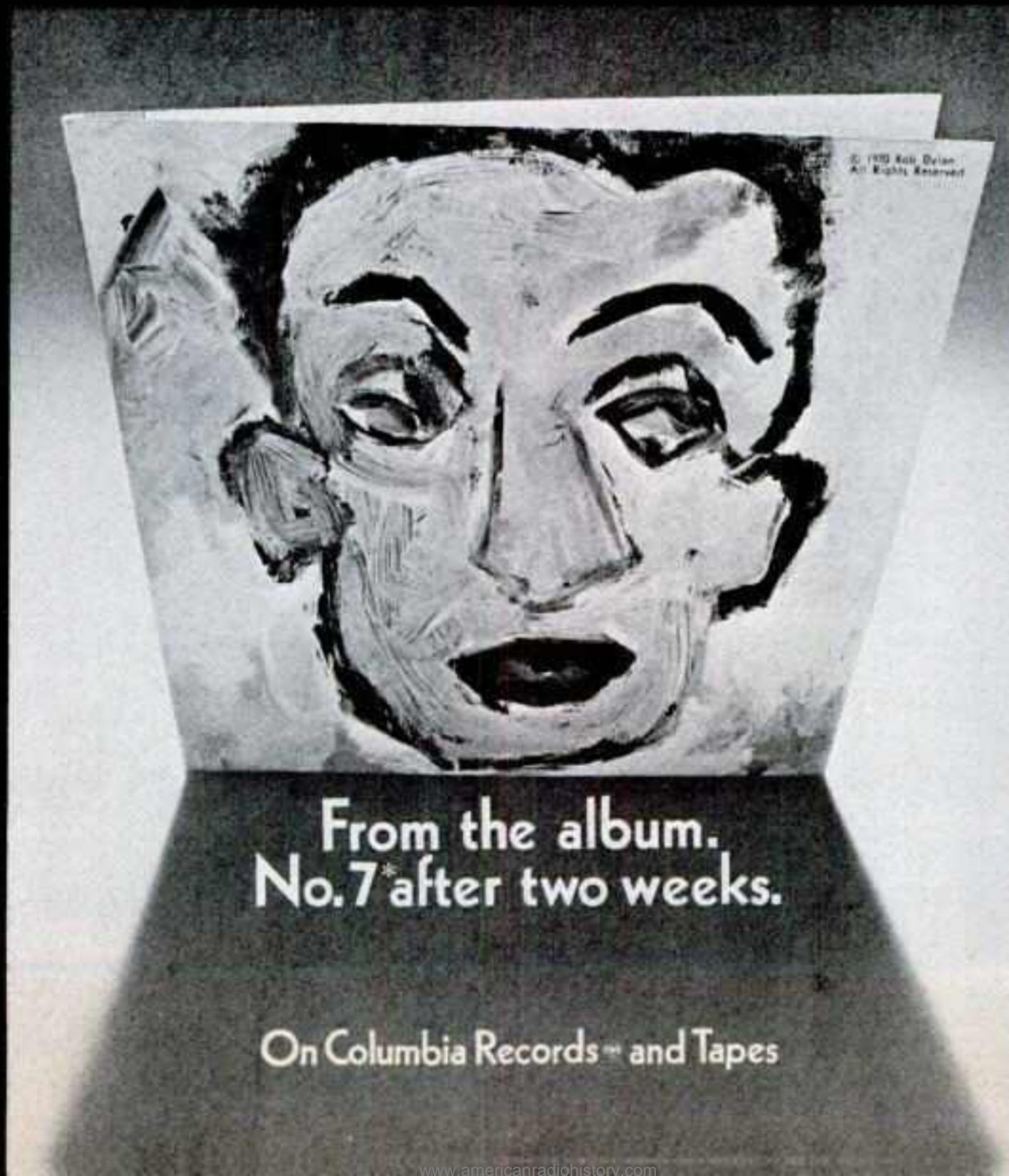
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WIGWAM/COPPER KETTLE

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The singles.



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No. 7* after two weeks.

On Columbia Records™ and Tapes

*With a bullet.



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Billboard

The International Music-Record-Tape Newsweekly

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

Area Code 212, PL 7-2800 Cable: BILLBOARD NEWYORK



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Subscription rates payable in advance. One year, \$30 in U. S. A. (except Alaska, Hawaii and Puerto Rico) and Canada, or \$50 by airmail. Rates in other foreign countries on request. Subscribers when requesting change of address should give old as well as new address. Published weekly. Second-class postage paid at New York, N. Y., and at additional mailing offices. Copyright 1970 by Billboard Publications, Inc. The company also publishes Amusement Business, Discografia Internazionale, Gift & Tableware Reporter, Merchandising Week, Record Mirror, Record Retailer, Vend, World Radio Television Handbook, American Artist, High Fidelity, Modern Photography, Photo Weekly. Postmaster, please send Form 3579 to Billboard Publications, Inc., 2160 Patterson St., Cincinnati, Ohio 45214.



Cap, Oracle Distrib Deal

BROOKLINE, Mass.—Capitol Records has taken over distribution of Oracle Records, which was formed here in May 1969. The deal was concluded by Dick Asher, Capitol's vice president of Eastern operations, and Buck Spurr, president of Oracle.

The first product under the new agreement is due this week with an album by Brother Fox & the Tar Baby, and a single by Jimmy Helms, "Magnificent Sanctuary Band." Both Capitol and Oracle logos will appear on all disks. Other Oracle artists include Jamie Brockett, and Genuine John, a group of New York session men.

MGM Sets Quantas Tie

NEW YORK — Michael Lloyd, a&r chief for MGM Records, has set a deal with Ralph Lew, of Quantas Music, Inc., for the production of Latin albums to be released on the Latino series of MGM Records.

Of the first four LP's to be released, three were produced by Lew, these include Ralph Roig, Orchestra Dee Jay, and Louie Ramirez. The fourth album was produced by Ray Rivera, featuring himself and his orchestra.

Merc to Release 'Joe' Soundtrack

NEW YORK—Mercury Records will release the soundtrack of "Joe," a new Cannon film premiering in New York, Wednesday (15). Featured in the score are Jerry Butler and Exuma, both Mercury artists, and Dean Michaels. Bobby Scott composed and conducted, with lyrics by Danny Meehan.

Mercury plans an extensive national publicity and promotion campaign for the album, including a cross-country screening program, consumer and trade advertising, and point-of-sale promotions.

Brunswick Is Sued for 500G

CHICAGO—Isaac Red Holt and Eldee Young, part of the Young-Holt Unlimited, have filed suit against the Brunswick Record Corp. in the circuit court of Cook County. The two, who seek \$500,000 damages, allege that Brunswick is holding them for recording purposes with an illegal contract.

The suit claims that the contract Holt and Young signed with Brunswick on Feb. 28, 1969, is ineffective. They claim it was never approved by the American Federation of Musicians (AFM). Young-Holt allege that the AFM approval of contracts is necessary before they become effective. The suit also claims that Brunswick has "willfully interfered with the plaintiff's right to contract with third parties" to sign a recording contract.

For More Late News
See Page 82

Executive Turntable

Dario Soria's retirement as division vice president of RCA Records International Department became effective July 1. He was responsible for the reorganization and development RCA's international operations. Soria began his association with RCA in 1959 as independent producer of the Soria Series, and became division vice president with international responsibilities in 1961.

Nick Shrode named national promotion manager, Monument Records and subsidiaries. He was formerly national promotion manager for Jad Records and spent a year as operations manager for Public Records in Los Angeles. . . . Lloyd Leipzig appointed director of publicity and artists relations, Liberty/UA, a newly created position. He will also act as liaison between the record, film and music divisions of the company. He was formerly head of East Coast operations of the Columbia Pictures disk arm. He will be based in Hollywood. . . . Linda Solomon named director of public relations, Polydor Inc. She was recently assistant to the marketing manager of The Free Press, a division of the MacMillan Co.



SHRODE



LEIPZIG



RILEY



SLATER

Jerry Armour named Eastern district marketing manager, Mercury Records. He was formerly the company's Philadelphia promotion manager. . . . Murray Kaplan resigned as field market-manager, Eastern region, Paramount Records. . . . Al Riley appointed r&b promotion director, Janus Records. He joins Janus after six years with Liberty where he was national promotion director for Minit, Blue Note and Solid State. . . . Eric (Rick) Steinberg named to the newly created post of West Coast service and production coordinator, MCA Records. He was formerly merchandise manager with Record Club of America and also worked for Columbia and Mercury Records.

Johnny Farrow named Las Vegas agent for Peer Southern Organization. . . . Terry Slater appointed West Coast catalog representative with Beechwood Music Corp. He was signed earlier as a Beechwood writer. . . . Lee Tully named vice president, talent relations, Campus Artist Consultants, New York. . . . Former director of special projects with Crewe Records Perry Cooper appointed promotion director for Empire State Record Sales Corp.

Edward M. Brown named production manager, Audio Products, TEAC Corp. of America Inc. He was formerly with Super-scope, Berlant Concertone and Muntz Auto Stereo. . . . Albert F. DeMeo named manager marketing administration, BASF Systems Inc. Bedford, Mass. He joins from Transitron Electronic Sales Corp.

Morton J. Fink named vice president, special projects, CBS EVR division. He is a former president of Television Presentations Inc., a subsidiary of Sterling Communications.

Bill Williams and Bill Heard named local promotion managers Columbia Epic and Custom labels for the Dallas and Houston areas, respectively. Williams joined the company 10 months ago as local promotion manager, Houston and was previously with Capitol. Heard is a former local promotion man for B&K Distributors. He is a former member and arranger for the New Christy Minstrels.



MORGAN



RUPPERT



KRUGMAN

JONZ

Jackie Silver named personal representative to Jack Holland, president, Jack Holland Productions Inc., a commercials production firm. . . . Milton B. Kaye, formerly production manager, RCA for 12 years, named general manager, MusiCues Corp., New York, sole distributor of the Chappell Background Music Library. Dave Jacobs of the Chappell Los Angeles office named West Coast representative of MusiCues. . . . Bob Morgan named vice president general manager Sound Exchange Studios, formerly known as Juggy Sound. Morgan was previously producer for Columbia and head of a&r for Epic.

Fred Ruppert named national LP promotion manager, Bell
(Continued on page 82)



CHARLES WRIGHT AND THE WATTS 103 RD STREET RHYTHM BAND

 **First there was
"DO YOUR THING"**

 **Then there was
"TILL YOU GET ENOUGH"**

 **Then there was
"COMMENT"**
backed with yet another hit,
"MUST BE YOUR THING"

 **Today there is
"LOVE LAND"**



**Now there's a new album
"EXPRESS YOURSELF"**

**Charles Wright and the Watts 103rd Street Rhythm Band
express themselves on Warner Bros. (albums and tapes)**

Audio Fidelity Promotion Centers on Local Level

NEW YORK—Audio Fidelity Records is embarking on a program of promotion in behalf of all of its distributors which will be built around aid at the local level.

"The time has come for the record manufacturer," said AF president Herman Gimbel, "to realize that his promotional efforts must be pinpointed and developed for each specific area in the country rather than being generalized on a buck-shot basis."

Mini-Moog to Be Unveiled at Museum Concert

NEW YORK—The mini-Moog—"a synthesizer the size of an electric office typewriter," invented by Dr. Robert Moog, will be unveiled Aug. 20 at a concert in the Museum of Modern Art. The concert, "A Different Moog" features Dick Hyman and the Children of All Ages.

Moog stated that his synthesizer would retail at about \$1,500 and would be the first of several models. The mini-Moog will be portable and able to withstand the rigors of travel, he said.

It is designed for the performing musician, or as a primary sound source in studios where the budget is limited or an accessory sound source in larger studios, he added.

The mini-Moog will be promoted in several U.S. cities in the fall and education authorities will also be approached concerning the instrument.

The new mini-Moog has a tunable keyboard, tunable voltage, controlled oscillators, white and pink noise generation, among other refinements.

Said Dr. Moog, "It's a compact system, employing all the basic tools used in electronic music composition."

Peer-Southern to Issue 'Walls' Music

NEW YORK — The Peer-Southern Organization will publish and produce the music for "Walls of Fire," a documentary dealing with Mexican painters Siqueros, Rivera and Orozco. The film, "Los Tres Grandes," was narrated by John Houston. The Peer-Southern involvement was through an agreement with Mentor Productions Inc.

Cosby Leads Band, Plays in A New Uni Jazz Album

LOS ANGELES—Bill Cosby is entering a new phase of his recording career. He is the leader and a participant in a studio jazz band, which will shortly be released on Uni to tie in with the band's "debut" at the Newport Jazz Festival, July 12.

Cosby's newest endeavor revolves around his Badfoot Brown and His Bunions Bradford Funeral & Marching Band, which is the title of the Uni LP. Cosby wrote the two selections on the LP, "Martin's Funeral" and "Hybish, Shy-bish."

The music blends some avant-garde figures with some hard modern jazz. Cosby plays

He further pointed out that a lot of promotional money and time are wasted when the record manufacturer tries to blanket all areas with the same approach. He feels that the distributor here or Chicago has entirely different problems than the one in Dallas or San Francisco, and that it is the responsibility of the record manufacturer to better understand each distributor's situation and to apply specific knowhow and aids on a personalized basis. This can be accomplished, he believes, by the manufacturer's sales and promotional executives and staff spending more time in the field and at the local level with the distributors, and this is the manner in which Mitch Manning, national sales manager of Audio Fidelity, and his staff, are now working with the company's distributors.

German Rock Heading for U.S. With Prophecy LP's

NEW YORK—The next new influx of European talent will emanate from Germany. That's the prediction of Mickey Shapiro, president of Prophecy Records (distributed by Bell), who based his prediction on a recent study of the German market and has come up with two groups from Germany, Amon Duul and Birth Control.

According to Shapiro, Prophecy will be the first American company to bring contemporary German rock to the U.S. It's Shapiro's opinion that "too many American record companies have simply looked upon Europe as 'dumping ground' for

Elektra, Buddah & Morrison Tie

NEW YORK—Elektra Records and Buddah Records will jointly represent product of Dorothy Morrison on the Buddah label after agreement by officials of both companies, Jac Holzman, president of Elektra, and Neil Bogart, vice president and general manager of Buddah.

Elektra has released two singles by Miss Morrison, former lead singer for the Edwin Hawkins Singers and featured on their "Oh Happy Day" hit. Buddah and Elektra will work together on Miss Morrison's disks in the Western Hemisphere with Elektra representing her in the rest of the world. The first product under the new setup will be "Border Song (Holy Moses)," produced by Lew Merenstein of Inherit Productions for Buddah.

excess U.S. product, instead of looking to the European market (save Great Britain and most recently Holland) as a source of logical imports."

Amon Duul, freely translated means "underground psychedelic." The group is comprised of some 24 members of a free-form German commune. Only about eight members of the commune are regular members of the rock aggregation.

The second group discovered in Germany by Shapiro is Birth Control, a hard rock quintet.

Singles and albums by both groups have been set for early release here by Prophecy via Bell Records.

UA to Launch Heavy Promo Drive on 'Song of Joy' LP

NEW YORK—"Song of Joy," the adaptation of "Ode to Joy" from Beethoven's Ninth Symphony, will be getting heavy album coverage in the upcoming fall releases. Murray Deutch, executive vice president and general manager of United Artists Music, reports an unusually heavy number of requests for mechanical licenses from many record companies.

United Artists Records has just released an album by that

title featuring LeRoy Holmes and his orchestra, and A&M Records is rush-releasing a "Song of Joy" album by Miguel Rios. The single by Rios is currently riding high on the national best-seller charts.

The song came to the attention of United Artists Music Group's Morro Music under the direction of vice president Fred Reiter, the firm acquired by UA one year ago. Morro has a working arrangement with Hispavox, S.A., of Madrid, where the song was originally recorded. A&M obtained the master through Reiter's efforts and first released it in Canada, where it became a hit.

Subsequent discussions between A&M Records and the United Artists Music Group resulted in the Rios disk being made available in the U.S.

NARAS in N.Y. Elects Trustees

NEW YORK — The New York chapter of the National Academy of Recording Arts & Sciences has elected its slate of national trustees.

Manny Albam and Esmond Edwards were elected for the first time; Jimmy Lyons and Milt Okun were reelected; and filling out another year's term are Mort Nasatir, Father O'Connor, and Johnny Pate.

TOMORROW

By ED OCHS

JACK KEROUAC prophesied them as being the "ends of the continent," but most people know them more harmlessly as New York and Los Angeles. But look out, life is precarious at the poles and points of frenzy. For one, Atlantic is not Pacific and there's too much between them, America, for another. Each coast likes its rock cooked a different way. What the East calls flashy (you don't think with your feet), the West Coast calls showmanship (don't sing if you can't dance), as if soul should be seen to be heard, and so forth. And Ken Kesey said that the West Coast was spiritually two years ahead of the East. The tides are not telling, telling, telling; and we are not listening. East Coasters, take a sunny Californian to lunch this week. Each has given the other something to think about or something to dance to, and rock has become bigger and more than just music. At the bottom of it all, though, is that coast-to-coast sound of good rock, and here's two West Coast-based rock styles that even Horace Greeley would have sent East, young man. So let's be friends.

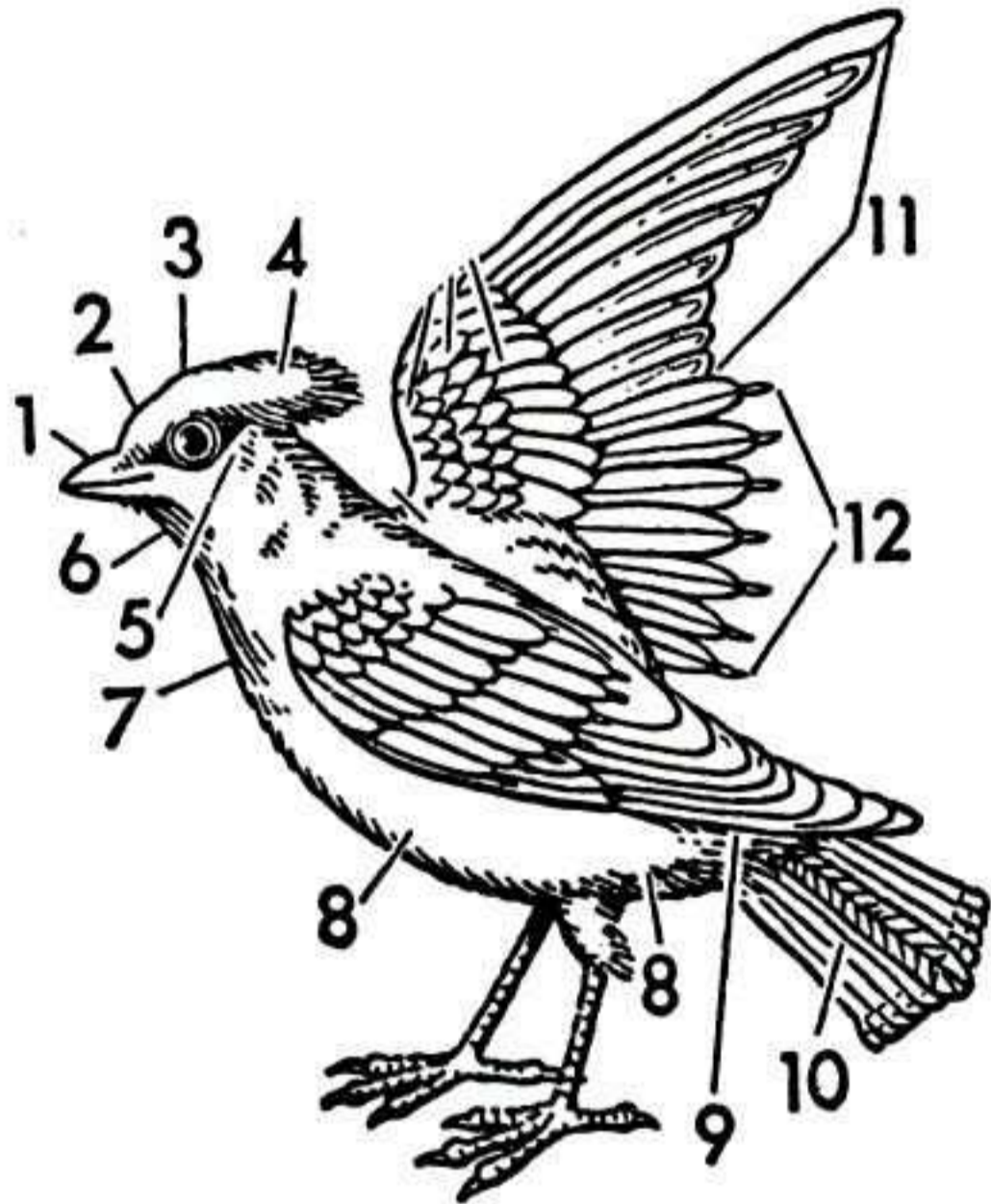
★ ★ ★
DAVE MASON, "Alone Together" (Blue Thumb). Somewhere between McCartney and Clapton is the singular talent of Dave Mason, another top rock guitarist who, this time, has risen from the wreckage of talent in too much traffic. Mason plays a talking guitar; moaning at the moon, compassionate and unaggressive, managing to create a flow and attraction that leads without demanding and soothes without complications. His singing is right there, too, and it all swings together. The band is willing, up for Mason, and they strive only to coexist, so the music has no edges. Falling out or falling in, Mason will fit you with some swift country-rock, Traffic spells and well-balanced acoustic-electric streams. Technically, his chief asset is his devotion to one clean effect, though he gives much more than just an extended treatment of Clapton Creamisms. Mason and his beautiful band are the real Blind Faith (though influences are hard to assign). Mason is super-competent, unafraid to play, soulful and, in the best tradition of pop music, has soaked up the grooves of Delaney & Bonnie, their tighter-than-glue rhythm section, and a studioful of talent who came to play dedicated to Dave Mason. And what about what was supposed to be Winwood's vehicle, Traffic? "Alone Together" finds Mason so much of Traffic, it's amazing and illuminating, a surprise. Alone in the end, Mason is tasteful to the point of near-blissfulness, smooth, almost too slick for the mind to grasp as separate notes, phrasing, even separate songs. It is rock that gets under your skin without striking a nerve or a sensibility; it passeth through, a tonal message from the over-psychedelicized West Coast, and so forth. Yet he leaves something behind; that wonderful social phenomenon, the contact high. Lacquered up liquid dashes of soouul from Davy Mason, who is spaced out, and Blue Thumb's got him! Best cuts: "World in Changes," "Only You Know and I Know," "Look at You Look at Me," and more. Word is that Mason, now a resident of Toronto, will rejoin Traffic, even though he's surely made it on his own. Traffic is now on tour, and though they are a trio starring, of course, Stevie Winwood, another member of that lost supergroup is stealing the show like Dave Mason once did. His name is Chris Wood.

★ ★ ★
THE JERRY HAHN BROTHERHOOD, (Columbia). Here's something for bandwagon freaks to jump on. These four guys are real "live" musicians, not kids, and this group can make music and really take off. Guitarist Jerry Hahn is geared for action, wiping out his assignments with a smile that can only signify talent in the act of creation. Four real likable guys, whose pop syntheses are stripped to the components of sophisticated rock; sharp individual musicianship, originality and togetherness. Said Ralph J. Gleason: "Jerry Hahn could very well emerge as one of the most important contributors in all of contemporary pop music," and he's right. Mike Finnigan, who fills in with some heavy organ rushes, making his presence felt right along with Hahn, has a strong, swinging country-soul cry. Somehow, though, he doesn't carry the lyrics, which are thin to begin with. Which is where the group falls out. The cloudy lyrics, cried in cloudy voice, throw the weight on the instrumentals, which Lane Tietgen's tunes provide little backbone melody to keep Hahn challenged. The Brotherhood are under-achievers on their first LP, as Hahn seems to be riding the wah-wah to make up for the lack of fresh and distinct material. "Ramblin'," an instrumental cut based on an Ornette Coleman trip, is a top showcase for the group's forte, providing more substance than Tietgen's bland Band dilutions. With better material to apply their wizardry to the Brotherhood could follow the Grateful Dead eastward. There is an even better rock group inside of this one. Until that time, this is Ed Ochs signing off from the East Coast, with good news! This year, it's Guatemala!



RONNIE DYSON, second from left, wraps up sessions for his forthcoming Columbia Records LP, "Why Can't I Touch You," in the company of, left to right, producer Billy Jackson, manager Buddy Allen, and Chappell & Co.'s Buddy Robbins.

Snowbird 2738



Anne Murray

Another Hit From Canada
Charted in Cleveland, Louisville,
Seattle, Dallas, Baltimore,
Philadelphia, Washington,
Milwaukee, Chicago, St. Louis

Picked by Gavin and Rudman

Produced by Brian Ahern  Capitol

White Front to Mark Summer With TVer

LOS ANGELES — White Front's 31 stores will enter the summer season with a television special "the Big Record Summer 70" airing on seven California stations Sunday (12).

The program is being coordinated and overseen by Charlie Simms, the chain's music buyer, and it marks the third time in three years in which the mass merchandiser has created a TV special to sell music.

The hour color show is actually a compendium of previously aired artist performance clips from KHJ-TV's "Groovey" program. KHB radio disk jockey Don Steele is the host on the program and visited all seven cities in which it will be aired, to film dialog footage. Another KHJ radio personality, Robert W. Morgan, handles all the commercials.

Artists appearing include Melanie, the Flaming Embers, El Cicano, B.B. King, Jackson Five, Norman Greenbaum, Sanderpipers, Carpenter, Freda Payne, Bobby Sherman and Charles

Wright and Watts 103d St. Rhythm Band.

Cities on the White Front "network" include San Diego, Los Angeles, San Jose, San Francisco, Sacramento, Fresno and Seattle.

"We feel the show helps us kick off summer," Simms said. The chain will promote the show via news print media, with KHJ tag lining the show on its programs.

White Front's first two ventures with TV to sell music occurred on the Sunday after Christmas in 1968-69. "Initially we experimented in Los Angeles only," Simms said, "and our sales were so good, so we did it chain-wise the next year. The project helps us build an identity with young people, it helps us promote White Front and it helps establish an identity for the show."

Records and tapes will be specially priced to coincide with the show. The chain has sold two-minute color commercials to a number of record companies including: London-Ampex; ABC Dunhill, A&M and RCA. A two-minute commercial is also being shared by Buddah, Kapp, Metromedia and Motown.

Lion Films in Cartrivision

NEW YORK — Cartridge Television, Inc., and Lion International Films, Ltd., of London, have reached an agreement giving Cartrivision non-exclusive rights to the distribution of 26 Lion films in CARtridge form. The rights are for a limited number of years.

Under the pact Cartridge Television will distribute a number of popular classics including, "The Angry Silence," "I'm All Right Jack," and "Winslow Boy," throughout the U.S. and Canada.

Cartridge Television, a subsidiary of the Avco Corp., has developed Cartrivision, a recorder/player audiovisual unit for release on the consumer market early next year. The agreement was reached between Frank Stanton, president of Cartridge Television, Inc., and Sidney Saffir of Lion International.

Cap Wins 2 Piracy Writs

LOS ANGELES — Capitol Records has won preliminary injunctions in two tape piracy actions. The injunctions were handed down by the Oregon Circuit Court for the County of Multnomah in the tape pirating suits Capitol vs. Carol, and Capitol vs. McGettigan, doing business as Car Stereo Center.

These two injunctions continue Capitol's pioneering attacks on tape piracy.

'Fifty Stars' Gets New Sales Push

NEW YORK — "Fifty Stars," tune recorded by the New York University Chorus and Choir on Generation Records, is getting a new servicing and marketing push to tie in with upcoming patriotic holidays. Eric Colodne, general manager of Generation, has coordinated the performance of the song by the New York University Chorus and Choir at the "Honor America Day" celebration in Washington Saturday (4) which was organized by Bob Hope.

Cosby Leading Band

will comprise the first Uni release going through the new MCA branches.

In addition to selling its LP's through the MCA branches (formerly Decca distributorships) Uni retains seven independent distributors: Heilicher in Minneapolis; Handelman in Detroit; ABC Record and Tape Sales in Seattle; Roberts in St. Louis; Record Sales in Memphis; Joe Voyno in Charlotte and Transcon in Denver.

Two Unusual LP's

the Previn LP and has begun reaping national print media exposure for the artist, the songs and the reasons behind the material.

Okun Book Promo

NEW YORK — Last week's story regarding Milt Okun, stated that his songbook was being backed by \$150,000 promotion. The correct figure is \$50,000, financed by The New York Times Book Publishing Division.

Market Quotations

As of Closing Thursday, July 2, 1970

NAME	1970 High	1970 Low	Week's Vol. in 100's	Week's High	Week's Low	Week's Close	Net Change
Admiral	14 7/8	6 1/2	59	7 5/8	7	7 1/2	+ 3/8
ABC	39 1/2	19 5/8	184	22	21	21 1/4	- 3/4
Amer. Auto. Vending	11	5 1/8	4	5 5/8	5 1/2	5 5/8	+ 1/8
Ampex	49 1/2	13 3/8	433	17 3/4	15 3/4	17	- 1/2
Automatic Radio	27 1/2	5 1/4	80	7 3/8	6 1/2	6 1/2	- 3/4
Auto. Ret. Assoc.	118	74 1/8	96	85	81 7/8	81 7/8	- 2 5/8
Avnet	13 3/8	6 1/2	295	7 1/8	6 5/8	6 3/4	+ 1/8
Capitol Ind.	53 1/2	16 1/2	74	25	23	23 5/8	- 1 3/8
CBS	49 7/8	24 1/2	417	27 1/4	25 5/8	25 7/8	- 1
Certron	18 1/4	6 1/8	109	7 1/8	6 1/2	6 7/8	- 1/4
Columbia Pictures	31 1/2	10	186	11	10 1/4	10 1/2	+ 1/4
Craig Corp.	15 1/8	5 1/8	26	5 7/8	5 1/2	5 5/8	+ 1/8
Disney, Walt	158	96 1/2	827	124	116	119 5/8	- 4 7/8
EMI	7 5/8	3 3/4	220	4 5/8	4 3/8	4 1/2	+ 1/8
General Electric	77 5/8	60 1/4	944	68 1/2	67	67 3/4	- 7/8
Gulf & Western	20 3/4	9 1/2	417	13 1/2	12	12 1/8	- 3/8
Hammond Corp.	16 3/8	7 1/4	87	8 5/8	8 1/8	8 3/8	- 1/8
Handelman	47 3/8	24 1/2	161	25 5/8	24 1/2	24 1/2	Unch.
Harvey Group	12 3/4	3 1/4	45	4	3 1/4	3 1/2	- 3/4
ITT	60 1/8	33	2940	36 1/8	33 3/8	33 7/8	- 2
Interstate United	15 3/4	4 7/8	269	5 1/4	4 7/8	5	Unch.
Kinney Services	36	21	779	22 1/2	21	22 1/4	+ 1/4
Macke	19	8 1/4	15	9	8 5/8	8 5/8	- 1/8
MCA	25 3/4	12 1/2	521	15 1/4	12 1/2	14	- 1 1/4
MGM	29 1/8	12 1/4	114	13 1/2	12 3/4	13 3/8	- 1/2
Metromedia	21	9 3/4	143	10 7/8	10	10 3/8	+ 3/8
3M (Minn. Mining Mfg.)	114 3/4	73 1/2	700	78	73 1/2	73 1/2	- 4 1/4
Motorola	70 7/8	32 1/8	661	36 1/4	32 1/8	32 5/8	- 2
No. Amer. Philips	54 3/4	20 1/8	277	22	20 1/8	20 1/2	- 1 1/2
Pickwick International	54 3/4	21	44	23 3/8	21 5/8	22	- 3/4
RCA	34 5/8	20	771	20 5/8	20	20	- 1/2
Servmat	31 3/4	12	130	13 1/4	12 1/2	12 7/8	- 3/8
Superscope	40 5/8	8	88	11 7/8	11 1/8	11 3/8	- 3/8
Telex	25 7/8	11	3655	13 7/8	12 1/2	13 7/8	+ 1/8
Tenna Corp.	20 3/4	4 1/8	307	6 7/8	5 3/4	6	- 1/4
Transamerica	26 3/4	12 1/8	1035	13 3/8	12 1/8	12 1/2	- 1/2
Transcontinental Inv.	24 1/2	5 1/4	1360	6 7/8	5 5/8	5 5/8	- 7/8
Triangle	17 1/4	10 3/4	8	12 3/8	11 3/4	11 3/4	- 1
20th Century-Fox	20 1/2	6 3/8	1720	8 7/8	6 3/8	7 1/4	- 1 1/2
Vendo	17 1/8	10	14	10 7/8	10 1/2	10 5/8	- 1/8
Viewlex	25 3/8	5 3/4	224	9	8	8 1/8	- 1
Wurlitzer	15	9	9	9 1/2	9	9 1/4	- 3/4
Zenith	37 3/4	22 1/4	201	25 5/8	24 1/2	25 1/8	+ 1/4

As of Closing Thursday, July 2, 1970

OVER THE COUNTER*	Week's High	Week's Low	Week's Close	OVER THE COUNTER*	Week's High	Week's Low	Week's Close
ABSCO Ind.	6	5 1/2	5 1/2	Lin Broadcasting	4 7/8	3 5/8	4
Alltapes Inc.	3 1/2	3	3 1/4	Media Creations	1 1/2	1 1/8	1 1/4
Arts & Leisure Corp.	2 5/8	2 1/4	2 1/4	Mills Music	16 1/2	15	15 1/2
Audio Fidelity	1 3/4	1 1/4	1 3/4	Monarch Electronics	2 5/8	1 3/8	1 7/8
Bally Mfg. Corp.	9 1/2	8 3/4	8 3/4	Music Makers Inc.	4 1/2	3 3/4	4
Cassette-Cartridge Corp.	2 5/8	1 1/4	1 1/2	NMC	3 3/4	2	2
Creative Management	6 3/4	5 3/4	6 1/4	National Musitime Corp.	1 1/8	7/8	1
Data Packaging	9 7/8	8 3/4	8 3/4	National Tape Dist.	6	5 3/8	5 3/4
Dict-O-Tape	2 5/8	2	2 1/2	Newell	2	1 3/4	2
Faraday Inc.	10 1/2	10 1/2	10 1/2	Perception Ventures	5 1/2	5	5
Fidelitone	3 1/2	3 1/4	3 1/2	Qatron Corp.	4 1/8	3 3/4	4
Gates Lear Jet	8	7	7	Rainbo Photo Color	1 3/8	1	1
GRT Corp.	7 1/2	6 1/2	6 3/4	Recoton	4	2 3/4	3 1/2
Goody, Sam	8	7 1/4	8	Robins Ind. Corp.	2 1/4	2	2
ITCC	1/8	1/16	1/16	Schwartz Bros.	3 1/4	3	3
Jubilee	2	3/4	1 1/4	Telepro Ind.	7/8	3/4	3/4
Koss Electronics	3 1/8	2 3/4	2 3/4	Trans. Nat. Communica.	1 1/2	3/4	3/4

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

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

Cap Explores Licensee Deals for East Europe

LOS ANGELES — Capitol Records has begun negotiations with East European countries to explore cross-licensing of music.

Charles Phipps, general manager of Capitol's international division, visited seven East European nations in four weeks to investigate working relationships with record companies.

Phipps met with top officials of the state-run trading companies which deal in articles of a cultural nature.

Phipps apparently is the first representative of an American record company to go into these nations seeking cultural ties. Hard currency shortages in East Europe just about prohibits Capitol from entering into any import or export deals with these labels.

Phipps brought back samples of albums and singles from the seven nations and said that each country has a different approach to rock music.

The East Europeans tend to favor groups like the Band and there was interest in getting American Music into Eastern Europe.

Phipps knows of no restrictions which would hold back an East European group from coming to the U.S. if its record became a domestic hit. He doesn't know of any restriction which would hold back an American act from going into Eastern Europe to fulfill personal appearances.

East Germany is the only nation of the seven Phipps visited which works on a master by master basis.

Crater Book for Fall Publication

NEW YORK—Mrs. Madeline Sherman, widow of broadcaster - writer - comic George Crater, is preparing a book of his work for fall publication. Crater (real name: Ed Sherman) died five years ago. He had his own program on WNCN and recorded for Riverside. Crater was known for his humor column, "Out of My Head." Mrs. Sherman is also preparing a selection of Crater tapes for possible release.

HOUSE COUNSEL

Young (29), experienced (7 yrs.) music business attorney seeks challenging position with a growth oriented record company; extensive corporate and private practice background in acquisitions, talent negotiations, publishing, production, business affairs, artist management, distribution, marketing and TV. Salary range, \$27,500.

Write Billboard, Box 786
165 W. 46th Street,
New York, New York 10036

Public Notice

The Custom Services Department of Capitol Records, Inc. announces plans for the liquidation of all master tapes, one year old or older, from its custom library. Any party wishing the return of their masters please send request within 30 days to Sam Hasson, Capitol Records, Inc., (T-6), 1750 N. Vine St., Hollywood, Calif. 90028.

Master tapes must be identified by Producer, Artist, Date Recorded and CSD Number.



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If Buddy Miles' new single,
"Down By The River"
doesn't make number one,
blame Rod Stewart.

If Rod Stewart's new single,
"It's All Over Now"
doesn't make number one,
blame Buddy Miles.

Them Changes Buddy Miles



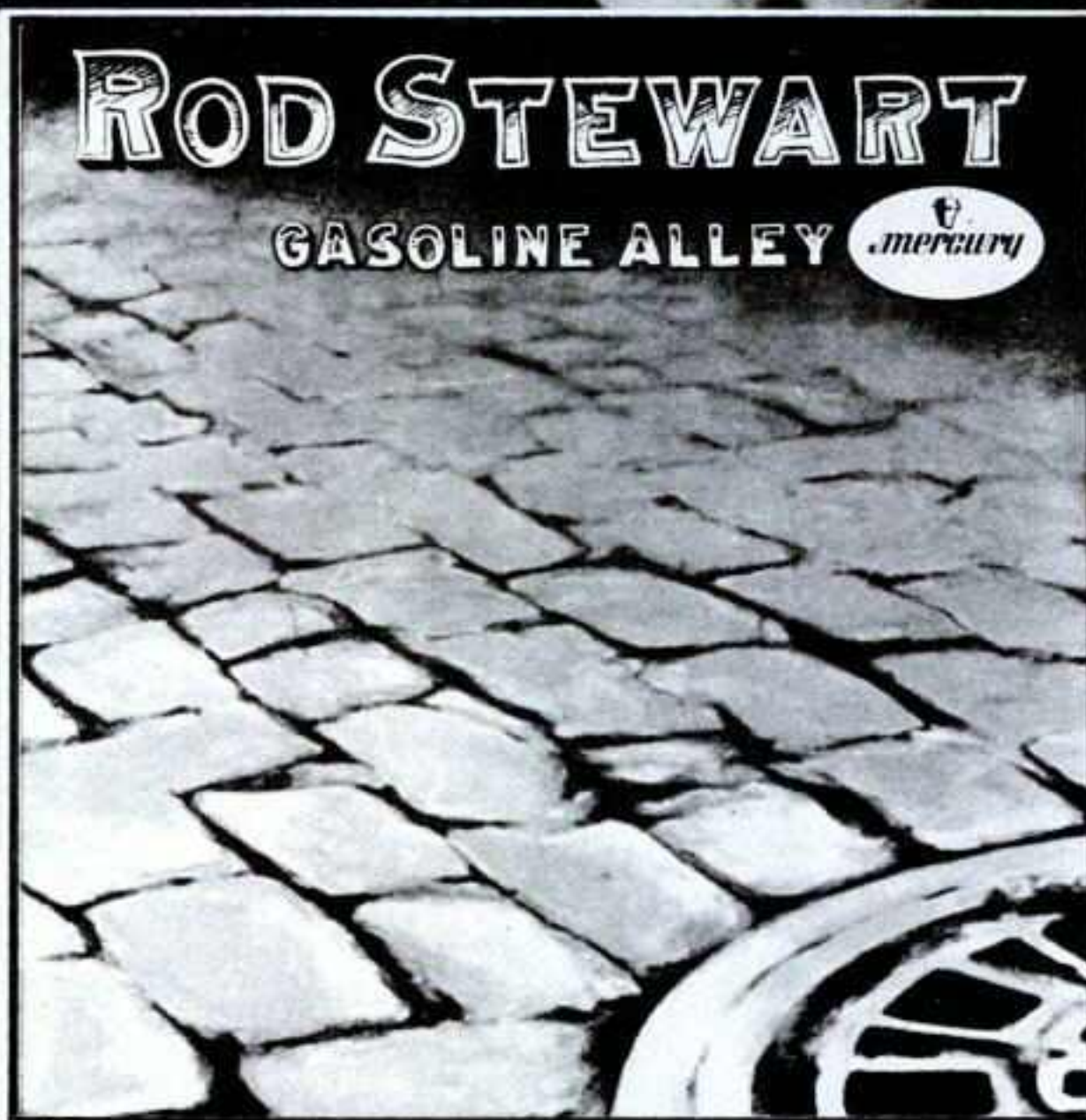
SR 61264 MC8 61264 (8 Track) MCR4 61264 (Musicassette)

"Down By The River" 73086 is the
second big single out of the
bust-out, chart album 'Them Changes'.

🎵 this week on the TOP LP CHART.

ROD STEWART

GASOLINE ALLEY 



SR 61280 MC8 61280 (8 Track) MCR4 61280 (Musicassette)

"It's All Over now" 73095 is the first
big single out of the fastest-rising
album on the charts 'Gasoline Alley'.

🎵 this week on the TOP LP CHART.

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Electronic Show Accents 8-Track

NEW YORK—The tape industry still is arguing the merits of its two leading configurations: 8-track and cassette.

There's a dizzy race going on between the two, but the feeling that prevailed at last week's Consumer Electronics Show was that 8-track outfoxed cassette.

"The emphasis was on Stereo 8," said many buyers and manufacturers. "Last year it was cassette, this year 8-track, and next year—who knows?"

Many felt that the emergence of 8-track recorders and 8-track blank cartridges enables that configuration to invade a province dominated by cassette systems.

Eight-track recorders were popping up all over the Show, as was 8-track units in combination with AM-FM radio and record changer or with radio. Many 8-track decks were shown.

Even 4-track 8-channel (Quad-8) received the attention of buyers, although RCA, pioneer and champion of the system, failed to participate in the Show.

Much of the talk by retailers centered over the failure of prerecorded cassettes to make a sales dent, while 8-track cartridges continue to do well.

According to many industry spokesmen, including executives at Audio Devices and Audio Magnetics, blank cassettes are outselling prerecorded cassettes about 10 or 15 to 1.

Retailers admit that prerecorded cassettes have failed to deliver. "The equipment is selling like hell," said one, "but

software sales are not approaching the fantastic figures we expected."

Many also believe that 8-track's early jump into 4-channel assisted that configuration in its struggle with cassette. Although it will be in September before 4-channel tapes are available for Motorola's Quad-8 auto machines and RCA's two home units, buyers already are talking about stocking product.

Retailers admit the market still is about one year away, but they feel stereo 8's early decision to jump on the surround sound wagon enabled it to gain a "one-upmanship" verdict on cassettes.

Ampex demonstrated 4-channel cassettes tapes, while Wollensak and Ampex had 4-channel hardware, but both companies didn't have marketing plans for the configuration, or at least they were not prepared to announce merchandising concepts.

Don Hall, Ampex vice president, did close the gap between demonstration and marketing by saying, "Marketing plans for 4-channel tapes will not be announced until fall.

"There will be a market developing for 4-channel product within the next year," he said, "but right now we want to learn what the industry reaction is to this concept."

Cassettes did make some inroads at the Show by introducing cassette changers, automatic reverse units, the Dolby noise reduction system, and demonstration 4-channel cassette tapes and equipment.

But this round of the 8-track vs. cassette scrap went to stereo 8.

Tape Buyers 'Penny-Pinching' But See Business Improvement

NEW YORK—A survey of about 75 companies in a variety of tape industry areas leaves little doubt that free-spending days are over.

Sales are generally down, and the view in some quarters is that the pattern is likely to continue over the next three to six months.

All agree, though, that careful buying, better inventory and cost control and improved promotion - merchandising methods are needed to turn a soft economy at retail.

The penny-pinching takes various forms, from minor pruning of product lines to major reductions in spending programs.

Retailers shopping at the Consumer Electronics Show, looking for better profit margins in the last six months of the year, are reacting cautiously to a diverse line of products.

"We're very demoralized," said one. "I'm looking for ideas to ignite the last six months of the year." But despite this atmosphere, many buyers speak of a rising feel of optimism.

Product development and sound breakthroughs—via noise reductions systems—take the cassette a long way toward becoming a hi fi medium, removing the cassette's principal shortcoming.

The move to components in audio and the introduction of a dizzying amount of lower priced equipment and compact units with built-in tape equipment are assisting the buyer in combating a soft economy.

A multiplicity of choice in equipment in a wide range of price categories and mounting cost pressures will make merchandising decisions difficult for most retailers, however cautious.

To complicate the tape buyer is the bewildering number of product features now available from most hardware manufacturers.

More Features

"They asked for more features," said one equipment producer, nodding at two buyers for a major discount chain. "And now they're concerned over the amount of equipment."

But a year ago, most buyers contend, who would have thought the industry would feel a business tailspin. In short, retailers are somewhat wary of ordering too much, inventory, price erosion and consumer spending practices.

RCA to Make Educational Series for SelectaVision

LOS ANGELES—RCA will develop a series of video-cassettes for its SelectaVision system, patterned on educational material.

The programming will cover the gamut from children's material to classics of the masters to serious music, ballet and a "how to" educational series.

The man in charge of developing this software is veteran Hollywood filmmaker, Tom McDermott, who was formerly president of Four Star Television.

Low-priced cassette equipment, although it remains a major seller, continues to drop, thus stimulating sales. Prices on cassette - receiver combinations also have dropped, and buyers are anxious to buy and unload product in this category.

While many buyers are still apprehensive over which configuration to order—8-track or cassette—just as many are eager to learn, hear and see 4-channel surround sound and videotape systems.

All admit that videotape is far off, but 4-channel is generating interest, be it 8-track, open reel or cassette. Few feel 4-channel will be a heavy retail item in the fall, but they

do see some selling next year.

Many showgoers had their first chance to compare the merits of each 4-channel system. There's a lot of comparison to do, too, since 4-channel systems could be on dealers shelves soon.

The Dolby technique also proved pleasing to retailers. Sound improvement is a selling point for most retailers, and the noise reduction system takes cassettes into new merchandising areas. Models offered by Advent, Vivitar, KLH and Harman-Kardon proved to be most popular to buyers.

And around the retail corner is video tape.

Vendors See New Vistas in Tape

NEW YORK — A litany of woes stemming from inoperable equipment and merchandising snafus has always hampered the vending machine effort in the tape industry.

But what a difference a year makes.

Several vending machine manufacturers were introducing tape vendors last week at the Consumer Electronics Show. The difference between 1969 and this year is that the tape vendors work.

Automatic vending machines for 8-track cartridges and cassettes were exhibited by at least three manufacturers. One vendor, manufactured by International Automated Marketing, was displayed by National Tape Distributors, a major tape distributor.

Tape vending machines will be offered for outright sale, while others will be leased or given free with a minimum order of prerecorded tape.

Vending manufacturers, not wanting to get bogged down in the difficulties of the tape and music industry, will work with tape oriented companies to supply machines to drug outlets, airports, schools, gas stations and markets.

Some will be supplied to retailers by tape distributors who will keep the machines filled, take inventory, provide merchandising assistance and split the profits with their locations.

Electrodyne Corp., a division of MCA, recently introduced a

vendor-like 8-track and cassette dispenser called Record-A-Tape. The machine automatically reproduces one of 24 self-contained master programs in less than 3½ minutes on insertion of a token worth \$3.50 to \$4.50.

National Tape plans to utilize its vending machine as a new merchandising means for its customers, according to James Tiedjens, president of Milwaukee-based National Tape Distributors.

The National Tape vendor, designed and manufactured by International Automated Marketing Co., dispenses 8-track and cassette tapes and takes paper money. It holds 240 titles, can be "programmed" to sell either 8-track or cassette or both configurations, and has a taped "thank you" message after a purchase has been made.

The machine can be programmed to sell merchandise at a sale price and then reprogrammed back to a regular price. The dealer can change his prices and program the unit to sell either 8-track or cassette merely by shifting dials in his store.

A front display area is used for showing off the graphics of the tape packages. The machine can be set up by musical categories if the dealer desires to match musical tastes of his area. The unit's design holds the money in escrow until the item is dispensed. If the customer changes his mind, a return button dispenses his money.

The tapes are hung on a special rack and one drops down when the money is deposited.

Tapes are not stacked on top of each other. The unit is 27 inches by 54 inches, weighs 400 pounds and accepts coins and paper money.

Electrodyne's vendor is a combination of the vending machine and a high-speed multichannel duplicating system. "The machine is actually a vending machine, not of prerecorded tapes, but of a recording service," said Ken McKenzie, Electrodyne marketing director. The machine can duplicate 8-track or cassettes merely by changing the master head.

The reproduced cartridge or cassette will fit any standard player; the machine will accept

(Continued on page 23)

Caution Signs Up On Four-Channel

NEW YORK—People shopping around the Consumer Electronics Show didn't know whether to laugh or cry. But then, what would you do if you were inundated by product innovations.

Unlikely as it may sound, many retailers are cautious of 4-channel surround sound. They know it's coming—and soon—but they also know it's a merchandising nightmare.

Buyers feel 4-channel product contributes to a consumer dilemma. But they also realize it is a product breakthrough, even though it will have little sales impact this year, or perhaps next.

Manufacturers contend, however, that 4-channel opens doors. "You can't stop progress of innovations in the state of the art," said one.

Another said the 4-channel concept has been generating interest within the home electronics industry since last fall when experimental demonstrations began using reel-to-reel equipment.

After all is said, 4-channel is several years away in terms of it being a marketable product of any significant appeal, but the number of manufacturers moving into 4-channel—in whatever configuration—made this year's

show a kicking-off point for quadrasonic sound.

The consensus appears to be that 4-channel has real virtues, but in which configuration: 8-track or cassette?

The show enabled retailers, buyers and manufacturers not yet interested in 4-channel to hear, see and touch the system.

Many software producers, especially those with record companies, were curious visitors at 4-channel demonstrations. Most manufacturers displaying 4-channel units utilized tapes supplied by Vanguard Records, a pioneer in surround sound.

While many record manufacturers are taking a wait-and-see attitude, Vanguard, and more recently RCA (via Quad-8) and Ampex (cassette), are in the forefront of a new generation of sound.

Vanguard has about eight 4-channel reel-to-reel titles on the market, while RCA has promised 8-track repertoire for its two quadrasonic home models and Motorola's auto Quad 8. Ampex made 4-channel cassette and reel-to-reel tapes available for the company's hardware thrust in the field.

But other software producers are comparing the merits of each 4-channel configuration. There's a lot of comparison to do.

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Ampex Pushing Bway, Film Tape

NEW YORK—Ampex is promoting its Broadway cast and motion picture soundtrack tapes in a July merchandising effort. It also will release an open reel prepack of country music from Capitol, Mercury, Chart and MGM Records.

The release includes Broadway cast tapes from "Purlie," "Applause" and "The Me Nobody Knows," an off-Broadway musical. Soundtrack tapes include "Woodstock," "Zabriskie Point," "The Magic Christian," "Cactus Flower," "Born Free," "Dr. Zhivago" and "Hello, Dolly!"

Ampex 4-Channel—Questions to Answer

NEW YORK—Ampex will market 4-channel equipment, either reel-to-reel or cassette—or both—but there remains several marketing questions still to be answered.

Like: How much? In what configuration? Will it be introduced in the fall or early 1971? Will software be available?

Lawrence R. Pugh, Ampex marketing manager, can't answer the questions, yet. But he is using responses gathered from last week's Consumer Electronics Show as a guideline for marketing plans.

Ampex introduced developmental 4-channel cassette and

reel-to-reel systems and 4-channel prerecorded cassette and open reel tapes at the show.

Pugh didn't know when the market would be ready for 4-channel surround sound, but he got an earful from retailers, buyers, representatives and manufacturers who wandered through the Ampex "store concept" exhibit.

"The only system Ampex will market—when we're ready—is a fully compatible unit," said Pugh. "We're committed to that concept."

He admitted reaction to 4-channel at the show was extremely mixed, with many shop-

pers concerned over mass acceptance at retail. "We realize it may be very confusing to the consumer," Pugh said, "but I'm confident it will find its place in the marketplace." Pugh said Ampex will not market 4-channel equipment before 1971.

Ampex introduced four cassette recorders in the Micro series, bringing to 18 the number of cassette units offered. In addition, Ampex introduced its first non-tape consumer electronic products, including a stereo receiver and compact stereo phono and tape system.

"In truth," said Pugh, "while all the talk is 4-channel, we are

concentrating our efforts in a national fair trade program designed to provide retailers with a 30 to 35 percent margin on the minimum resale price."

Ampex embarked on a national fair trade program to increase its market penetration through stepped-up efforts to help dealers close sales and realize profits.

"We're trying to help the retailers unwind from a maze of problems," he said. "Like the consumer, most retailers are confused by the amount of product, how it operates and how to merchandise it."

Pugh said "the headache is compounded when you realize that more than 120 different brands of tape recorders are on the market, and the number is increasing.

"More manufacturers are entering an already crowded field," he revealed, "and most retailers find it difficult to analyze and sell, especially in low-end merchandise."

Ampex is trying to educate dealers as part of its equipment program. It released a 160-page merchandising manual which outlines every aspect of tape merchandising.

If the retailer—and consumer—is confused now, and he is, just wait until 4-channel equipment begins to pop-up.

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AL HIRT—Al Hirt Country; (B) MB2005, (C) M52005

HUGO MONTENEGRO—Dawn of Dylan; (B) MB2003, (C) M52003

CARMEN CAVALLARO—The Carmen Cavallaro Camp Plays the Beatles, Bacharach & Bach; (B) MB2011, (C) M52011

Canyon

STANLEY TURRENTINE—Flipped Out; (B) MB236, (C) M5236

KING ERRISON—The King Arrives; (B) MB244, (C) M5244

DORIS DUKE—I'm a Loser; (B) MB287, M5287

NINA SIMONE—Gifted & Black; (B) MB290, (C) M5290

SWAMP DOGG—Total Destruction of Your Mind; (B) MB302, (C) M5302

TIFFANY BOLLING—Thank God the War is Over; (B) MB359, (C) M5359

WALTER WANDERLEY—Return of the Original Walter Wanderley; (B) MB360, (C) M5360

ABC

RAY CHARLES—Modern Sounds in Country and Western, Vol. 2; (B) MB435, (C) M5435

Ampex

VARIOUS ARTISTS—Abreast of Soul; (B) MB357, (C) M5357

BLACK PEARL—Live at the Fillmore West; (C) M5350

Atlantic

ORIGINAL CAST—The Me Everybody Knows; (B) MB1566, (C) M51566

DISC ONE—Environments; (B) MB6601, (C) M56601

Buddah

1910 FRUITGUM COMPANY—Juiciest Fruitgum; (B) MB5057, (C) M55057

Elektra

DAVID PEEL & THE 'LOWER EAST SIDE—Have a Marijuana; (B) MB4032, (C) M54032

CRABBY APPLETON; (B) MB4067, (C) M54067

BREAD; (C) M54044

London

FRANK CHACKSFIELD—Plays the Beatles Song Book; (B) M14142, (C) M84142

SYMPHONIC METAMORPHOSIS; (B) M72173, (C) M57173

BEETHOVENS SYMPHONY #9—London Symphony Orchestra & Chorus; (B) M95043, (C) M94043

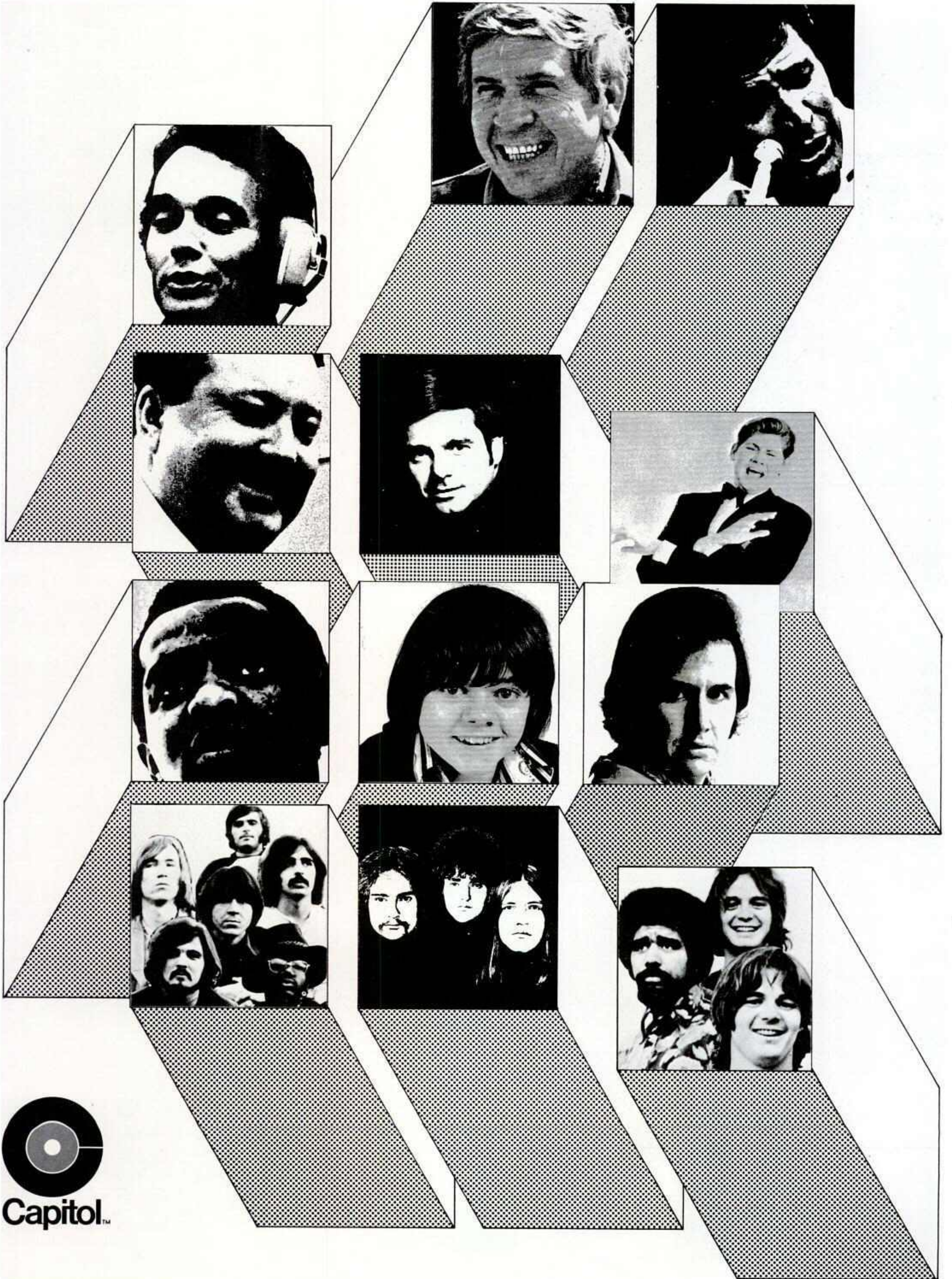
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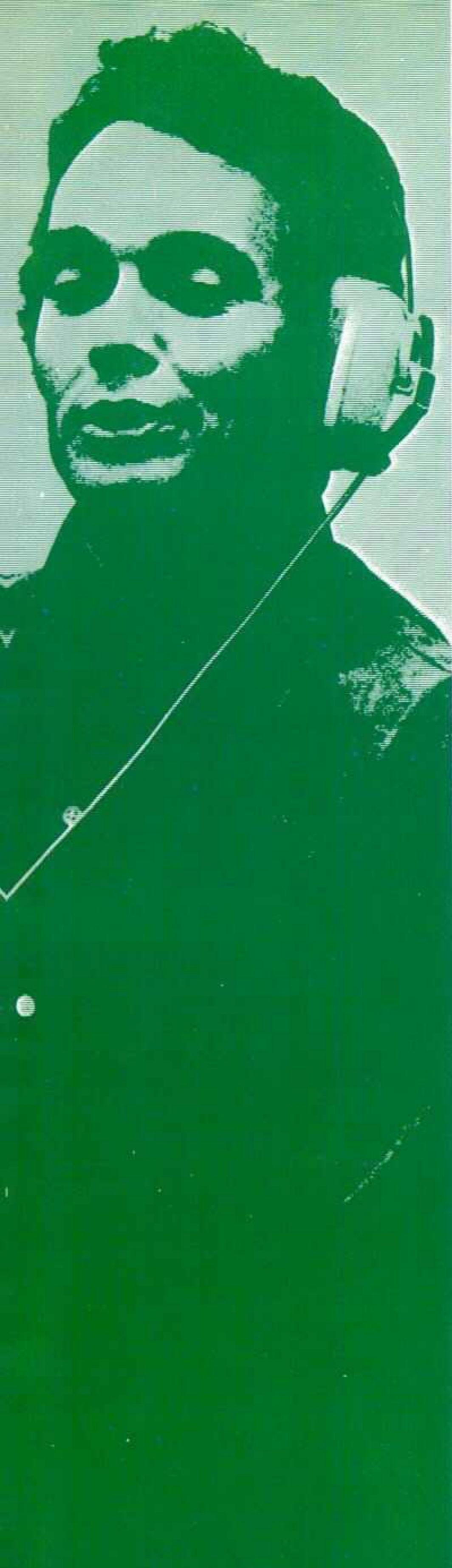
FRANK CHACKSFIELD—Plays the Beatles Song Book; (B) M14142, (C) M84142

SYMPHONIC METAMORPHOSIS; (B) M72173, (C) M57173

BEETHOVENS SYMPHONY #9—London Symphony Orchestra & Chorus; (B) M95043, (C) M94043

JULY





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ST-476
Produced by Ken Nelson



MY LOVE / DON'T KEEP ME HANGIN' ON

Sonny James

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ST-478
Produced by George Richey, Kelso Herston

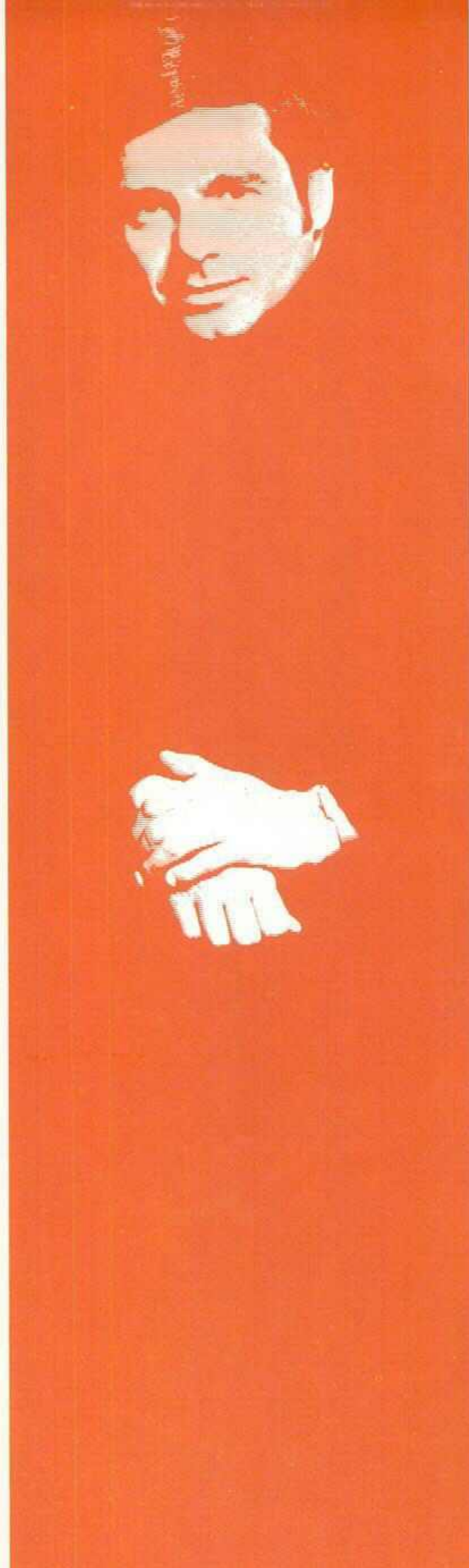


COME SATURDAY MORNING

Jackie Gleason

Moon shadows. Rain rhythms. Sunny affirmations. The kaleidoscope of moods that is romantic music. In his music, Jackie Gleason offers sensitive evidence for the theory that great comedy demands profound humanity.

ST-480
Produced by Dick Jones

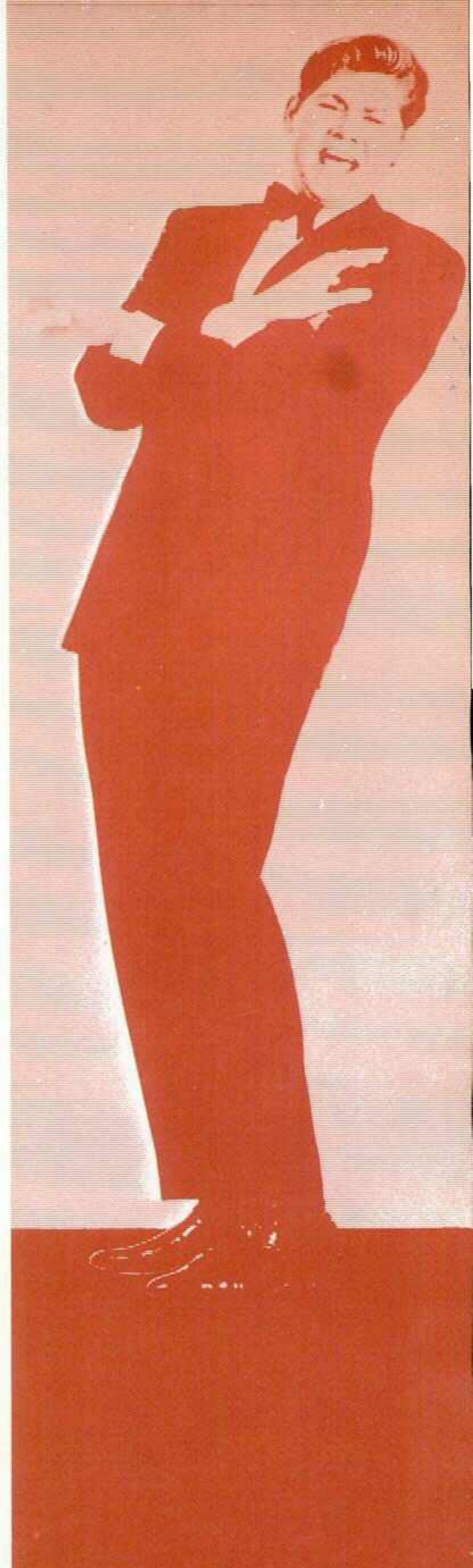


AL DE LORY PLAYS SONG FROM M-A-S-H

Al DeLory

The journeyman's straight line between melodic essence and the ear of the listener . . . this is what Al DeLory is all about. Composer-arranger. Performer-conductor. Compleat.

ST-477
Produced by Phil Wright



THE LONG AND WINDING ROAD

Wayne Newton

Beyond talent and versatility lies the rarest gift, which we sometimes call magic. Wayne Newton, ruling his enchanted realm with the assurance and instinct of genius, may well be a wizard in his own right.

ST-474
Produced by Bob Cullen

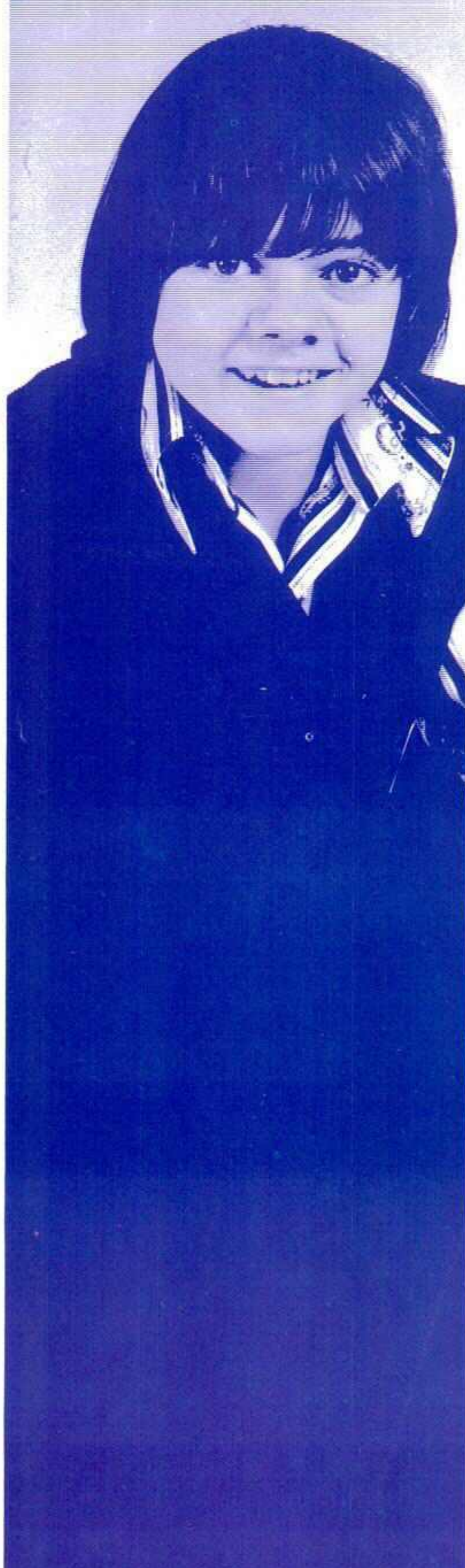


BRING IT ON HOME

Lou Rawls

"We struck a groove that is pure soul with songs written by one of the most soulful young men in soul music, my life-long friend Sam Cooke. I thank God for him." Lou Rawls, the "unbelievable" Fame Gang, and an experience in caring about music.

ST-479
Produced by Rick Hall/David Axelrod
for Heavy Axe, Inc.

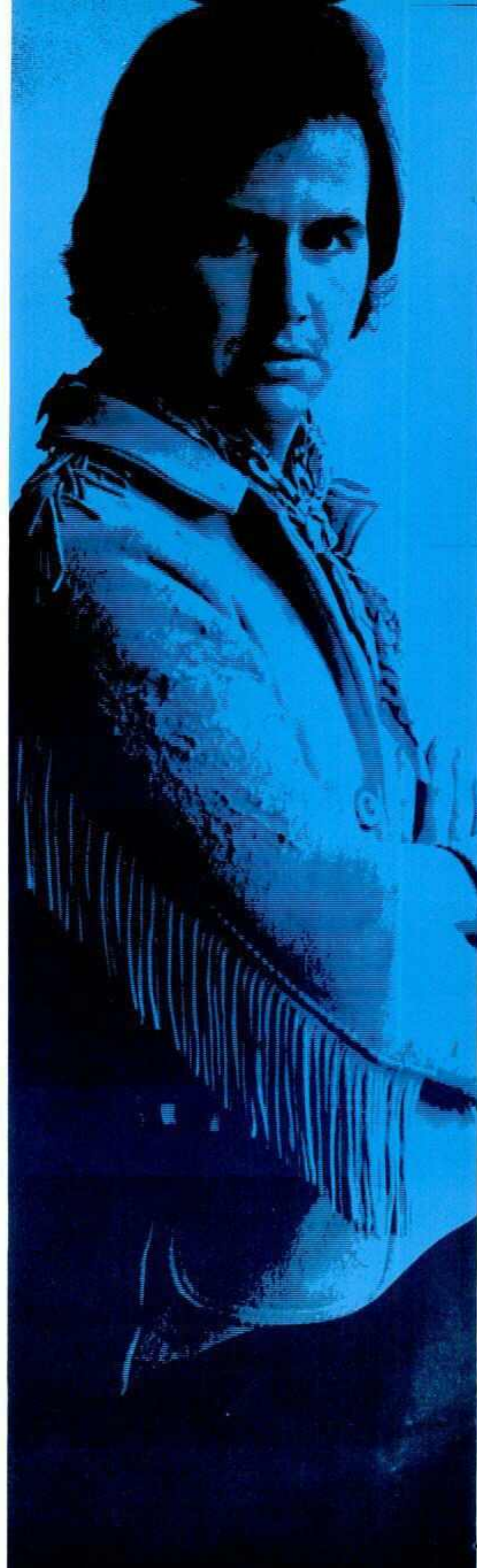


THE JACK WILD ALBUM

Jack Wild

As the singer-dancer-comedian lead of TV's "H.R. Pufnstuf," artful Jack Wild completes the tricky transition from wonder child to star with an important future.

SKAO-545
Produced by Brian Lane



WILLARD

John Stewart

Traditional means, contemporary ends. John Stewart, troubadour out of time, in the thrall of a modern vision. Peter Asher produces; John Stewart communicates.

ST-540
Produced by Peter Asher



**BROTHER FOX
AND THE TAR BABY**

Brother Fox and the Tar Baby

The currents of mainstream rock music continue to run fast and deep. Brother Fox and the Tar Baby voyage there with all the art and intuition and courage which epitomize the new culture.

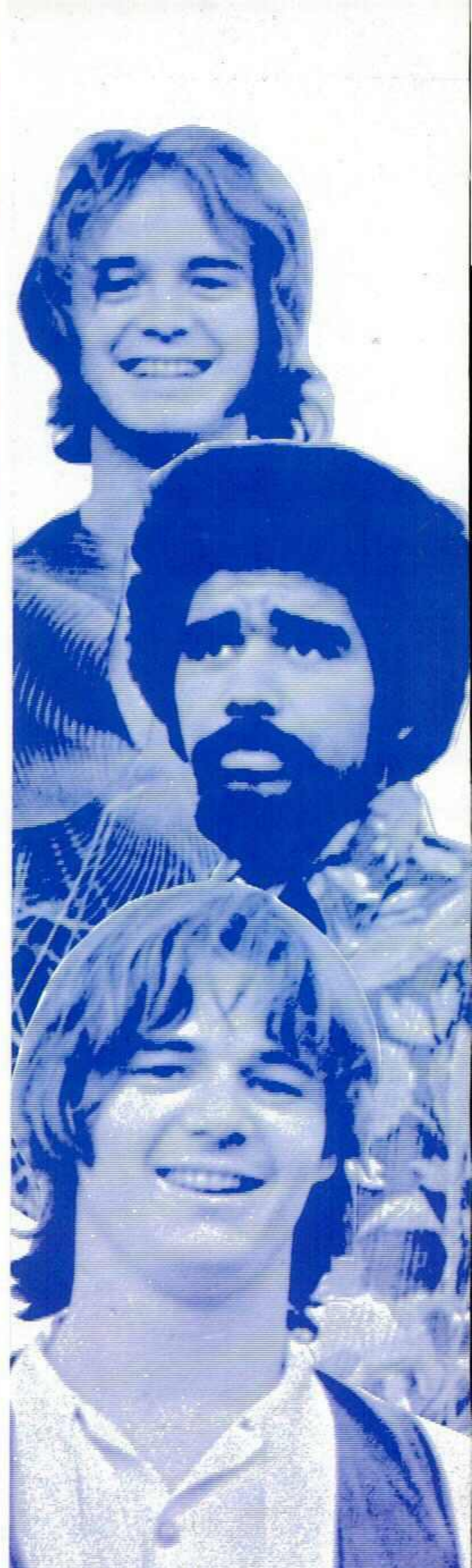
SKAO-471
Produced by Oracle Record Productions

CLOSER TO HOME

Grand Funk Railroad

Growing up electric, the young GFR remembers yesterday when they were audience. Relating in those terms, they say: Our music works only when the audience has as much fun as we do.

SKAO-471
Produced by Terry Knight



NUMBER 5

Steve Miller Band

His approach is intense and serious: "I'd like to think that I've been growing." His aspirations are joyous: "It's probably going to be a really super happy album."

SKAO-436
Produced by Steve Miller Band

AUGUST

The Band



Joe South



Cannonball Adderley



The Lettermen



Quicksilver



... and more

National Tape Bucking Soft Economy Trend

NEW YORK—The uncertainties and strain of the economy has effected most publicly owned companies one way or another, with one exception: the tape industry.

And many tape firms expect to escape most of the economic shock waves slowing other industries. In fact, the tape industry is heading for new highs this year in sales and profit.

Obscure as it may appear, a number of companies are still recording gains even as the general economy lags. One, National Tape Distributors Inc., Milwaukee, which distributes pre-recorded stereo tapes and records throughout the U.S., is bucking the general trend of a soft economy.

The company is still pursuing its forecast at the outset of the

fiscal year: A 35 percent sales increase.

James J. Tiedjens, president of National Tape, said that tape volume is growing despite current economic conditions and recent reports of a drop-off in general merchandise retail sales.

"While such a large increase—35 percent—will be more difficult to achieve than we originally anticipated (in light of current market conditions)," he said, "we continue to feel we can approach this substantial gain."

National Tape's six-month report, ended April 30, showed increases in both sales and earnings. Profits of \$354,000 were 27 percent over \$279,000 for the period last year. Sales of \$21,852,988 gained 59 percent over the \$13,759,179 recorded in the first half a year ago.

Earnings per share for the six-month period were 15 cents on 2,305,906 shares compared to last year's 14 cents on 1,925,753. Tiedjens notes that the number of shares included the maximum number of shares which may have to be issued if the price of the company stock remains below \$26.67 through 1972. "These are guaranteed shares," he said, "which have been a part of our acquisitions. 'Historically,' Tiedjens explained, "demand for recorded music loses only minor momentum in difficult economic times. Records and tapes represent an entertainment investment that can be enjoyed over and over again for years."

Just about every securities analyst in consumer electronics agrees with Tiedjens. They are quick to acknowledge that the hottest growing segment of consumer electronics is tape.

Tiedjens cited popularity of new cartridge and cassette systems as a favorable marketing condition. He also noted that new merchandising methods—vending—will enable tape to reach new markets.

(National Tape will utilize a vending dispenser as a new merchandising means for its customers. The vendor holds 240 titles, can be programmed to sell either 8-track or cassette, and accepts paper money.)

Increased Leisure

"Increased leisure time has kept the tape and record business flourishing," said Tiedjens. "And the market becomes more inviting each year. Tape, obviously, has enlarged the overall music market."

For example, retail sales of records and tapes in the U.S. increased to \$1.59 billion in 1969 from \$1.35 billion the year before. Tape sales should climb to \$675 million this year from \$408 million.

One brokerage firm, Loeb, Rhoades & Co., also suggests investor consideration of tape-record distribution companies. "There is no dearth of tangible earnings performance in the tape industry," said one broker, as he looked over financial reports of Handleman Co., National Tape and Pickwick International, among others.

Another Wall Street executive claims: "This (tape-music) is a damn good, recession-resistant business. It has two big things going for it: The kids will still go in and plunk down the money, and tape is growing fast without eating into record sales."

(Continued on page 22)

BEST SELLING Billboard Tape Cartridges

8-TRACK

(Licensee listed for labels which do not distribute own tapes)

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	LET IT BE Beatles, Apple 8XT R 8001	5
2	2	Mc CARTNEY Paul McCartney, Apple 8XT 3363	8
3	3	WOODSTOCK Soundtrack, Cotillion 3-500 & Ampex T85 NN	4
4	5	DEJA VU Crosby, Stills, Nash & Young, Atlantic TP 7200 & Ampex 87200	15
5	4	CHICAGO Columbia 18 80 0858	20
6	9	AMERICAN WOMAN Guess Who, RCA P85 1518	13
7	6	ISAAC HAYES MOVEMENT Enterprise EN 81010	4
8	7	GET READY Rare Earth, Rare Earth 507	4
9	11	GREATEST HITS Fifth Dimension, Soul City 9030	5
10	10	LIVE AT LEEDS The Who, Decca 6-9175	3
11	8	BRIDGE OVER TROUBLED WATER Simon & Garfunkel, Columbia 1810 0750	20
12	17	IT AIN'T EASY Three Dog Night, Dunhill 8023 50078 & Ampex 85078	5
13	12	HENDRIX BAND OF GYPSYS Capitol 8XT 472	5
14	15	STEPHENWOLF LIVE Dunhill 8023 50075 M & Ampex 85075	9
15	—	CLOSER TO HOME Grand Funk Railroad, Capitol 4XT 471	1
16	16	LED ZEPPELIN II Atlantic TP 8236 & Ampex 88236	34
17	—	TEN YEARS TOGETHER Peter, Paul & Mary, Warner Brothers 8WM 2552	1
18	13	MOUNTAIN CLIMBING Mountain, Windfall WF 4501 & Ampex 84501	4
19	19	EASY RIDER Soundtrack, Reprise 8RM 2026	31
20	18	TOM Tom Jones, Parrot PEM 79837 (Ampex)	7

CASSETTE

(Licensee listed for labels which do not distribute own tapes)

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	LET IT BE Beatles, Apple 4XT C 2001	5
2	2	Mc CARTNEY Paul McCartney, Apple 4XT 3363	7
3	5	DEJA VU Crosby, Stills, Nash & Young, Atlantic 57200 (Ampex)	12
4	4	WOODSTOCK Soundtrack, Cotillion 3-500 & Ampex T55 NN	4
5	3	CHICAGO Columbia 1610 0858	16
6	7	GREATEST HITS Fifth Dimension, Soul City C 1030	4
7	6	ISAAC HAYES MOVEMENT Enterprise, ENC 1010	4
8	9	BRIDGE OVER TROUBLED WATER Simon & Garfunkel, Columbia 1610 0750	19
9	8	GET READY Rare Earth, Rare Earth 507	4
10	—	CLOSER TO HOME Grand Funk Railroad, Capitol 8XT 471	1
11	11	AMERICAN WOMAN Guess Who, RCA PK 1518	7
12	12	IT AIN'T EASY Three Dog Night, Dunhill 5023 50078 & Ampex 55078	3
13	—	LIVE AT LEEDS Who, Decca 7-39175	1
14	10	HENDRIX BAND OF GYPSIES Capitol 4XT 472	5
15	14	SANTANA Columbia 1610 0692	31

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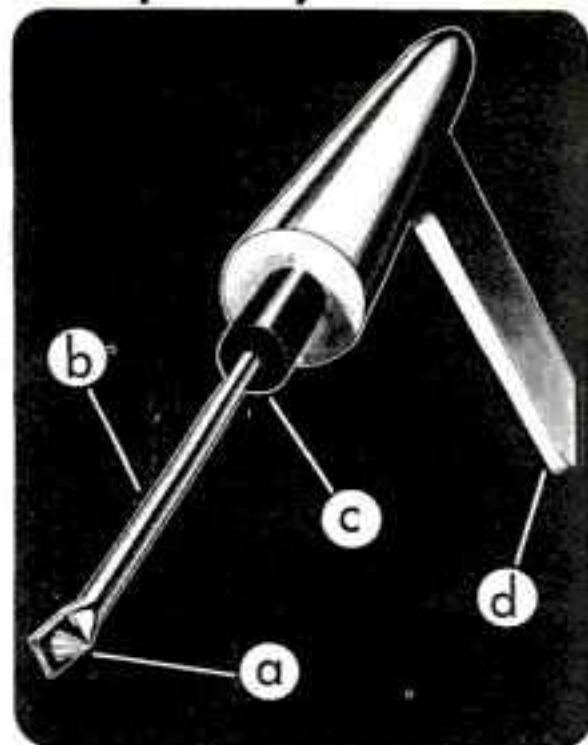
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National Tape Bucking Trend

• Continued from page 21

"The 70's promises to be a decade of unprecedented drama for the tape industry," said Tiedjens. "This equipment revolution—and sound breakthroughs—during the 1960s will pale in comparison with what is to come.

"Above all, it has been the inherent strength of the industry itself that has kept the business expanding and consumers spending more."

National Tape is making efforts to take advantage of distribution strengths to diversify, such as the movement into record distribution, retail situations and the exploitation of vending equipment. Tiedjens sees growth in all areas.

In recent months, National Tape has completed a move of its corporate offices (to Brookfield, Wis., a suburb of Milwaukee) which permits consolidation at the corporate level.

Other Programs

Other corporate programs under way, include: A program to use computer facilities to obtain management data from its subsidiaries, and a centralized accounting system to provide operational, sales and profit positions on a national basis.

Why is National Tape, and other tape-record companies, moving ahead?

Tiedjens has the answers, like:

—"The consumer is spending more money on leisure products, including records, tapes and player equipment.

—"Young people, traditionally good buyers, are getting more money and probably will spend it.

—"Retailers, distributors, manufacturers and tape-record merchandisers are willing to put forth a year-end selling effort.

—"The business shakeout scared many short term 'quick-buck' companies out of business.

"This doesn't mean that the tape industry is about to embark on vast spending programs, major product releases or new ventures," said Tiedjens.

"But it does mean that in months ahead it probably will become easier to merchandise product, explore new avenues of growth, improve sales and profits, and concentrate on bettering internal industry problems," he said.

It is the businesses that continue to expand in the middle of a downturn that often are of most appeal to the buying public at large and to investors.

Business may be in a slight slump, Tiedjens feels, but there doesn't seem to be much danger of long-lasting cuts at present. The tape industry may have weathered the worst.

Motorola Enters Canadian Mart

WILLOWDALE, Ont.—Motorola has entered the Canadian aftermarket with a line of Universal Stereo 8 CARtridge players.

The company has appointed Grant Brothers Sales, Ltd., of Toronto, as sales representative. Grant Brothers will handle the Universal line as well as Motorola's line of "Stratoline" stereo 8 home players.

Tape CARtridge

Wollensak Developing Cassette Changer & Bi-Directional Unit

NEW YORK—Wollensak is developing a cassette changer and a bi-directional unit for introduction in 1971, according to Dick Merryman, sales manager of Wollensak's consumer products division.

Because it is in the late stages of development, the changer was not shown at last week's Consumer Electronics Show to protect 3M's patent rights.

"The cassette changer concept will bust the home entertainment market for cassettes wide open," believes Merryman. "The company which comes in with an operational changer will find a ready-made market."

Cassette changers will appear in more product lines in both Norelco vertical stack-on type in which the cassettes are horizontal and the Staar-type units with the cassettes stacked vertically on a horizontal rack.

"When the automatic reversing cassette recorders are matched with changers," believes Merryman, "it will enhance the acceptance of changers."

Other manufacturers agree with Merryman on the importance of cassette changers.

Roberts Unit

Roberts is planning a changer that can handle six cassettes and can reverse by utilizing a new system. The device re-

verses the cassette mechanically. The company claims this new system of reversing provides better frequency response than conventional reversing methods.

Roberts will market a cassette recorder with its new reverse system in the fall at \$199.95. A changer which reverses by the same technique will retail around \$299.95.

Benjamin Electronic Sound has a 24-cassette changer with automatic reversing—a system designed by Theo Staar and manufactured for Benjamin in Switzerland.

In other sound breakthroughs, Merryman believes the 4-channel concept will be a consumer oriented item at the high end of the price spectrum. "For now," he said, "the average consumer will be out-priced."

Merryman doesn't see 4-channel reel-to-reel as a mass market item, but a reasonably priced 4-channel cassette model "has a good chance in the mass consumer field."

"To make it appealing, though, it has to be under \$300," said Merryman.

Wollensak displayed a 4-channel cassette, "merely to show the state of the art," he said. "Possibly, we will market a 4-channel cassette unit in 1971—just possibly. At least we have the capability to intro-

duce one on a mass market level."

3M Units

3M was showing two 4-channel reel-to-reel units at the show, including a playdeck, model 6154, at \$499.94; a 62-watt pre-amp and amplifier unit, model 6364, at \$599.95; and a playback/record deck, model 6164, at around \$700. The unit, available in late spring, will playback in four

(Continued on page 23)

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CES Post Mortem: Parade of Progress

• Continued from page 1

it would be most difficult to impede progress, and so the parade of product innovations goes on, like:

—The first public showing of Cartridge Television's catrlevision home electronic video recording system.

—The emergence of tape as a medium with applications far broader than just the audio field, especially in video recording.

—The presence of cassette changers featuring the Staar system in combination with automatic reversal for recording and/or playback of tape.

—The Dolby noise reduction system which provides for lower noise levels.

—The 4-channel concept has been generating interest within the home electronics industry in all configurations: reel-to-reel, 8-track and cassette.

—The large number of 8-track and cassette models in combination with AM-FM radios and record changers as well as cassette and 8-track home decks.

—Audio products, particularly components, are rapidly becoming the industry's newest glamour product category.

Tape, truly, has been an explosive medium. The tape function, too, is being added to more and more component receivers, stereo compacts and consoles.

Function, portability, performance and adaptability continue to key the tape boom. And as sound breakthroughs are developed, the future of the markets seems assured through the likelihood that more consumers will step up to higher-end equipment.

And while the cassette-8-track cartridge race continues, there are indications that manufacturers are improving and adding previously lacking features—like the Dolby system—to each that will result in a common equipment denominator.

There has been a constant quest for greater sound fidelity in the cassette and cartridge configurations. And, into tape's future, is the impact of 4-channel sound.

As always, there is a proliferation of merchandise, and this year the product duplication is even more noticeable. But so were the innovations.

Heightening interest of things to come were 8-track recorders and tape vending equipment—which worked—introduced by National Tape Distributors.

Over-all, the industry has moved at a break-neck pace over the past year on a number of new—and old—fronts. It is likely that the pace will continue to be hot as new developments reach their fruition in the marketplace.

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Accessories at CES Are for Mod Crowd

By RADCLIFFE JOE

NEW YORK — Tape accessories are not responsible for the bulk of the more than 20,000 new products at the Consumer Electronics Show, but they were among the more innovative.

Of the phalanx of carry cases, storage albums, head cleaners, test cartridges, demagnetizers, mailers and other accessories on display, most boast an innovative design.

Products at the show included lines like, "Jumbo Jet Carry Cases" by Le-Bo Products, and psychedelic, or Op-Art, carry cases from Amberg File.

Also on top of today's trends are the Recoton Corp., with a "wet look" design in deluxe carry cases for cassette and cartridge product, and a head cleaning cartridge with a built-in "beep" tone from Cassette Magnetics Corp. (see Dict-O-Tape).

Le-Bo also was offering price reductions on a series of products. The company was showing about 50 items, including the "Jumbo Jet" carry case, model TA-98, three cartridge or cassette home storage units, and model TA-54, a storage case.

Also new to Le-Bo's accessory catalog are two storage cases, models TA-74 and TA-76. In keeping with the company's modern design look, the two units, which each hold 12 prerecorded or blank cartridges or cassettes, look like leather-bound library books and carry an index area on their broad spine for repertoire identification. Both sell for \$4.98.

Other Le-Bo products included lazy susan storage cases, attache-

type cases and handbag-type cases with liftout interiors.

A range of maintenance kits, three-in-one cartridges, head cleaners and racks complete the Le-Bo catalog.

Robins Industries, an accessory specialist, was showing a group of low-priced carry cases for cassettes, cartridges and phonograph albums.

The cases, both compacts, models TCC-5 and TCC-9, each hold 12 cassettes or cartridges. Also in the line are a convertible case, model TC-21, which holds 21 cartridges, and "Disc-O-Tote," model PRC-12, which holds 12 albums. List prices on these items are \$4.50 for ITCC-5, \$5.55 for TCC-9, \$9.15 for TC-21 and \$9.15 for PRC-12.

Robins is going to expand the mass merchandising area, according to Jack Friedland, Robins vice president. He has appointed sales representatives who will carry Robins' accessory products to mass merchandisers.

The company was offering 21 new cassette and cartridge products, as well as 4 new rack displays at the show. Robins also reintroduced several of its older catalog items as show specials, and featured splicers, head demagnetizers and erasers, cleaning kits and tape mailers.

Also at Robins' display booth was the RMS 1500 series of 8-track swivel type cartridge carry cases and storage units. The unit holds 48 tapes.

Modular storage units also were available, each holding 12 cartridges which can be stacked horizontally or vertically on shelves or cabinets.

In the carry case category, Robins has developed moulded plastic cases to hold 24 8-track cartridges.

The J.J. Paulson Co. offered a line of stereo 8 accessories. One unit, is a combination head and capstan cleaner. The unit is non-abrasive and carries more tension than conventional units. It will be available in two models, a regular line at \$2.98 and a "Lulu" model for \$3.98.

Ampex, Map City In Global Deal

NEW YORK—Ampex will duplicate 8-track, cassette and reel-to-reel product worldwide for Map City Records. Initial tapes to be released will be by the Children, the Blue Jays and Dick Domaine.

Blank Tape Mfrs Pitch With Power

NEW YORK — Blank tape manufacturers were "wheeling-and-dealing" at the Consumer Electronics Show.

Their position of strength comes from one statistic: Blank cassette tape is outselling prerecorded cassettes by almost 15-1, according to industry spokesmen.

Because of the lopsided count, blank tape manufacturers were promotion-minded, merchandising aware and conscience clear.

Audio Magnetics, Audio Devices, Data Packaging all had exhibit booths, while Certron used a suite to display its wares. Audio Magnetics lured the biggest show crowds by manufacturing blank cassette tape in its booth and illustrated in "tinker toy" fashion the complete function of the cassette.

In addition to show promotions, Audio Magnetics introduced three new marketing concepts: 8-track blank car-

tridges in 36 and 72-minute lengths; tent-carded packaging which allows cassettes to be racked economically, and a new Philips-style hard plastic box for 5 and 7-inch open reel tapes.

Five other promotions featured at Audio Magnetics, included a cassette 1-cent sale, a Gemini twin-pak, cassette-carry cases, spring-loaded cassette racks and an open reel baker's dozen bonus bonanza.

Audio Devices showed a new packaging concept for its cassette and reel-to-reel product. It also introduced three counter displays, tape racks and blank tape/prerecorded tape tie-ins, with Capitol Records.

Certron offered 60-minute blank cassette tapes at 28 cents each in lots of 50,000 or more as a Show special. In smaller quantities, the Show prices included 32 cents each for 25,000 and 36 cents each for 10,000. The pricing special continues through July 17.

Vendors See Vistas in Tape

• Continued from page 12

only Electrodyne blank tape and tokens.

In restocking the vendor, said McKenzie, each distributor is issued a stock of replacement parts. In addition, the distributor receives a monthly catalog of more than 100 selections.

The consumer gets an added saving of later being able to re-tape a new selection for \$2 or \$3.

Electrodyne is talking to record companies to obtain their masters for use in the machine. Initially the vendor will offer product from Decca, Uni, Kapp, all MCA-owned labels, and Alshire.

McKenzie said Electrodyne is paying royalty on the product dispensed, with the machine capable of counting product reproduced on tape.

It has taken a year, or two, for tape vendors to come of age. North American Leisure exhibited one at last year's show, but what a difference a year makes.

Another company jumping into the tape vending area with a cassette vendor is Transvac-Electronics. The tape machine is the company's second effort in the vending area, initially introducing a 45 r.p.m. record vending unit last year.

The tape machine will be installed primarily in gas stations, with California being selected as the first marketplace. The unit, which costs \$800, will accept coins or tokens for tapes retailing for \$6 or \$7.

Transvac is offering, as optional equipment, a validating system for use with the cassette counting and stacking device.

Two New Units For Wollensak

• Continued from page 22

channels but record in only two. The record/playback unit is being geared to educational and musical application, like:

—Recording musical groups for subsequent surround sound playback.

—Recording musical groups for subsequent reduction to 2-channel stereo disks or cassettes.

—Recording quad stereo tapes.

—Multiple instrument or multiple voice recording by one musician. While listening to previously recorded tracks, new material can be recorded on other tracks with perfect synchronization.

—Overdub capability. Merryman feels 4-channel sound, whatever the configuration, will stimulate reel-to-reel sales. At the same time, he doesn't anticipate 4-channel 8-track making great dents in the home market. "Instead," he said, "it has a greater future in the automotive."

Polymer Formula

LENOIR, N.C. — Polymer Processing has developed a formula which reduces tape friction in cassettes, said Oscar L. Dobereiner, manager of design and development for Polymer.

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IMC Sees a Broadening Role for Personal Mgr

LOS ANGELES — The role of the personal manager is broadening, believes International Management Combine, which has just landed Capitol producer Al DeLory as a client.

DeLory joins Neely Plumb, formerly of RCA, as the second

recent producer joining IMC's special producers wing.

"The record production field is moving into a closer relationship with the management field," said Lenny Poncher, co-owner of IMC with Bill Loeb.

"Years ago a producer was hired by a company and given a weekly salary. Today, he may be very creative in his many activities but he may be a lousy businessman. So he needs someone to be his counterself in seeing that his creative endeavors are given the proper business direction."

Poncher will be working to find new acts for DeLory to record and will help in setting up his publishing companies. Loeb will be responsible for getting DeLory into the concert field as a pianist attraction. DeLory has already worked on concerts on the bill with Glen Campbell in New Jersey and Hawaii.

IMC also plans to get its new client into more film scoring situations. DeLory recently completed scoring his first film, "Norwood," starring Campbell, with whom he has been associated at Capitol.

DeLory has been with Capitol four years and has recorded Campbell, the Lettermen, Wayne Newton and several new acts which have yet to be released.

DeLory has recorded 10 gold LP's and 10 gold singles. He estimates his records have sold 22 million copies. IMC is his first personal management association.

He is presently represented on the hit singles chart with "Song From M*A*S*H*" with similarly titled LP due out shortly.

IMC's activities during the past several years have encompassed working with record producer-composers. Poncher sees a movement toward signing producers as clients because they are moving into a multiple activity situation and need professional direction.

DeLory, for example, started as a songwriter in 1960, then became associated with Hollywood studios as a pianist, then expanded into arranging which led to producing which led to film scoring.

IMC will work with Peter Faith, who handles DeLory in the film scoring field, in expanding his presence in that area. The IMC organization will talent scout artists for DeLory's consideration and will help get artists to record songs he writes.

Middleton Arts Festival Set

NEW YORK—Middleton Arts International will present a three-day camping and music festival July 31-Aug. 2 at the Powder Ridge Area in Middlefield, Conn. Appearing will be more than 25 rock groups including Sly & the Family Stone, Mountain, James Taylor, Jethro Tull, Neil Young, Joe Cocker, Grand Funk Railroad, John Sebastian, Ten Years After, Janis Joplin, Delaney, Bonnie & Friends, and the Band.



BRIAN AUGER is welcomed to the U.S. and RCA Records by Norman Racusin, RCA Records president, at a recent party for Auger and his group, the Trinity, at Ungano's New York, thrown by RCA.

Royal Talent Is Formed

NASHVILLE—Jim Wagner, Buddy Lee and Dick Blake have formed Royal Talent, Inc., which will handle pop and soul acts exclusively and concentrate on college markets, dances, concerts, etc.

Wagner, who is president of the company, said that Royal already represents Simon T. Stokes and the Nighthawks, Everyday Hudson, Country Coalition, Lonnie B. and Viki G., Jimmy and Kathy, Big Al Downing, Pat Carter and Earth Light. Wagner also said that recent negotiations have added both George Wallace Jr. and the Satisfactions, a new soul group on Lionel records.

Wagner moved here recently from Los Angeles, where for the last 10 years he has been promoting country acts with the Jim Halsey Co., and later with his own company, the Jim Wagner Agency.

New Rock Club In Milwaukee

MILWAUKEE—The Scene, a new rock club, will open here Wednesday (8) with Brian Auger and the Trinity. The club, with a capacity for 1,500, is an old theater with the seat removed. It is located in downtown Milwaukee.

The Scene is being handled by Benadetta (Benny) Dalistriero, whose father owns the theater. "This is the first permanent club seeking national rock acts to open in the city," she said. "Groups have appeared here but not on a regular basis." She hopes to have shows during the week in addition to the weekends during the summer. Name acts as well as local groups will be booked. Regular admission price will be \$3.50, with top acts occasionally pushing the price to \$5.

Bowab to Produce 'Sensations' Rocker

NEW YORK—John Bowab will produce the rock musical "Sensations," by Wally Harper and Paul Zakrewski. The score will be published by Cy Coleman's Notable Music Co.

Bowab, who has been affiliated with such Broadway musical productions as "Sweet Charity" and "Mame," has scheduled a September opening here for "Sensations."

Talent In Action

GERALD WILSON BAND

Manne Hole, Los Angeles

Veteran leader Gerald Wilson has assembled a youngish band who work easily with his leaders' charts. The music is all from Wilson's World Pacific albums, and the 18 men in this new aggregation seem to enjoy working through "You Better Get It," (with some avant-gardish soloing by Anthony Ortega on amplified soprano sax); "Del Olivar," (a slow salute to a matador); "The It's Where It's At" (featuring tenorman Harold Land); "Light My Fire," "Equinox" and "Viva Tirado."

Harold Land has been with Wilson since 1961 and now his son is playing with the group. There is a 17-year old drummer and some other young faces spread around the band.

The newer members of the jazz fraternity play Wilson's charts with surprising alacrity. Wilson himself plays trumpet on John Coltrane's "Equinox" and the leader's rich arrangement textures delight fully funky.

Wilson remains young at heart and says he is still "learning." His arrangement for "Light My Fire" showed an original jazz interpretation, using flutes and saxes to state the melody. The rhythm section lent a heavy beat to the piece, but it was not a rock number as Wilson sought it to be. It was big band modern music.

ELIOT TIEGEL

CHICAGO, BLODWIN PIG, JERRY HAHN BROTHERHOOD

Fillmore East, New York

Chicago night at the Fillmore, June 27. The seven-man group has a right to be confident. Rock plus brasses makes a powerful alliance these days, and they're the best of the brass-rock bands. They are economical and precise, energetic and scrupulously rehearsed. For all the success of Chicago's two Columbia albums, they're better in person. Anything they can do in a studio they can do with more warmth and direction on stage.

Before Chicago A&M's Blodwyn Pig were superb for an awfully short hour. They are as ingenious in performance as they are in composing and recording. Woodwind player Jack Lancaster can handle any number of instruments, sometimes several at a time. The British taste for showmanship; we have nothing like it.

Opening the show were the Jerry Hahn Brotherhood, a Columbia group. They build some rather interesting experiments in sound textures around Hahn's gurgling guitar style.

NANCY ERLICH

LINDA RONSTADT, KRIS KRISTOFFERSON

Troubadour, Los Angeles

A country sextet and a country author turned vocalist comprised the bill June 23, with the latter showing great promise and the former showing she is moving into a new direction.

Miss Ronstadt seems concerned with playing in front of a hard-driving rock band. The mike levels were way up high, causing her naturally powerful voice to come out uncomfortably strong. Previously, the vocalist's own bombastic vocal prowess proved a marked contrast with the softer country-flavored pickin' groups she sang with. Now the dynamics gap has been closed so that she is competing with her sidemen for chief of the VU meter.

Her 40-minute act incorporated "You Know Love Made a Fool of You," "She's a Lovely Woman," "Silver Threads and Golden Needles," "Louise" (one of the few soft songs sung), "He Darked the Sun," "I Think I'm Gonna Love You for a Long Time," "Break My

Mind" and "I'll Be Your Baby Tonight." The backup was from a quintet which fused cajun with rock and country.

Kristofferson was a fresh surprise. His hip stories delighted a young audience because they related to now things. His deep, somewhat nasal voice is adequate. This was the Nashville writer's nightclub debut and it came off fairly well, mainly due to his flair for funny phrases and stories. Kristofferson was given 45 minutes as the opening act and impressed with "To Beat the Devil," "Help Me Make It Through the Night," "The Law Is for the Protection of the People," "Casey's Last Ride," "The Best of All Possible Worlds" and "Sunday Mornin'."

Vocalist invited Michelle Phillips on stage to sing "Me and Bobby McGhee," which cooled his own momentum. His backing was by Billy Swan on bass and Lennis Linde on guitars.

ELIOT TIEGEL

TERRY REID, PEACE AND QUIET

Unganos, New York

It's surprising that Terry Reid isn't bigger than he actually is—he has all the qualities of a rock performer working the contemporary scene. He sings well, with the occasionally cheerful insolence of a British rocker, is aware of the roots that go into his music (he introduces some country fiddling into his set) and finishes driving with some basic hard rock.

The Epic artist was introducing his new back-up group to New York.

Peace and Quiet—also Epic—were also making their New York debut from Miami. Conventionally formatted (vocal, organ, guitars, drums), they presented an up-tempo set and worked the "wall-of-sound" formula. It was a little endless—a few quiet spots would have helped, more light and shade from P&C.

IAN DOVE

NEIL DIAMOND

Waikiki Shell, Honolulu

Neil Diamond has everything going for him—good looks, a hard-as-granite voice, an incredible stable of hits, and a likable stage warmth.

The Uni artist's hour-long Honolulu debut at the Waikiki Shell recently was a gem of a show, a well-crafted tour of Diamond territory. His landmark sparklers—"Sweet Caroline," "Holly Holy," "Cherry Cherry" were vigorously interpreted, as Diamond manipulated—perhaps abused is a better word—his vocal chords to attain a gravel-like substance.

He's content with singing only his own compositions in concert, save one. His lone "borrowed" bit was Joni Mitchell's "Both Sides Now," a plaintive display of his folk style.

WAYNE HARADA

FAT WATER

Aragon Ballroom, Chicago

Fat Water was faced June 26 with the unenviable task of warming up an audience primed for B.B. King and Ten Years After. The group succeeded, and in the process won several new admirers. Fat Water records for MGM Records.

The group is into the blues quite heavily, similar to Led Zeppelin. Most of the vocals are handled by Vicky Hubly, who wouldn't have to worry if the p.a. broke down; her gutsy voice carries without too much assistance. The rest of the group—Greg Stinson, guitar; Don Cody, bass, and Peter Milio, drums—were steady, with the instrumental sections of such songs as "Street Fighting Man" and "Born Under a Bad Sign" containing some good flashes by Stinson.

GEORGE KNEMEYER

(Continued on page 26)

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From The Music Capitals of the World

DOMESTIC

NEW YORK

RCA's **Hot Tuna** with **Jack Casady** and **Jorma Kaukonen**, members of the **Jefferson Airplane**, Shelter's **Leon Russell** and Capitol's **Rig** play Fillmore East, July 24-25. . . . Mercury's **Jerry Butler** will sing the title theme for the Cannon film "Joe." . . . **Ivan Rebroff** makes his New York debut, Aug. 6, at Philharmonic Hall with the German-Russian bass singing an all-Russian program. . . . BMI was honored at a New York Hilton luncheon for 25 years of allied membership in the American Hotel and Motel Association, which represents 7,500 hotels and motels in the U.S. and abroad.

Dick Hyman, who has recorded for Command/Probe, will be featured Aug. 20 at the Museum of Modern Art in "A Different Moog." Embryo's **Jazz** ensemble which includes Hyman, will be introduced at the concert. . . . **Florence LaRue Gordon**, a member of Bell's 5th Dimension, became the mother of a boy in Los Angeles, June 21. . . . **Sam Ulano**, drum instructor and music lecturer, has released his second album of children's material on his own Lane Records. . . . Producer **Rachel Elkind** and **Walter Carlos** have built a 16-track Dolby State of the Art studio in W. 87 St.

Steed's Illusion appear at Leone's, Long Beach, Sunday (5); Lally's, Chicago, Friday (17); Chicago's Soldiers Field, Saturday (18); Ravina, Ill., July 24; and Comack (Long Island) Arena, Aug. 16. . . . **David Spinoza** arranged the forthcoming album for **Giant** on Mercury. . . . **Gary William Friedman** will conduct his own music, Thursday (10), when members of off-Broadway's "The Me Nobody Knows" appear on the "Tonight Show." . . . **Babs Zimmerman** has been promoted to the position of agent at CMA's TV department. . . . **Rita Gardner** succeeded **Betty Rhodes** in "Jacques Brel Is Alive and Well and Living in Paris" at the Village Gate.

BMI writers, who will appear in the 13 specials being made by **Arthur Fiedler** and the Boston Pops under a \$500,000 grant from the Corporation for Public Broadcasting include **Mason Williams** performing his own compositions; **Peter Nero** in an all-Gershwin program; the **New York Rock & Roll Ensemble** in a concert including original material. . . . **The Julio Gutierrez Revue** kicks off the season at the King's Inn & Golf Club, Monday (13) running through Aug. 9. Following will be **Timmie Rogers**, Aug. 10-21; **Moses & the Highbrows**, Aug. 22-Sept. 6; **Jimmy Holmes**, Sept. 7-20; the **Executives**, Sept. 21-Oct. 4; the **Outer Limits**, Oct. 5-18; **Linda Price & the Pipers**, Oct. 19-Nov. 1; **Barry Smith**, Nov. 10-15; **Impact of Brass**, Nov. 16-29; and the **Angels**, Nov. 30-Dec. 13. **FRED KIRBY**

LOS ANGELES

Henry Jerome is producing **Bobbi Martin's** United Artists album, "Give a Woman Love." He worked on her single, "For the Love of Him." . . . Dunhill attraction, **Bush**, has joined the growing list of musicians performing free concerts at penal institutions. The band worked the Sylmar Detention Home recently. . . . **Dick Saunders**, local band leader, is working at the Rancho Bernardo Inn through Aug. 2. The woodwind expert generally plays the Biltmore in downtown Los Angeles and the Beverly Hilton in Beverly Hills. During the summer he plays at Harrah's and Harvey's. **Richard Delvy Productions** has been formed by its namesake for disk production. He is producing 36 songs for the animated TV series, "The Groovie Gollies" for

Filmation. Delvy is also going to record **Brooks Hunnicutt** for Columbia. . . . **Steve Zuckerman** is setting up an international music department for Fred Calvert Productions.

Chick Carlton makes his Atco debut with his own composition, "Black or White, Brown or Tan." His first LP will be titled "Sundown in Watts." . . . **Deep Purple** will perform with the Los Angeles Philharmonic Aug. 25 at the Hollywood Bowl. . . . Disneyland is emphasizing its own in-house groups this summer as part of its 15th anniversary celebration, but the amusement park will still book name attractions for special weekends.

Jimmie Haskell has been elected to the board of governors of the Hollywood chapter of the National Academy of Television Arts & Sciences.

FILM FACTS: **Bobby Darin**, who is scoring "The Vendors," plans to have musicians improvise parts of the film as they view the rushes. The second portion of the score will utilize an orchestrator to prepare formal parts for a studio orchestra. . . . American International has **Koron Randell** singing several songs in "Angel Unchained" and **Michel Legrand** scoring "Wuthering Heights." . . . Lyricist **Don Black** and composer **Francis Lai** will write the song "Change of Heart" for UA's "La Modification." . . . "Black Angels" will use six songs from **Johnny Mercer's** Commander catalog: "Everything's All Right," "Military Disgust," "The Fast Song," "Black Angels," "Confrontation" and "Multilevel Conversational Tightrope Walking Shoes." **Morgan Cavett** is writing the songs and **J.R. Shanklin** will handle their production. . . . **Linda Collins** to sing five songs on the 20th Century-Fox soundtrack LP of "Beyond the Valley of the Dolls."

The Japanese Village in Buena Park has begun presenting rock shows on Saturday night. First band was the **Prophets**, with the park planning to book other attractions. There's also room for dancing.

Vox will provide the sound equipment for the Greek Theater's summer series. . . . **Triplex Music** has been formed by **Leonard Grant**, **D'Arnell Pershing** and **Howard Parker**. The initial catalog consists of material written by the **Establishment**, who record for Starday/King.

Capitol will record an album titled "Music of the Americas" based on a summer music workshop for young musicians which one of its executives will conduct. The label's accounting director, **Donald Stevens**, will conduct the course at the Saturday College of East Los Angeles.

ELIOT TIEGEL

LAS VEGAS

Mike Douglas has bowed out of his Wednesday (15) engagement at the Riviera Hotel. **Liza Minnelli** will make her Versailles Room debut in mid-July. The Douglas show has been rescheduled for next summer. . . . **Tony Bennett**, **Joey Heatherton** and **Louie Bellson** and his orchestra follow **Andy Williams** into Caesars Palace Sunday (12).

Las Vegas Ambassadors were at **Bill Porter's** United Recording studio waxing their first album. . . . **David Frye**, who has an album out, "I Am the President," is set for a Caesars Palace return engagement this fall. . . . **Don Cornell**, winner of 12 gold records, is appearing at the Stardust Hotel Lounge. . . . **Lee Meza** made her return to the Casino Lounge at the International Hotel July 1 for four weeks. She has signed a new recording pact with Happy Tiger Records.

Treniers and Trinidad Tripoli

DONOVAN ADDS TWO PLAYERS

NEW YORK—Donovan has added **Mike Thomson** for bass guitar, lead guitar and vocals, and **John Carr** for drums and vocals, calling his new trio **Open Road**, which also is the title of their first and Donovan's 10th LP, which is on Epic Records. The album has 12 new Donovan songs. **Open Road** is touring Japan.

Steel Band did one nighters at the Flamingo Hotel to allow **Billy Joe Royal** to honor a Disneyland commitment. Royal returned to the Flamingo for three additional weeks. . . . Besides his twice nightly stint in the Frontier Hotel, **Frank Sinatra Jr.** is jetting to Los Angeles daily for a new movie. . . . **The King Family** postponed their Landmark Hotel opening by one night so they could do a benefit show for the Mormon Church in Pleasant Grove, Utah.

Steve Allen, who has penned more than 3,000 songs, opens with wife **Jayne Meadows** and with RCA recording artists the **Friends of Distinction** at the Flamingo Hotel July 2. . . . **Trini Lopez** opened July 1 at the Landmark Hotel. . . . **The Mills Brothers** and **Nelson Sardelli** opened at the Flamingo Hotel Casino Theater. . . . **Frank Sinatra** returns to Caesars Palace Sept. 3.

Johnny Tillotson and group opened July 1 at the Sands. The group is composed of five musicians who play 22 instruments. . . . Vocalist **Terri Stevens** closes a two-week run at Nero's Nook of Caesars Palace July 3. . . . **Tommy Deering** and the **Inner Circle** have taken over the late shift in the VIP Lounge of El Cortez Hotel. . . . **Pat Moreno**, former Metropolitan Opera star turned nightclub entertainer, is in his second month at the Thunderbird Hotel.

Roberta Sherwood's accompanist **Ernie DeLorenzo**, who broke his back in an auto accident, plays the piano for Miss Sherwood at the Desert Inn Hotel with his back in a brace. . . . **Carol Channing** will do a command performance for Queen Elizabeth and Prince Phillip almost on the eve of her July 29 Riviera Hotel opening.

LAURA DENI

CHICAGO

Columbia's **Pacific Gas and Electric**, RCA's **Brian Auger** and the **Trinity**, and Probe's **Litter** headlined a recent free concert in Grant Park. It was sponsored by the city's Reach Out program, which aids underprivileged children here. . . . Auger and the Trinity and Capitol's **Grand Funk Railroad** headline at the Aragon Ballroom Friday and Saturday (10-11) sponsored by American Tribal Productions. . . .

The Ravinia Festival in nearby Highland Park hosts Scepter's **B.J. Thomas** Wednesday (8) and Reprise's **Ella Fitzgerald** Friday (10). . . . The Fourth Entity Pop Music Festival was held June 27 and 28 in Wheaton, Ill. Headlining were **Dunhill's Smith**, **Warner Bros.' Ides of March**, and **Rare Earth's Rare Earth**. . . . Enterprise's **Isaac Hayes** and Cotillion's **Brook Benton** gave two concerts at the Auditorium Theatre June 27. . . . RCA's **Jose Feliciano** recently completed five days at the Mill Run Theatre in Niles, Ill. . . . Jazzman **Eddie (Lockjaw) Davis** recently appeared at the Apartment. . . . **Duke Ellington** and his band gave one of its first performances since the death of alto saxophonist **Johnny Hodges** at a free concert in Grant Park recently. . . . **J.B. Hutto's Blues Band** recently appeared at Alice's Revisited. . . . **The Legend of Time** and **Notting Hill** appeared at the Stages. . . . **Buddy Records' Bonnie Henderson** is appearing with **Jim Hefner's** Country Express in Banner, Ill. . . . **Stan-yon's Sylvia Syms** is appearing at Mister Kelly's.

GEORGE KNEMEYER
(Continued on page 28)

Purcell Promotion to Mark Arnold's Date

LAS VEGAS — Gerald W. Purcell Associates, personal management firm, has initiated an extensive campaign to herald **Eddy Arnold's** personal appearance at the International Hotel, Las Vegas, July 27-Aug. 9. It's Arnold's first Las Vegas date in a decade.

The campaign will implement the facilities available to the Purcell organization through RCA Records and the International Hotel. The entire West and Midwest, as well as several of the larger Eastern and Southern cities, will be blanketed with radio spots, billboards, magazine and newspaper features, print ads, posters, bumper stickers, window displays, in-store promotions and record product. Purcell, also, is lining up a number of national television appearances for Arnold as well as a promotion tour during which he will conduct local television, radio and newspaper interviews

with telephone interviews being scheduled for those cities not included in the tour. Additionally, the Purcell office has notified hundreds of radio stations that, if they will supply their required copy, it will prepare radio spots taped by Arnold, each of which will be tagged with a mention of the International Hotel engagement.

RCA has alerted all of its branches of the campaign requesting concentrated exposure of the date and of all Arnold's product. Accordingly, all their distributorships have been services with record product, and promotional material with which they will saturate their individual markets.

Also Purcell has further augmented its staff by assigning additional publicity representatives in New York and San Francisco.

Candy Leigh, GWP's director of artists relations, is coordinating the nationwide activities.

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Talent In Action

Continued from page 24

BAND

Central Park, New York

The Band's music, called at various times country rock, gospel blues or backwoods rock, is still the Band's music. At Central Park, June 29, the Band's music remained warm, open and compelling. Tight since 1959 (known then as Levon and the Hawks), the members weave in and out, exchanging lead position and instruments easily.

From their first Capitol's album, "Music From Big Pink," they played "The Weight," "Chest Fever," and "This Wheel's on Fire," the last song rolling right through the rink and into the green fields peppered with people. The Band's second album ("The Band") provided the driving, thumping sounds of "Look Out Cleveland" and "Up on Cripple Creek," as well as the deeply moving "The Night They Drove Old Dixie Down" and "Whispering Pines." Along in the program they held up a jewel of an offering from their forthcoming album in "Strawberry Wine," sung by Levon. **ALAN STOLOWITZ**

THELMA HOUSTON

P.J.'s, Los Angeles

A near-capacity crowd welcomed African-gowned, barefoot, petite and pretty Thelma Houston in her debut in this club June 25. Introduced by her discoverer, producer-composer Jim Webb, Miss Houston wasted no time showing off her capable pipes, offering many of the selections from her initial Dunhill ABC LP, "Sunflower."

The program, however, was geared more to show that she has an unlimited range.

Opening with an uptempo "Everybody Gets to Go to the Moon," she made instant impact. She danced, clowning and became poignant when it was necessary in doing such songs as "Raindrops," "Bridge Over Troubled Water," "Put a Little Love in Your Heart" and "Oh Happy Day."

Backed by a band led by John Myles, the combination of rhythm and horns gave better than normal support. **LEROY ROBINSON**

PERRY COMO, DOODLETOWN PIPERS

International, Las Vegas

"Mr. C's" first club appearance in 27 years was a resounding triumph. Not only does he work for his audience but he also works earnestly for himself to prove that television has not canceled his ability to relate in a club.

Como's 50 minutes move so smoothly and effortlessly that one can be deceived. The truth is that Como is right on top of everything, controlling the soft songs,

the today songs and his own brand of evergreens. He sauntered onto the large main showroom stage following an overture by the hotel's 25-piece orchestra of Nick Perito charts, and geared right into "I've Got You Under My Skin." He segued into "Hello Young Lovers" and then went into a softly romantic version of "Everybody's Talkin'." This song fits Como's vocal approach and soft style perfectly. His "If I Had a Hammer" propelled him to "move" around the stage, while ingratiating himself with the dinner audience.

But when he started "Without a Song" the audience broke into applause. The rich beauty of his ballad style, supported by emotional strength of his lyrical reading, infused significance to the song, which gained a deeper feeling from the participation of the 12 delightful Doodletown kids.

His next song, "I Can Almost Read Your Minds," was an original designed to get everyone aware of what he was doing in Las Vegas. This is his debt in this desert fun-spot and he seems to be enjoying it.

For the now crowd he offers "Didn't We," "Love Is Spreading Over the World," "Raindrops Keep Fallin' on My Head" and delicate analyzation, "When You're the Father of Girls." For rekindling memories he offered "Prisoner of Love," "When You Were Sweet Sixteen," "It's a Good Day" and "You'll Never Walk Alone."

The Doodletowns are a good support group for him, dancing the popcorn, funky chicken, etc.

ELIOT TIEGEL

J. F. MURPHY & FREE FLOWING SALT

Electric Circus, New York

J.F. Murphy and his supporting quartet, Free Flowing Salt, put it all together in their first set at the Electric Circus, June 25. Murphy, a Verve/Forecast artist, sang powerfully and did well on piano and bass guitar.

And the opening was really far out as Murphy, on saxophone, walked in with Ron Allard on bagpipes. When they reached the stage, Murphy turned to keyboard for "Example" as Allard switched among bagpipes, and tenor and also saxophones, playing the two horns together at one point. Guitarist Joe Parino and bass guitarist George Christ, who also are on Murphy's Verve/Forecast album, and drummer Bobby Kurtz also joined in.

A high spot was the closing "I'm Almost Home," which had Murphy on solo piano and vocals, and "Ship," a powerful number from the album. At one point in this medley Parrino and Allard played flutes. During the set, Christ also played harmonica and conga drum. This looks like an act to watch, heavy and musical.

FRED KIRBY

Longhorn Jazz Fest Ready Again to Steer in Patrons

HOUSTON—The fifth annual Longhorn Jazz Festival will open in Dallas on July 17 at the Memorial Auditorium for one night, then go to the Austin Public Auditorium on July 18 and to Houston on July 19 for an appearance at the Hofheinz Pavilion.

Rod Kennedy, founder of the festival, produced by George Wein, said that the lineup for the festival includes Cannonball Adderley and his Quintet, jazz organist Jimmy Smith, saxman Eddie Harris, pianist Les McCann and singer Roberta Flack.

The Austin based non-profit educational foundation's festival is again supported by Pepsi-Cola



JUDY CARNE, star of the Broadway revival "The Boy Friend," autographs copies of the Decca original cast album at Korvette's Fifth Avenue record department. At Miss Carne's right is Ellis Nassour.

Chicago Rock Fest For Soldier Field

CHICAGO—The promoters of a rock festival here in Soldier Field Saturday (18) will go ahead with the festival despite some difficulties. A construction crew, recently testing some of the seats in the stadium, found them collapsed.

Dick Gasson, promoter and head of 22nd Century Productions, said, "If the stands are proved unsafe for people to be in, we will put the people on the grass of the infield." Soldier Field is normally used for football games.

Gasson estimates 20,000 persons will come, paying \$6 per head. He said all 20,000 could be fitted into the infield, if necessary. "I think the stadium will be safe, though. The American Legion is slated to hold its July 4 fireworks display there, so if that is all right, the festival should come off with no problems," he said.

Topping the bill is Chicago, Leon Russell, Mason Proffitt and the MC5. Others booked are Joe Kelley's Blues Band, the Happy Day, Dreams, Illinois Speed Press, Illusion, Pig Iron, Stooges, Bloomsbury People, Funkadelics and Bush. The festival will start at sunrise with a local group, It Doesn't Matter. The concert will run to 6 p.m.

A revolving stage will be used to enable one act to set up equipment while another act is playing. A sound system is being specially built with 10,000 watts of power. Hosts for the festival will be all the disk jockeys from WCFL.

Gasson also said that Syndrome, a new rock palace formerly known as the Kinetic Playground, will open in September. The Kinetic was gutted by fire in November. Gasson is

building a stage to replace the platform formerly used. He plans to have live rock acts about 30 weekends per year, with films being shown other weekends and possibly throughout the week.

L.A. DJ Forms Production Firm

NEW YORK — Tom Cross, disk jockey at KGFD in Los Angeles, has formed Hip-Delic Productions, a music production company. First produced artist by Cross is Jimmie Ellis, a Century City Records artist.

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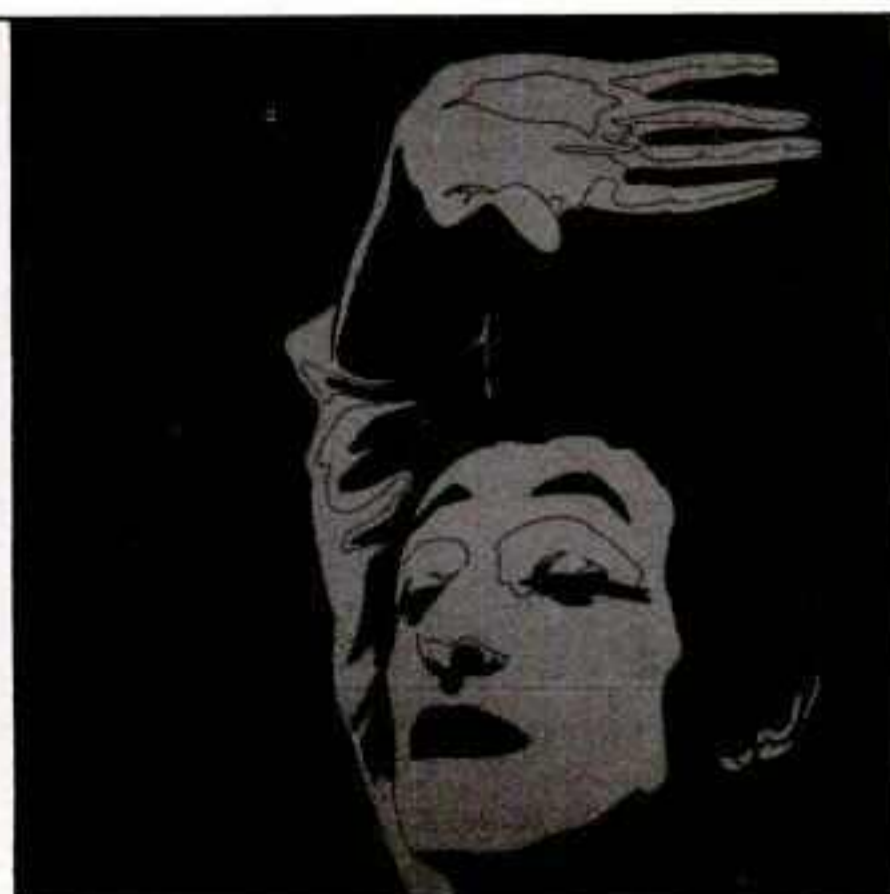
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Ho Signs 5-Yr. \$6.5 Million Deal With Hotel Network

HONOLULU—In what is described as the biggest nightclub deal in Hawaii, Don Ho has signed a contract with the Cinerama Hotels which will net him a minimum of \$6.5 million through 1975.

The contract, effective Sept. 2, would give the Reprise Records star \$24,500 per week against 35 percent of gross income over a five-year period. Provisions for four additional one-year options, with increases to \$35,000 per week, would boost Ho's income to \$13.9 million for the next nine years.

Ho will continue to work at Duke Kahanamoku's until Sept. 1. Ho will be terminating a six-year association which has seen him develop from a beach boy entertainer to become one of the nation's superstars, with credits in TV, records and nightclubs.

According to the Cinerama deal, Ho will entertain in a new 750-seat showroom to be built in the beachfront Cinerama Reef Hotel. He'd perform a minimum of eight months, with time off for any Mainland gigs, but Cinerama also is guaranteeing him 12 months' employment if he so desires.

Ho's departure from Duke's

will create a vacancy, and Kimo McVay, Duke's owner-operator, already has obtained a commitment from the Aliis, one-time sidemen to Ho. The Aliis will return to Duke's Dec. 18, following their debut at Las Vegas' Caesars Palace, and among the changes they plan is the addition of a sixth member.

Steel Executive Forms Disk Co.

MISHAWAKA, Ind.—Gordon Wagner, a steel industry executive, has formed Mishawaka Records.

Wagner has teamed in the disk operation with bandleader Al Trace. Through Trace, Wagner was able to record Toni Arden and the two men are now pushing a single and hope to record an album. They are signing up new acts including country and soul artists.

They have also recorded Sig Sakowicz, prominent Chicago radio personality who has interviewed nearly every prominent person in show business. Sakowicz's record is a narration: "Say Nice Things About People," written by Bob Merrill and the late Al Hoffman.

Wagner first became involved in the record industry through a label he called Americana Records but a conflict with an already established name resulted. He exhibited at the 1969 Music Operators of America convention and will exhibit at the 1970 show. He first set up distribution through one-stops and now has distributors in several parts of the country, too.

Winley Label Is Formed; to Cut, Train Talent

NEW YORK—Brotherhood-Winley Records has been formed by Paul Winley, the company's president. The label will specialize in training and recording talent for its labels.

Two acts, singers Earl Wright and Douglas Hines, are scheduled for release soon. Two vocal groups, the Weeknights and the United Movements, will be released later.

Principals of Brotherhood-Winley Records are Ann Winley, vice president; Harold Winley, national promotion; David Winley, comptroller, and Paul Winley, who heads the operation. Offices are located at 409 W. 125th St.



JOE COCKER, center, receives his RIAA gold album for the A&M LP "With a Little Help From My Friends." His friends are Jerry Moss, president of A&M, left, and Denny Cordell, the LP's producer.

Szabo Produces LP With Lena Horne; Plays It Cool

LOS ANGELES — Gabor Szabo's last album for Skye and his first project with Lena Horne marks the first time the guitarist has produced an LP with a vocalist. It is titled "Lena and Gabor." And as a jazz performer, Szabo had to carefully work with arrangements in which he did not compete with the vocalist's own style of stating a melody.

"I learn a lot from vocalists about presenting a melody," Szabo said. "It's a challenge to stay behind somebody." Miss Horne performed her melodies emotionally, and the guitarist took his solos after she was through with her statements.

"I tried to get her to sing a different kind of song," Szabo said. In a nightclub, half of her excitement is created visually, Szabo acknowledges, so he tried to make her sing so that all the excitement would come out in her voice. "On record it's more effective if she keeps her voice more disciplined. I wanted her to get away from showy tunes, so we used songs which are topical or which fit her personality like 'Watch What Happens,' 'Everybody's Talking,' 'In My Life,' 'Yesterday When I Was Young,' and 'Something.'"

Prior to this collaboration, Szabo had recorded three LP's for Skye, in which he was a part owner. Now he is no longer associated with Skye and has been

recording his first Blue Thumb LP in Los Angeles. As a result of the project with Miss Horne, he is also starting to receive offers from other female vocalists to work on their LP's.

Juggy Studios Name Changed

NEW YORK — The Juggy Sound Studios name has been changed to Sound Exchange Studios. According to Orville Greene, president of the studios, an additional \$75,000 has been added, to the initial cost of over \$200,000, in refurbishing the studio, adding an Ampex MM 1000 16-track Master Recorder and equipment designed by Steve Katz, who has been named vice president and chief engineer. Katz had been with Gotham and A&R Recording before joining Sound Exchange.

Delaney & Bonnie Pepsi-Cola Spots

NEW YORK — Delaney & Bonnie, Atco group, recently completed a set of Pepsi-Cola commercials and will be part of the "Festival Express" package playing key Canadian cities starting in Toronto (June 28). They play Winnipeg (July 1) and Calgary (5).

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ADVERTISING IN BUSINESS PAPERS MEANS BUSINESS

Duke, Woody, Rich For Monterey Fest

LOS ANGELES—The bands of Duke Ellington, Woody Herman and Buddy Rich will perform at the 13th annual Monterey Jazz Festival, Sept. 18-20. Ellington will play on Sept. 18 night, Herman on Sept. 19 night and Rich on Sept. 20.

The festival will not have any rock acts this year. The emphasis will be on jazz and blues, according to Jimmy Lyons, festival director. The festival will also use the sound system of Harry McCune, with Mort Feld directing that part of the operation.

Scepter to Issue Freedom's 'Tom'

NEW YORK—Scepter Records will issue "Doctor Tom" by Freedom of Choice, acquired from Canada's Acquarius label. The disk, which was produced by Much Productions, was obtained through negotiations involving Florence Greenberg, Scepter president, and Bert Siegelson of Felsted Music, which acquired worldwide publishing rights for the song, exclusive of Canada, from Summerlea Music of Montreal. Felsted is part of London's publishing division.



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From The Music Capitals of the World

DOMESTIC

• Continued from page 25

CINCINNATI

The Who, backed by the James Gang, a threesome out of Cleveland, attracted an estimated 5,500 payees in two single-night shots at Music Hall Thursday and Friday (25-26), with ducats scaled from \$4 to \$6. Belkin Productions promoted the dates. . . . The Tom Jones concert at Cincinnati Gardens June 16, in at a \$75,000 guarantee against a percentage, drew about 7,000 persons, according to Lary Sadoff, Garden general manager. With ticket prices from \$7.50 to \$15, with 1,000 going at \$25, the gross was one of the largest in Cincinnati Gardens history. While a winner for Jones, thanks to the guarantee, it proved a larry for the promoters.

Anton Guadagno has again been named major conductor of the Cincinnati Summer Opera, which ushers in its new season at the Cincinnati Zoo July 8 with "Tosca," starring Arlene Saunders, Pedro LaVirgen and Kostas Paskilis. It marks Guadagno's eighth consecutive season with the Cincy opera. Other conductors will be Antonio de Almeida, who served in that capacity last season; Walter Herbert, general conductor of the Houston and San Diego Opera companies, and Everett Lee, who returns to the American opera scene after 14 years in Europe.

Rita Abrams, local lass and now a school teacher in Mill Valley, Calif., has written a song titled "Mill Valley," which she has recorded for Reprise. She is due in the area soon to huckster the new release. It was a "Pick" last week on WSAI Radio. . . . WCOL-FM, Columbus, Ohio, all-religious until recently, has gone progressive rock. It's the first full-time progressive rock FM in Central Ohio.

The Cincinnati Symphony Orchestra was one of six American orchestras to receive an award from ASCAP for programming works by living composers during its regular subscription of youth concerts. The award was made last week in Denver, where the American Symphony Orchestra League held its 25th annual convention, and was accepted in be-

Selmer Shifts Arm To Conn Facility

ELKHART, Ind.—The Selmer division of the Magnovox Co. is moving the manufacturing of its brass instruments to the recently purchased C.G. Conn Ltd. plant in the East Side Industrial Park here from its plant on Jackson Boulevard. The new plant is a 58,000 sq. ft. building located on 18 acres of land.

half of the CSO by Mrs. Betty Stiltz, head of the local Symphony's public relations and sales promotion departments. . . . Dick Coleman, long-time chief announcer, night station manager and weather expert at WCPO-TV, resigned his post there last week, and has been succeeded by Tod Hunter.

BILL SACHS

LAS VEGAS

Sammy Davis Jr. introduced George Hamilton in his nightclub debut at the International June 15. Hamilton and singer Lola Falana were in for a one-week gig. In Las Vegas, Davis gave two late night shows at the Sands. . . . Joe South jetted in from Atlanta, Ga., for Billy Joe Royal's Flamingo opening. . . . Woody Herman and Matt Monro opened June 26 in the Blue Room of the Tropicana Hotel.

Flamingo Hotel's Paul Anka was assisted by Chano Pozo on bongos; Don Overberg, guitar; bassist Billy Crist; Sandy Savino on drums and conductor-pianist-organist Ron Guerer. Anka contracted United Recording's Bill Porter to do the sound. . . . The Good Companions opened at Le Cafe. They feature drummer Bert Price, organist Walter Scott and vocalist Levola. . . . The Mod currently appearing at the Tropicana Hotel is composed of Jimmy Ford on trumpet; Mike Paris, trombone, guitar; Jimmy Soul, lead guitar; Gary Stevens, saxophone and piano; Tony Roman, organ and trumpet, and Bobby Ruffino on drums.

Las Vegas resident RCA artist Rouvaun signed for a July 26 engagement at the Blue Room of the Hotel Roosevelt in New Orleans, and was booked for a three-weeker at the Caribe Hilton in San Juan, Puerto Rico. . . . Las Vegas High School graduate George Griffith has a new Capitol release "Yours Forever." . . . Bobby Darin was held over an extra week at the Landmark Hotel. After closing Darin departed for a European tour. The King Family followed Darin into the Landmark. . . . Von Ryan of the Von Ryan Express flew to Los Angeles. The group returns to the Flamingo Hotel in October.

Barbara McNair currently at the Riviera Hotel's Starlite Theater, suffered from "Vegas throat." Fran Jeffries flew in and substituted for two nights. Miss McNair has recently signed for another movie. During her Riviera stand she is backed by the Carl Lodico band. . . . Richard Barstow will produce the Mike Douglas show which opens July 15 at the Riviera. The show will feature Dutsy Springfield, Pete Barbutti, the Primo Family and the Wall Street Widows.

WHITNEY SEEKS ACTS, MATERIAL

FORT LAUDERDALE, Fla.—Whitney Productions, the television production firm that is producing music-TV programming for several radio stations, put out a plea for material last week. Whitney is looking for artists who want TV exposure on their records and is willing to videotape them at any of several TV operations throughout the U.S.

Record companies who have videotapes already on hand may send them to Whitney Productions, 3521 W. Boward Blvd., Fort Lauderdale, Fla. Those artists and managers who wish to arrange a special videotaping may call Bob Todd, Atlanta, 404-633-2516 or 404-873-2242. The programming is now being aired in New York, Boston, San Francisco, Sacramento, Atlanta and Charlotte, and soon in Los Angeles.

Signings

Esther Phillips rejoined with Atlantic, with her new single being "Set Me Free." . . . Feather to White Whale through Golden Age Productions with "Friends" as its first single. Also signed to White Whale are Buckwood, and Bags Costello. . . . Kris Kristofferson, whose debut album has been issued by Monument, signed a longterm contract with the company. . . . Charles Lloyd to Kapp with "Moon Man" as his first album. . . . Mayflower Crossing, the Swiss Movement and Hootsbah signed with Larry Weiss' production company.

Billy Sans of Houston signed with Abnak. . . . Elektra's David Ackles to Halcyon Management. . . . Faustus, a nine-piece group, signed with Gamble, where Teddy Miller will produce. . . . Chocker Campbell will produce Albert Jones and Chuck Overton for Kapp with Jones' initial release being "It's Going to Be a Lovely Summer," while Overton will be out with "I'm So Thankful." . . . Eggs Over Easy signed with C.G. Music, Inc. for management and publishing.

Bill Deal & The Rhondels, formerly with Heritage Records, signed with Polydor with a single due soon. . . . Laura Greene, co-star of "Putney Swope" and a regular on the CBS-TV "Comedy Tonight," joined Mercury. Her former label was Ace. . . . Ted Cooper, director of Coral Rock Productions, will produce Koffie for Philips. . . . Tom Cross, a deejay for Los Angeles' KGfJ, will produce Jimmy Ellis' "Happy to Be" as his first project for Century City Music Corp. . . . Wilbert Harrison will produce Joann Gentry's "Mama, He Treats Your Daughter Mean," as the first disk in a multi-record deal between Mercury and Action City, the production company of Chuck Rubin and Harrison.

Audio Fidelity Adds 9 Distribbs

NEW YORK—Audio Fidelity Records has appointed nine full line distributors, bringing the total number of AF distributors to 26.

The new distributors are: Temple Sales, Inc., Boston; Globe Distributors, Hartford; Midwest, Ltd., Cleveland and Pittsburgh; Choice Distributors, Kansas City, Mo.; Certron Corp., Phoenix; Fidelity Northwest, Seattle; MacDonald Sales, New Orleans; Pan American Distributors, Denver, and Music Sales of Florida, Miami.

THE PROGRAMME

ONE TOO MANY MORNINGS
ALONG COMES MARY
I'LL BE YOUR MAN
GOODBYE COLUMBUS
GET TOGETHER
WASN'T IT A BIT LIKE NOW
NEVER MY LOVE
GOODBYE FOREVER
JUST ABOUT THE SAME
BABE, I'M GONNA LEAVE YOU
SEVEN MAN BAND
TIME IT IS TODAY
DUBUQUE BLUES
BLISTERED
WHAT WERE THE WORDS
REMEMBER
ARE YOU READY
CHERISH
REQUIEM FOR THE MASSES
WINDY
ENTER THE YOUNG

THE PLAYERS

JULES
ALEXANDER
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THE EXCITEMENT OF



ARTHUR P. JACOBS, right, producer of "Beneath the Planet of the Apes," presents the Amos Records soundtrack album, distributed by Bell, to Richard Zanuck, president of 20th Century-Fox.

on Warner Bros. records and tapes.

Billboard Annual Radio Programming Forum



Art Linkletter, first of four keynote speakers at the Forum, spells out the dangers of drug abuse to a packed opening session. From left: Mort Nasatir, Claude Hall, Art Linkletter, Lester Smith, George Martin and Ron Jacobs.

SESSION ONE

Radio Faces the New Decade

Chairman: Claude Hall, Radio-TV Editor, Billboard, New York. **Speakers:** Art Linkletter, Linkletter Enterprises, Los Angeles; Lester M. Smith, executive director, Seattle, Portland, & Spokane Radio, Portland, Ore.; George Martin, managing director, Associated Independent Recordings, Ltd., London; Ron Jacobs, president, Increase Records Inc., a Division of Watermark Inc., Los Angeles.

Linkletter Raps Drug Disks

The urgent social problems outlined by Art Linkletter were drug abuse, indiscriminate sex, and revolution, with the drug question taking up almost all of the time slot. Linkletter pointed out that drug taking in America was increasing at the fastest rate known — "half our youngsters will be freaking out within three years if it continues," he said — and charged the radio media with a "gigantic responsibility."

He added: "If we don't police ourselves, we will be policed — no doubt about it."

Linkletter said that his travels around the country speaking on the drug question had showed him that it was the No. 1 topic with concerned groups everywhere.

The record industry was not responsible for the whole picture, any more than the radio industry. But they were a part of it, he commented. Like many adults, Linkletter admitted that he had a "simplistic view" of the problem at first but when he investigated it found a complexity of pro drug influences.

Some rock music was to blame for part of the pro drug attitude as were some musical groups. "I have nothing against rock music as such—I personally don't like it—but I do object to a music that sells kids on drugs, indiscriminate sex, and revolution. Most of our music does not fall into these categories but enough does to merit concern.

Enough of it was being heard and programmed to promote an "easy contemptuous familiarity with the subject."

Linkletter cited the "easy familiar, non-shockable" title, "acid rock," which was used throughout the industry but actually denoted a connection with LSD . . . "the most dangerous single drug."

'Not Answer'

Censorship of any kind was not the answer, said Linkletter, because music mirrored the times and had always done so. But every disk jockey should make himself personally responsible—"We are powerful, potent, persistent voices in every living room. We should behave like a good guest."

Pointing out the change in attitude over drug abuse, Linkletter said that if Elvis Presley had been busted at the start of his career 10 years ago, his career would have been either severely

jeopardized or even ruined. Earlier Gene Krupa encountered much trouble on a drug charge and spent a year in jail. Yet John Lennon's recent drug arrest left everybody unmoved.

"Lennon is an example of how far we have come," said Linkletter. "It is another callous on top of the sensitivity of young people."

During the question period, Linkletter said that a serious concern was not what records were being played but also where it was played. The drug music was heard "unscreened, uninvited" at home by young people.

Answering a question concerning the usefulness of anti-drug commercials—did they serve a purpose or create a problem—Linkletter said it depended on how well they were done. The frequency of anti-drug commercials did not matter, he said. "I would prefer an occasional hard-hitting one myself—but done correctly. It takes a kid to talk to a kid and to much repetition dulls the message."

He agreed that some anti-drug commercials with their scaring message caused more harm than good.

With regard to censorship, Linkletter told a questioner that he did not wish to censor opinions — an anti-Vietnam sentiment, for example—but only illegal things. Drugs were plainly illegal, he said.

In conclusion Linkletter said: "I'm no great accuser of any media, but this is the time for all to use your responsibilities. You influence the mores, manners and morals of young people today."

Smith Asserts Radio Needs Better Training

The colleges and universities have not yet come up with effective methods of training personnel for the radio industry, Lester Smith, executive director of the Seattle, Portland, and Spokane Broadcasting operation, said. And "unfortunately there are not enough managers that are qualified to be good teachers of new employees."

Stating that radio succeeds or fails most of all by the abilities of the people who staff the station, Smith added that radio "broadcasting is a unique service in that it is manufactured, distributed, and consumed each day, offering a challenge to the managers and staff towards the development of a finer and more competitive product for each following day—no inventory . . . no physical product . . . only a sound developed and created by a group of people."

'Little Time'

"It is a business so dependent upon the abilities of people, it has always been amazing to me how very little time that major stations, with large staffs and facilities, spend in indoctrinating and training new employees," he said.

When a new announcer joins a station, the prime requisite seems to be that he has a better-than-average voice and an ability to use it adequately. If the air personality has a first class license, his voice and technique will not have to be the greatest, Smith said. He pointed out that the average program director who hired the new air personal-

ity was probably elevated to his position because he was a good disk jockey and a competitor was trying to hire him, so the station gave him a promotion to keep from losing him and to get more work out of him without paying him overtime.

'No Orientation'

"The usual orientation for a new announcer," Smith said, "was to tell him when payday was, the vacation schedule, fringe benefits, and show him where the bathroom was."

But little or nothing is done toward helping the air personality develop . . . "probably nothing happens until he mispronounces the owner's name or the name of the largest advertiser on the station," Smith said.

He questioned whether radio station managers, when also hiring a new program director,

(Continued on page 34)



Welcoming more than 300 of the nation's leading radio station managers, program directors and air personalities—plus executives from the record industry and the advertising world—is Billboard publisher Mort Nasatir.



Lester Smith

• *Continued from page 33*
 had any idea of the man's future. "Is he just an announcer? Can he write copy? Is he imaginative enough to put together a program? Can he take on the duties of public service director? Music director? Promotion director? What will be his future one . . . five . . . ten years away?"

Smith stated that broadcast pioneers are retiring and "a new breed is needed" but no preparation has been made for their training.

Rather than complaining, he advocated hiring of people who are educated in the liberal arts and sciences who have four basic personal qualities:

- The ability to produce, retain, and assemble ideas.
- Ability to communicate them orally with ease and effectiveness and to write in a creative fashion.
- The ability to do research

and apply the research to the solving of problems.

- Work effectively with people.

'Close Scrutiny'

"We are faced not only with the problem of training newcomers to the field of broadcasting, but we should be giving close scrutiny to those we entrust with the responsibility of giving the training," Smith said. A good teacher, he felt, was one that has a track record of experiences having run a successful company by utilizing modern improvement tools and practices.

"Not only should we put forth effort to train new staff members, but we should be certain that those giving the training are qualified and have the material to do their jobs effectively," he said, and pointed out that sales staffers were being equipped with education and indoctrination, as well as adequate product information.

"Yet untouched is the field

of better education for air staffs, better continuous education and development of a personnel," he said. "I suggest to you that, for the good of your business, you give more consideration to the training and education of your staff."

Awareness, he said, is a step on the way to solution.

'Awareness'

During the question and answer period after Smith's speech, he emphasized the fact that there were no easy answers to the problems of educating a radio station staff, "but awareness of the problem is a step toward a solution," he said. When asked how a program director can help his air personalities develop real personalities, Smith replied that that the management must be aware of what type of program director they have. "The best program director is the manager of tomorrow," according to Smith. "A program director must present a critique of the air personalities by constant air checks. He must get his people

involved in the community and find personalities who are able to communicate to people. The program director must make his people flexible and stress the good points in order to develop them."

Smith also emphasized the fact that a good air personality must "eat, sleep and drink the business. He must get his kicks by doing a very good job, not by merely collecting his paycheck." As far as minorities on the staff, Smith said that the problem was in finding people who fit. "Ultimately," Smith commented, "color does not matter. One must have the right qualifications and ability to develop." Evaluation of that ability is a 50-50 proposition by the station manager. He must use his instincts, according to Smith. Smith again emphasized the importance of a good liberal arts education. Butch Warren, WPGU, University of Illinois, agreed with Smith when he said that the University of Illinois had only two courses in Radio

Broadcasting and that the advisers in the department at the university deemphasized radio saying that television was the media of the future. Smith also commented on the air personality who lacks management potential, but is good at announcing. "Let him go to a larger market," Smith said.

"There is no loss of honor in attaining the height of a large market air personality. An announcer is not an automatic program director. He must have the capability. But because he might not have the capability, this does not necessarily mean that he has failed in his profession. He can still be a top personality in a large market. That, too, is success," said Smith. "Colleges must stop using antiquated text books to teach broadcasting. A student forgets those things after school. He must begin at the beginning on his new job. He must be able to communicate, read and write. There is an overemphasis on 'how to do it' in our colleges and universities today.

Program Directors Share Burden of Improving Disks

Poetry coupled with effective music can become a sounding board and mirror of our times. This is the feeling of George Martin, managing director of AIR London, London.

Martin, speaking on "Dynamic Changes in Music—the Challenge to Future Programming," told his audience that poetry can express the feelings of people more succinctly than any amount of prose.

"I am not suggesting," he said, "that pop music should get involved in politics, but it should, like all good art, be conscious of contemporary feelings. . . ."

Martin said that because of the poetic and deeply philosophical approach to contemporary songwriting, a lot of writers are turning performers because they know how to put over their own work best.

He continued, "There has also emerged a further breed, the writer-producer who, knowing his limitations of performance, produces his own records with other people. Naming Britishers Les Reed, Tony McCauley and Roger Greenaway, along with Americans Burt Bacharach and Hal David, Martin added, "If they have written what they consider to be a hit song, then it is natural for them to produce their own record."

Martin said in this way the producer gets more out of the song both artistically and financially, as well as bringing along a lot of new talent. The British producer said the one unfortunate aspect of this trend is that new songs are hard to come by.

"With the top writers keeping their best material for themselves, the search for material for non-writing singers is becoming desperate," said Martin. He added, "Being a great singer these days is hardly enough. The material is the key to success, and without it the greatest performer is lost."

Noting the mushrooming in popularity of progressive rock music, and the fact that the "heavies" are now solidly established, Martin said the young listener, unlike his older counterpart, seldom puts a record on his turntable merely for background music. "They really listen to their music and regard, with respect, any serious attempts to break fresh ground."

"This healthy enthusiasm gives a tremendous spur to adventurous writers and musicians, and enables them to experiment in many different ways. Groups have enlisted the help of serious musicians from other fields, jazz and classical, and I am delighted to see a growing tendency for trained musicians to be part and parcel of many groups that are coming up."

Martin said the growing trend toward experimentation has not always been successful mainly because classical instruments have a natural disadvantage in not having an infinite volume control. "This generally leaves a lot to be desired in the balance at mixed concerts," he said. "But the great thing is that the young mind is inquisitive and wants to learn."

"Electronic music," observed



George Martin

Martin, "has not had a profound effect on pop music, and the reason for this could be that it is too complicated and the technical facilities not sufficiently widespread for young innovators to be bothered."

Martin told his listeners, "We in the music industry share the heavy responsibility of maintaining the high standard which pop music has achieved."

"I think of the industry as being a series of huge funnels which channel into each other. First there is the production funnel which filters the vast amount of raw material."

"Producers all over the country wade through song after song before they find material strong enough for their artists. In the case of groups, countless hours are spent in the recording studios trying out material and new ideas, only a small portion of which sees the light of day."

"All this material is chan-

neled into your funnel and I don't need to remind you of the welter of sound that has to be listened to and weeded out so that only the best sounds are had."

Martin saw the final funnel as the buying public. "They alone decide what is going to be bought in the shops," he said. "They can take a little-heard disk and turn it into a raging best seller, or they can ignore the might of the radio stations and refuse to buy a particular record."

Martin feels that the producer and program operator share the onus of improving the product, and said, "It is your responsibility to choose, and by choosing wisely you will give prominence to the worthy new arrival."

He continued, "You will discern the glimmer of new talent amongst the huge amount of everyday sameness. By and large it is your taste that prevails and through you the public is allowed to hear what you consider to be the best material. This is where your responsibility lies the heaviest."

"We all walk a tightrope of taste, you have to wade through masses of ordinary material and still preserve an interest in the good and new, and your choice can be the making or breaking of someone brilliantly talented."

He added, "I believe that real progress is made with a fine balance of revolution with evolution, and those who can keep the best of the old with the dynamism of the new will go far."

Jacobs Accuses Radio of Stagnation

"There is little programming creativity in radio today," believes Ron Jacobs, former program director of KHJ in Los Angeles. "Instead, music programming is stagnating and locked in to a noncreative, traditional format."

Jacobs, now president of Increase Records, a division of Watermark Inc., of Los Angeles, called for the Federal Communications Commission, station owners, program directors and disk jockeys to revamp programming concepts, alter traditional theories and change radio.

"Where are the creative and innovative radio personalities of the contemporary era?" he asked. "Where are they hiding?"

Jacobs challenged the FCC and station owners to "free radio from its muzzle." "There's nothing

groovy about radio today. It's in limbo."

His talk, discussing "Modern Programming Basics: Creativity or Copout," covered the theory behind the direction to which chart-oriented music stations have committed themselves over the past decade.

"This theory, and the basic programming decisions stemming from it, has become outdated," he said. "Contemporary stations are no longer questioning basic, traditional and stagnating programming formats."

"Very little original thought is being given to serving and communicating with an audience."

Jacobs urged that logical programming systems be created. "Systems that can lead operators and programmers away from confusing arrays of format

decisions currently available toward the confident and profitable creation of totally new directions for radio in the '70's."

Jacobs defended the Drake programming concept as being "creative for its time," but insisted very little, if anything, has been created in programming since then.

"The biggest poison in radio today," he said, "is a programming format. Who needs the ten commandments of radio? It's time to push for change, any change is better than standing pat," said Jacobs. "Radio is too smug."

According to Jacobs, stagnating programming also is handicapping disk jockeys. "Good disk jockeys have to be creative and not locked into one format."

He feels there is little open mindedness in radio and no concern for the state of the art.



Ron Jacobs

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Keeping Top 40 in Tune With the Times

Chairman: Marty Grove, public relations consultant, New York. Speakers: Kahn L. Hamon, program director, KSTA, San Antonio; Michael Joseph, radio program consultant, Westport, Conn.

'Riots Carry Over Into Music and Radio'

Because of a generation gap—a big one that's highly evident in music today—the major problem in Top 40 radio could be in pinpointing the audience and programming accordingly, said Michael Joseph, one of the nation's leading programming consultants and an authority in audience flow characteristics of various markets. Joseph spoke on "Trends in Contemporary Music Programming—the Need to Know Your Audience."

Pointing out that among the 40 radio stations he has reprogrammed were 18 Top 40 stations, 7 easy listening stations, variety stations, talk and news, he said there cannot be a 'Mike Joseph' format because "every market is different. So are the people. So is the competition. Each sound has to be custom-tailored to the market, its population, to its music, news and information needs and wants, and counter-programmed against every competitor and according to the audience flow of the area." Even his 18 rockers, he said have a different approach, format and sound.

Between 1952-55, Joseph said he was program director of a highly-rated CBS station . . . and those were the days when every CBS affiliate was No. 1 with at least 45 percent of the audience. He said that he saw the handwriting on the wall and went into Top 40, as former radio giants were being sliced up by Storz and McLendon-type Top 40 stations. The old affiliate stations were soon living on their laurels, living in the past, still convinced they were No. 1 when it was no longer true, he said.

Some Trouble

"Today, the contemporary Top 40 and middle-of-the-road stations are in the same situa-

tion as these network stations were 15 years ago," Joseph said. "You talk to the owners, management, and program people of these stations which had a third to a half of their market's share 10 years ago, and you will find that most of them are traditional in their thinking, living with their old glories and are ignorant of what's happening in their markets, with their competitors, and especially with the music," while their share of the audience has dwindled away. Just as Top 40 stations took away the audiences of the traditional stations, their own audiences are being eroded by all-talk, all-news, country music, and soul music stations. Music stations are in trouble, he said, but "as a consultant, I learned never to give a criticism without a cure."

He recommended surveying the market extensively, knowing the audience, programming the station according to the audience flow and against all the competitors, not just the "guys in your particular bag."

Going into a city to work on a radio station, Joseph said he holes up in a hotel armed with all of the ratings available and transistor radios, then spends anywhere from two to six weeks listening and keeping a log on each station. Next, he visits the Chamber of Commerce and business men to find out the makeup of the market and precisely when people are at work. He said that he has "found out, that in most markets there is no such thing as prime time or drive time, as agencies would lead us to believe." When he was revamping WKNR in Detroit in 1963, he found that the four major automobile plants alone had 170 different work shifts and he remembered an-

other market that had as many workers at home or in their cars at 10 a.m. as it had at 5 p.m.

Riots Show

And last month's Cambodia riots pointed out the difference between the college students and New York's construction workers . . . this type of friction carries over into music, too. "When I programmed a station in Toledo last year, the rockers were low in ratings. I found out why immediately; there was a tremendous white backlash against rhythm and blues. The rockers were sounding like soul stations. I went in without a single soul record and the station sky-rocketed from ninth to second in five days." The reason, he said, is that most of Toledo's white work force came out of the South 20 or more years ago, while the Negro population of the market was only 9 percent. But when reprogramming WKNR in Detroit, he played a lot of soul. . . . "Keener was the first white rocker to go Motown," he said, because Detroit is 50 percent Negro. His Philadelphia study showed the city to be conservative, so he programmed WFIL with a clean, well-balanced adult sound with little emphasis on soul because Philadelphia is well integrated. "Detroit Negroes think black, Philly Negroes think white," he said.

'Rapped Programmers'

He criticized Top 40 radio stations that program teen features and acid rock, hop promos, teen spots and contests in mid-morning when every student is in school. Teen-influenced programmers have taken over and, because they do hops and talk to the kids all of the time, they live and work in a teeny world. "Start communi-



Marty Grove, Mike Joseph and Kahn Hamon.

cating with the adults again," he suggested. "You've lost them, and since we do play the numbers game, we must remember that the adults are still the majority."

The radio industry also needs "basic rock" back in music. "The simple beat and simple lyrics have to return," he said. "Top 40 music has become too experimental and too technical and lost the majority. You are catering to a majority, and as a result, it's become a minority appeal sound." He pointed out the popularity of oldies and that the rock 'n' roll revivals weren't flukes . . . "the kids are going to the root of it all."

He also felt that the teen of today was much smarter and more sophisticated and more involved than 10 years ago and they had to be treated as equals by on-the-air personalities.

In the flood of eager questions

which followed his speech on "Trends in Contemporary Music Programming," Michael Joseph said the "drive time" was growing in its importance to radio programmers.

Joseph said that in many cities, because of staggered work hours and a multitude of other factors, the drive time market has developed into a virtual 24-hour market.

He noted too that middle-of-the-road radio is undergoing a gradual but definite change and urged both program directors and station managers to work toward halting the erosion in the format.

In answer to a question from the audience, Joseph said that the record sales percentage used in making up his station's playlist were culled in its entirety from record stores and one-stops.

Records—A Tool for Demographics

Kahn L. Hamon, program director, KSTA radio, San Antonio, told his audience that records played on Top 40 stations are the most important tool stations with such formats have to control demographics.

In his subject, "Dealing with the Music Forces Affecting Top 40," Hamon said that with this thought in mind program directors on Top 40 stations must look at specific types of music.

"A certain record," he said, would have appeal to a majority of men, while another would appeal to women." Request lines, in-person surveys to record stores, printed request sheets and other avenues of survey tell specifically which record appeals to which listener."

He said, "A seemingly teen record like 'Yummy, Yummy, Yummy,' can turn out to be equally popular with adults as well as teens, while 'Love Is Blue,' seemingly adult, may be very popular with teens."

Hamon said that along with this drastic change in attitude towards music programming which developed within recent years, progressive rock also increased in prevalence. However, he added that the length and lyrics of this format created difficulties in its presentation.

"A progressive rock album
JULY 11, 1970, BILLBOARD

cut can be the most important demographic tool you can use for nights. It will immediately tune out most adults, and with a bit of organization in your commercial count, and preprogramming of the longer tracks, they can be and should be used."

Hamon saw country music oriented records used during the morning and housewife hours as another demographic tool. He said modern country radio is doing an excellent job of producing large numbers during these hours. He cautioned, however, that the same rules used in playing pop records also apply to country disks.

He said, "In the area of country music, I would suggest oldies more so than new records, but they must have been hits. A couple of the top current selling country hits might be integrated into your daytime play list," he added.

Hamon said middle of the road and good music records have made what is perhaps the greatest inroads into rock of all the types of music. "When you have the Beatles recording classical music, and Beethoven's 9th Symphony as a Top 40 hit by Miguel Rios, it indicates something," he said.

The Texas program director urged his listeners to be cau-

tious of playing non-hit good music records merely because they think they're pretty. "It should be a current hit, or must have been one at some time," he said.

Prefer Oldies

Hamon said that to his mind the most important demographic tool in Top 40 radio is an oldie. He disclosed that in his surveys he discovered adults prefer oldies to current hits.



Russ Barnett, program director of KMPC in Los Angeles, counters one of the speakers with a viewpoint of his own. A key part of the entire Forum was the report developed between not only the speakers and the audience, but often between various members of the audience.

• BILLBOARD RADIO FORUM

"The average 29-year-old housewife of today was 16 years old and bopping to Elvis Presley 13 years ago," he observed.

Hamon felt the main problem in programming oldies is that you must have a rather elaborate rotation system. "Just a shelf of old records is old thinking," he said. Then added, "Thousands of oldies should be organized into a good rotation system and broken down demographically."

Speaking of rating methods, Hamon said that in addition to sex and age breakdowns the station conducting a survey should look for income and education and whether the listener is an active or passive consumer.

"An active consumer," he explained, "is a person who is the first to try a new product and always wants to have the latest styles, while a passive consumer buys things only as he needs them. These are things advertisers will like to know."

Not Reached

Hamon confessed that Top 40 radio programmers have not yet reached the point where they can program directly to the active consumer. "We need more information, more facts about the person," he said. "We also need to know more about our music in order to successfully program modern radio. New methods of

survey must be developed. A music research department will be as important in your radio station as a sales department, if indeed there is a relationship between music and consumerism."

Psychographics

In the lively question and answer period which followed his address, Hamon told his audience that the trend was gradually moving towards psychographics overtaking demographics as a means of achieving more comprehensive and tangible Top 40 station ratings. He did not see the trend evolving fully in the immediate future, but was convinced that it would eventually come.

In answer to a floor question on Top 40's reluctance to break with potential chart riders until those tunes have enjoyed wide public acceptance, Hamon said, "I admit we should be more flexible in accepting new material, but I guess we do not want to be wrong."

He declined an answer on another question about the damage that would be done to the evolution of "hit" material if all radio stations developed a similar attitude.

In a stirring appeal for greater creativity in contemporary music, Hamon said that there was
(Continued on page 38)

The Soul Radio of the Future

Blacks Must 'Come Together'

Communicating with the community, both black and non-black, in the language of "now people" is what today's soul radio is all about, said WWRL program director Jerry Boulding of New York. One long-range growth factor, according to Boulding, that has an increasing effect on getting and keeping "now" listeners is more black control "over the economic, political, cultural and educational aspects of our community."

Blacks must "come together in economic ventures that will be

beneficial to themselves and to the broadcasting industry as well," he added. "This makes for economic power . . . the kind of power that really counts when we sit down at the negotiation tables." Broadening the black economic base, said Boulding, has recently resulted from black radio stations becoming general market stations, which means that their audiences are no longer confined to any particular group or community.

Black stations can enhance their appeal and thus their audience by balancing their formats with a softer overall sound

for a more universal and adult picture, while getting involved with the community by "trying to play more music, take and play requests, offer contests and promotions, take a stand on issues and reduce tune-out factors." The result is a better image of the station and its deejays, on and off the air. "More blacks still listen to radio than can read," stressed Boulding. "A few words, well chosen, can often be more effective over the instrumental intro of a record than buried in a half hour public service program which is dull and has few listeners."



Reggie Lavong, a former air personality, at mike, while Jerry Boulding waits his turn to speak.

Soul Is Cornerstone of Pop Music

Calling black music "the cornerstone of pop music today," Reggie Lavong, vice president of r&b marketing for Capitol Records, described the so-called backlash toward soul music unrealistic, reactionary and an unfortunate phrase for normal fluctuation in the music industry. "I cannot tell you how to combat the continuing reaction against soul radio," Lavong told his Forum audience, "because I am not sure in my own mind there is such a thing; and if so, who do I specifically confront?" Lavong—speaking on "How

to Combat the Continuing Reaction Against Soul Radio"—defined the resistance as mainly psychological since soul music of every variety is being performed by integrated groups and progressing rapidly to "judicious" representation on the charts. The desire of blacks, as talented, intelligent men seeking "achievement in the positive terms of inclusion in our society," may be affecting general market play, since many of these stations rather maintain white audiences. "This is not to say there are not inequities in our industry," said Lavong. "However, in the lexicon of our

troubled times, the meaning of soul backlash can be easily misconstrued and causes more harm than good."

Individuals, he concluded, who might be "responsible or responsive to this backlash theory are trapped by a nagging sensation that is a whisper now, but I hope it will become a deafening roar deep in your psychological fiber that whatever the true American is, somehow, somehow he is also black."

In discussions following the talks, Lavong stressed the unfortunate dependency soul radio

has on Madison Avenue-produced commercials and the general hiring practices of most contemporary media companies who seek only a black rather than a qualified black. Lavong criticized the business establishment for being economically based, therefore putting soul music in a negative position where it must respond to the so-called white backlash by watering down soul. Lavong said that soul has "gone back to the do-wah sound," from hard to soft, to capture a new audience with the old pop-soul sound, while cooling off the aggressive and progressive hard soul market.



Chairman Spider Harrison

SESSION FOUR

The Aggressive Growth of Easy Listening Formats

'Wake Up, Program To the Listeners'

"If today's middle-of-the-road station is to become something other than a burial ground for nondescript music, it had better wake up and begin programming to the listener," said Charlie Van, program director of WFAA, Dallas.

He added that it also means including the hits that fitted the format. "The word *fit* becomes the key word," he said. "How a certain rock song fits into your format depends entirely on the overall concept of your music format. If a station is already leaning to the contemporary MOR sound, then many of the new rock releases not only fit but complement the overall sound."

Van stated that he thought perhaps the word rock was inappropriate—too many people still associated it with bubble gum music, bobby sox and teenagers.

"So-called rock music could and should be termed popular music. It is certainly the music of the Seventies, proven by performance in the Sixties. It's the music of the people—and speaking demographically—the BUYING people," he stated.

He added—in his speech on where rock music fits in the easy listening format—that any station discounting the mood and mode of today's music was say-

ing, in effect, that "it is content to address itself to a minority audience."

Rock music was no fad, as some people still insist. In spite of the fact that rock, country, and soul are the music of today, many MOR stations go to great lengths to avoid playing the hits. In order not to be confused with Top 40 radio, many stations gravitate to the so-called cover versions of the hit songs . . . playing Ray Conniff's "Bridge Over Troubled Water" rather than the Simon and Garfunkel hit.

"The point is . . . don't let your label stifle your programming of popular music," Van commented. "Programming MOR music is no different than programming Top 40 music . . . except for the music."

Pointing out that both Frank Sinatra and Chuck Berry were in the top 50 records of 1955, Van said: "If that diverse selection of music was palatable to the listener 15 years ago, then I contend that it is still attractive today. And it's on this premise that I believe that the MOR station of today, with proper awareness of music-mix, will become the dominate radio format of tomorrow."

"Before this becomes a reality, though, the record industry is going to have to take a close

Chairman: Dale Andrews, program director, WCBM, Baltimore. Speakers: J.P. McCarthy, air personality, WJR, division of Capitol Cities Inc., Detroit; Charlie Van, program manager, WFAA, Dallas.

MOR Audience Underestimated

A fundamental question concerning a morning radio show is: Who listens to what . . . and why? And how should a radio station respond to what the radio executives think "they" want? J.P. McCarthy said that the character of his morning show on WJR in Detroit was radically different now, compared with five years ago.

"Most of the time, I don't even recognize it," he said. "The kind of music we play and the schtick we do is so much broader . . . more free . . . and we fail to grasp what this seems to suggest."

"That despite the so-called generation gap—the schism that apparently separates the American radio listener is lessening. While there is and will continue to be a vast proliferation of

look at the more contemporary station and its contribution not only to album sales but singles as well.

"In many markets promotion men and distributors feel that MOR stations aren't interested in singles. This just isn't so but new singles are delivered to a Top 40 station as much as a week before the MOR station has an opportunity to hear the product."

Van referred to the "distinct advantages" of programming rock in an MOR format. "One . . . is the absence of the tight playlist. There's more mobility," he said.

audience due to the phenomena of underground radio and viable FM stations, the music and other material that the average middle-of-the-road listener will accept (actually grow to like) is broader and more free than we may have suspected."

McCarthy said in his speech about building a morning show that he thought the audience had been underestimated. Or the MOR stations may, hopefully, have led the audience along the way with innovation and experimentation.

"In short, if MOR means anything to me, it is simply this: A form of radio which seeks to establish the broadest base of listenership that the station serves. Its content will vary

sharply and yet remain based in the midstream of the familiar. It will sample the bizarre, but seek the common denominator of situation and material. It will, by sticking to the main channel, open the possibility of the side excursion for people who would—without some other markers—reject the familiar. I know that sounds a little pompous and academic and that's not my style, but I've had suburban housewives admit they liked soul music . . . after they had a chance to get used to it.

"Maybe that's what we're about: Providing entertainment information and service that touches Mr. and Mrs. Average's family lifestyle and living patterns."



Chairman Dale Andrews introduces Charlie Van, left, and J.P. McCarthy. JULY 11, 1970, BILLBOARD

Creating a Major Market Sound In a Small Market Station

Chairman: Bob Baron, operations director, WHHY, Montgomery, Ala. Speakers: John Garry, program director, WGH, Newport News, Va.; Gary R. Fuller, vice president, KAFY, Bakersfield, Calif.

Achieve Your Own Sound

Throwing a strong rap at small market and medium market stations who copy the formats of other stations, John Garry, program director of WGH in Norfolk, said that "a lot of otherwise decent-sounding Top 40 stations in smaller markets are so obsessed with do-it-yourself Drake formats that they've virtually lost contact with creativity and originality."

Bill Drake is very creative, he said, "but getting a few hours worth of KHJ or WRKO on tape and rushing back to Fester County to get it on the air is not creative . . . and I'm happy to notice that in most cases it doesn't work."

"Who decided that small market stations should necessarily be interested in trying to achieve a major market sound?" Garry demanded. Knocking down the old feeling that major market stations usually sound good and small market stations sound bad, Garry pointed out that "if you can get a tiny chunk of New York or Chicago or Los Angeles to listen to your station, you're home free, but if you only get a tiny chunk of Findlay, Ohio, to listen to a station there, you're gonna go bankrupt."

'Crucial'

"I really believe that the competition between three or four stations . . . or even between two stations . . . in a market of 50,000 or 75,000 is more

intense and certainly more crucial than the competition that exists between the numerous stations that fight for chunks of the New York market," he said, adding that he felt many major market stations "simply coast along knowing they'll get more warm bodies by accident" than a hard-driving station in a small market could get by giving away their whole payroll.

Because they have to work much harder, many small market stations sound much better than many major market stations, Garry said.

And what *does* work is smaller markets, nearly all of the time, is "human communication, which also works in larger markets, although a lot of them shy away from it."

Stating that he'd worked in some markets so small you could call everyone into the local drugstore and ask them what they'd like to hear, Garry said that it was very important to maintain a rapport with the audience—to have local people on the staff where possible, either in sales or programming, and to associate in every part of community life. "The small market station manager or program director who doesn't zestfully integrate himself into his community life is missing a big bet . . . and if you think it's a pain in the neck to be bothered with these people then you ought to go to work

in New York or Chicago where nobody's bothered with anybody."

'Personal Contact'

Part of the role of a radio station—small market or large—he felt, was in its personal contact with the public. He pointed out that a lot of this could be accomplished via telephone. "It's been frustrating on many occasions for me, over the years, to see talented people busting their heads to create a good, exciting, imaginative air sound, only to see the same people we were trying to win over by sounding good on the air treated like cattle when they did the station the HONOR to call up and ask a simple question." He said he'd heard operators complaining because somebody called up to ask what the weather was like 500 miles away, while he felt it wonderful some individual would think enough of a radio station . . . to have enough confidence in the station . . . to call for information like that. Telephone calls represent as much as 90 percent of the only personal contact the station has with the audience and if listeners are treated badly they'll never forget it, he said.

He also felt that radio stations should maintain a proper exterior atmosphere because this view is another way of building the station's image. To sum it



Gary Fuller speaks; John Garry, second speaker in the session, is at right.

up, he said, don't try to sound like your favorite 50,000 watt giant a few hundred miles away, be nice when you answer the phone, and "cut the grass."

In the question session, Bill Payne of KWHP in Edmond, Okla., asked how Garry would program a station in the "shadow" of Oklahoma City. Garry felt that public service would be a method of helping a station identify with a major market in this case, while it would retain most of its local listeners because of civic pride and provincialism. He pointed out that WFIN in Findlay, Ohio, has a lot of sig-

nals coming into the market, yet remains king of Findlay in spite of this competition.

A radio man in the audience said that a country station in Billings, Mont., was his major competition, but a stronger sales effort gave his station more billings. Bob Baron, chairman of the session, pointed out that a station might be able to improve its overall sound by putting more effort into production of local commercials. In the second session, a radio man from State College, Pa., said that many small market stations sold "on emotion" more than ratings.

Fuller: Age Group Specialization Can Hang You

While one of the key aims in programming is to build a highly identifiable sound—"the listener should be able to tell not only what station he's listening to without looking at the dial, but also who the jock is"—the successful station of today might also consider stealing a little of the air image of the competition, said Gary R. Fuller, vice president in charge of programming, KAFY, Bakersfield, Calif. Fuller spoke on "What Is an Ideal Music Blend—Can You Please Everyone All of the Time?"

If a radio station thinks that its own air image isn't constantly changing, it should "dig out some air checks from a couple of years ago, and you'll find you have already deviated. If the station down the dial has some listeners you're missing, ratingswise, a little snooping into their air image won't hurt, and you could enlarge your audience by using some of the hits they're playing. A little softer on one side or harder on the other won't upset your basic sound, as long as you don't go overboard," Fuller said.

He felt that radio stations should keep their appeal as broad as possible. "Specializing in a certain age or ethnic group can hang you."

Records, he said, are only the "skeleton" of a radio station. He called upon the radio industry to put some flesh back on the bones of the skeleton . . . to bring back **personality** radio. "In order to relate with today's aware generations, we have to allow our airmen at least limited leeway to be personalities," he said. He did not advocate

returning to "yak" radio; analysis of the market should determine just how far a radio station could go.

In regards to the music policy, he suggested that each radio man sit down and define their aim in music at length. "Do you use Billboard? Not bad if you happen to have a playlist 100 records long," but he questioned if all of those records could possibly be right for their station's sound and image. Still, he wondered just how many radio stations had records in their golden oldie files now that they rejected just a few months back.

In selecting music, one also has to consider the ethnic makeup of the market, he said, pointing out that Detroit would probably play more soul records than some markets, while San Antonio would play more Mexican-oriented records. This type of information can be obtained from the Chamber of Commerce or the Board of Trade or even hiring some college students to do research on it. Music preference can also be determined, to some extent, by checking record stores, jukebox play, concerts, dances, and checking the ratings of music-variety television shows in the market.

One of the most serious aspects of programming—the varying listener audience during broadcast hours—demands more attention, he said.

"Obviously, the first thing to do would be to adapt with the audience. But, if you do that, then you become neither fish nor fowl," he said. Fuller recommended day-keying the music and gearing the "contests

and personalities to the time of day you are programming."

One of the promotions that KAFY in Bakersfield ran, Fuller said in his speech, was to picket an Earth Day demonstration at a local college; Fuller hired some girls from a local employment agency to carry signs reading "Pollution Is Progress." The humorous promotion got a lot of publicity, he said. Randall Dickerson, program director of WKGN in Knoxville, said that a strong rebellion has taken over



Chairman Bob Baron

against country music in his market and that he has taken many listeners from the country station. Fuller pointed out that any poorly done country music station will lose listeners.

In regards to finding air personalities, Fuller said he maintained a tape file that was constantly updated on potential air personalities he could hire. He also commented on the need of radio stations to help update radio courses at local colleges.

In the second session, a radio man from State College, Pa., said that singles were dead in his market; Fuller spelled out how his station—KAFY—works with local department stores to make sure they have records in stock that are on the KAFY playlist.

Fuller felt that a station has to play the hits and not "concentrate on collecting a wall of gold disks for breaking records," but WKBR program director Bill Munda, Manchester, N.H., questioned how any radio station could justify not playing the

good records that came out each week.

Pat McMahon, program director of KRIZ in Phoenix, pointed out that he works to discover two new artists or records each week . . . "if the record sounds good to you, likely it will sound good to your listeners." He said that many thousands of listeners never buy a record and that radio was an "entertainment" medium; his reason for playing good new records was to entertain people.

ARTISTS ATTENDING FORUM ACTIVITIES

TONY BENNETT	DON COVAY
FREDA PAYNE	B.J. THOMAS
THE TRIANGLE	SHA-NA-NA
MELANIE	FIESTAS
VINNIE BELL	JOHN DENVER
JAGGERZ	ED EVANKO
BOBBY RUSSELL	MAIN INGREDIENT
RIGER SOVINE	PAT LUNDY

and the winners of the "Search For A New Sound" campaign sponsored by the Tea Council of the U.S.A. in conjunction with the Billboard—Loretta and Bill Haselden.

Country Music Radio— Where Does It Go From Here?

Chairman: Ev Wren, director of programming, KLAK, Denver. Speakers: William J. Wheatley, program and operations manager, WWOK, Miami, and WAME, Charlotte, N.C.; Larry Scott, program director, WIL, St. Louis.

Country Music 'Too Modern'

William Wheatley, in his address to the registrants at the Billboard Radio Programming Forum, noted that the term programming encompasses more than music, although music is the chief element.

Country music, in Wheatley's opinion, has become too modern. "The music," he added, "has become too modern to be called 'country' by definitions which have stood the test of time."

However, Wheatley added, "that doesn't mean that programming has to turn its back on traditional country music. Programming is what we make it. And . . . music is but one ingredient of programming. It is my thinking that radio programming in country music has evolved into something entirely different from what it was just a few short years ago."

Wheatley analyzed the importance of formatting the music. He added: "When we format the music for our stations, we always keep in mind identity. Who are we? What are we? Who is our core audience? Why have a core audience at all? and it always comes back . . . that music is the one ingredient of all our programming that gives us identity."

Wheatley noted that announcers are not responsible for the identity of the station. But the music is.

He added: "So we format our music carefully, so that we maintain that identity . . . and it is in this area that we endeavor not to be, as we say, too modern."

Wheatley mentioned some great country standards, includ-

ing "Cattle Call," "Candy Kisses," "Slippin' Around," "I'm Movin' On," "Young Love," "Sixteen Tons," "I Forget to Remember to Forget," "Ballad of a Teenage Queen" and "Oh Lonesome Me" . . . and posed the question of whether they are traditional or modern country songs. He said:

"I submit . . . that they are traditional, but because of the changing world they have become modern. And I doubt that there is a one of you here . . . today . . . who isn't playing the devil out of most of these great songs."

Wheatley said: "There is a line between traditional and modern country music. It's damned elusive . . . but it's there."

It sometimes bends . . . but it is still there. And it is a line that is more pronounced in the ear of the listeners than the programmer. He noted that many country artists . . . Johnny Cash, Waylon Jennings, Hank Thompson, Roy Clark, Chet Atkins, Eddy Arnold and others many times have reached beyond the basic country philosophy . . . and they were not rejected by the country buyer. "But put any of these artists in a concert with a good, basic country song and you wind up with a genuine hit."

Wheatley said he gets wound up about music, but "this gives us our identity and so it is right to get wound up in it." He added: "Yes, we are modern in our programming. Some stations . . . are too modern. They will turn their nose up on these artists . . . and forget the heritage of country music. Hope-

fully, I will not. And because of this philosophy in programming . . . this identity with country music, we will do many things other stations will not do. We will play songs that are old, providing only that they be technically compatible with today's sound, and that the artists relate to the '70's.

"We will program the Nashville Brass . . . and Patti Page when she records real country music. We will program Ray Price . . . whether he sings the way he does today or the way he did a few years back. "Some stations will make these modern sounds their base for music. . . . We will put them on parity with the solid country artists which we call 'must play' artists."

"And we will carefully format our stations so that both get proper exposure. Identity with country is maintained. Faith is kept with our heritage. Room is left for country music to grow and develop. In our programming we will be modern . . . because traditional music is very much a part of modern country music broadcasting."

Bill Wheatley's talk on whether country programming is too modern sparked many questions from an audience interested in virtually all facets of the field. Several queries had to do with the type of promotions favored by Wheatley. He answered that the type of promotions varied according to the market and its audience. In Charlotte, for instance, a jackpot promotion tied in with a common name—such as Jones—would result in tremendous audience involvement; but in Miami other promotions



Ev Wren, chairman, fields questions for William Wheatley, center, and Larry Scott, right.

would be more successful. Considerations are the relative sophistication of the audience; the promotions are geared to suit the audience.

'Not Country'

One registrant asked Wheatley to explain why in his country programming he does not play a record by an artist such as Al Martino. Wheatley answered because Martino is not a country artist—he is an artist who happened to do one or several country songs. On the other hand, Wheatley explained, an artist like Patti Page, who is really a middle-of-the-road talent, nevertheless has definite country roots.

In answer to queries as to how he determines his playlist, Wheatley said he uses the Billboard as a key source for his "A" category; but he also has a check on juke box play for a "B" category, as well as a "C" category of bona fide oldies and a "D" category of "discretionary" music. The latter is a catch-

all category wherein records are included which merit exposure for one reason or another.

In answer to a query, Wheatley said he personally listened to virtually all country records, and that this was not too difficult because it was not necessary to listen to all records all the way through. Other questions had to do with what type of jingles Wheatley recommended; and here too no general answer covered all cases. The package should depend upon the station's needs.

In other answers, Wheatley said he played records by Elvis Presley if the records had had an impact on country buyers. As for bluegrass, he noted that if a bluegrass record was a hit, it would of course get play. As for oldies, he said he programs the "monsters" as a matter of course . . . but most of the remainder of oldies are more recent vintage—say, a year or two old.

Wheatley also participated in an answer session at the conclusion of Larry Scott's talk.

Helping Disk Sales Boosts Audience

There's a desperate need in the country music field, according to WIL program director Larry Scott, St. Louis, for stronger rapport between the radio station, the air personalities, the country music artists, and record distributors. He stressed the need to educate people about country music: The need to visit the distributors and even talk to warehouse personnel to see to it that clerks send country merchandise to stores where the merchandise is needed.

Scott noted that Bruce Nelson, program director of country-formatted WUBE in Cincinnati, actually helped rack records in outlets, thereby promoting record sales and also promoting WUBE's call letters as well as obtaining a feedback on what listeners bought in record to use as a programming tool.

The audience, Scott pointed out, is concerned about records. When they hear one they like, they want to buy it, and to facilitate this movement of records over the counter the station and its personnel must get to know the distributor and his operation, the promotion man, et al. If this is not done, some unknowing kid in a distributor's stockroom may fail to follow through on delivery of country records.

The building of these relationships is also necessary between the station and the promoter.

Scott told of the type of promotions he used to build sales. On Johnny Cash's birthday, a huge blowup, six feet tall, was made of a Cash photo in the form of a postal card. This was placed in stores, and people were invited to sign it. So much excitement was created that one store remained open until midnight. Said Scott: "This is good outside promotion . . . it sells records, it familiarizes people with the record counter, and it exposes the station's call letters."

Survey Area

Scott also advised the registrants to survey their areas; that is, find out what stores are selling country records, and to follow this up with friendly chats with the store personnel. In St. Louis, Scott remarked, "we are fortunate in having country fans at the onestops, and this aids in sales . . . and we even get the call letters on the jukeboxes."

Scott also urged station personnel to seek attractive display material from record promoters, regional managers and manufacturers. He said that Columbia does a great job in promoting its country merchandise, and that

other labels should follow suit. "If the listener can buy a record he likes, he is happy and you have a successful station."

Questions

Scott's talk sparked many questions—some of which were directed not only to him but also to Wheatley.

In answer to queries, Scott said his operation published a playlist and distributed it to stores; and that he made extensive use, as much as 80 percent, of Billboard's charts. Wheatley also publishes a list.

The speakers and the registrants, through questions and answers, discussed new product,

concluding that it was not as great quantitatively as pop product but had more staying power. They also discussed how often a list turns over in station play.

Chairman Ev Wren, program director of KLAK in Denver who expertly handled the session, asked Wheatley what type of control was exercised over announcers. Wheatley said it was important that an announcer make a real contribution to a show. "We exercise control in order to help them do a better job," he said.

Wren started a discussion by seeking reaction to suggestive lyrics. Other questions had to do with the importance of news in

country programming. Wheatley and Scott stated that news was very important; that country listeners expected good news coverage and would seek a station that provided it. "Country listeners are thinking adults," Wheatley said.

Both Scott and Wheatley said their stations are active in bringing in live shows.

In response to other questions, the speaker urged that creativity be used in public service announcements, because smart announcements help keep a show alive. They also urged that a deejay be allowed his head if he is sincerely turned on by a record.

Records—Demographic Tools

• Continued from page 35

too much junk getting up into the top 10, and urged the perpetuation of more groups like the Mamas and Papas, and more songs like "MacArthur's Park."

The Texas program director noted that two distinct types of audiences are developing in the

youth market. He identified them as the great mass of teenyboppers who go for the Top 40 format of radio programming, and the more sophisticated college student that's tuned in to progressive rock sounds.

On the subject of playing "oldies" on Top 40, Hamon said they should not be played

merely for the sake of playing oldies, but that there should be a comprehensive demographic system involved in playing them.

He said his company rates a tune a golden oldie between four and six months after it has come off the charts, and that his station's library of oldies dates back to 1952.

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Methods of Motivating On-the-Air Personnel as Part of Total Station Teamwork

Chairman: Robert H. Badger, station manager, WMID, Atlantic City, N.J.



Roundtable discussions proved highly popular.



Record men swapped ideas with radio men.



It was a time for sharing knowledge, solving problems.

SESSION EIGHT

Deciding What the Variations Should Be Between Weekend and Weekday Programming

Chairman: Joe Sullivan, program director, WMAK, Nashville.



WMAK's Joe Sullivan, fourth from left, joins in.

SESSION NINE

Audience Promotion—Success and Failures

Chairman: Robert F. Hood, vice president and general manager, WHOO, Orlando, Fla.



WHOO's Bob Hood, standing, directs session on promotion.

SESSION TEN

How and Why Your FM Station Should Compete With Your AM

Chairman: Marty Grove, public relations consultant, New York.



AM vs. FM came in for heated discussion.

SESSION ELEVEN

Altering Music Format to Reach Different Listeners at Different Times

Chairman: Ken Dowe, national operations manager, McLendon Broadcasting Co., Dallas.



Air personalities, program directors, promotion men.

Your Audience Is Changing— The Artists State the Challenge

Larger Playlists Vital to Industry

William (Smokey) Robinson called for unity and a promotion of good feeling among all those in the music business at the outset of his speech. He spoke as an artist and vice president of Motown Records. Speaking about his audiences, Smokey said that there were all ages comprising his listeners, except when he appears in nightclubs, where there is a restriction to age due to the law. Robinson said that colleges and their audiences were generally more enthusiastic, since the individuals in the audience are related "through a common campus bond. They let their hair down and are not as reserved as a nightclub audience by nature of the fact that they know one another as students," said Robinson. Robinson felt that the audience was actually the show. "Even if your set is perfect," commented Robinson, "it will not matter unless the audience appreciates you. That is why we

try to gear our act to audience participation. They tend to like us more when we sing songs that are equated with us, the material we are known for and have made famous. The other songs we sing in a nightclub, for example, are all right, but they cannot dominate the show. We always ask for requests from the audience. I find," continued Robinson, "that our songs are like paintings. The older they are, the better they seem to get. It is hard to include all of our old songs within the framework of our act. So the requests also help to balance our show. It gives the audience a chance to hear what they want to hear. Therefore, they feel they have a more complete show."

Commenting as a vice president of a record company during the question and answer period, Robinson stated that he felt the present system of radio is great. But he also felt that there should be larger playlists



Smokey Robinson, left, and John D. Loudermilk are introduced by Don Ovens, at rostrum at a torrid, stimulating session that covered topics ranging from suggestive lyrics to long records.

"to include the new groups and to give these people a break. We always need new faces." Robinson said also that "radio is cleaner since the payola days, but there should be a top 50 or 60 instead of top 40. The fact that only 40 records out of 2,000 per week get played hurts new talent exposure." On the subject of censoring records with obscene lyrics, Robinson said that each station must follow their

own conscience. A No. 1 station will not lose their position if their competitor begins playing records with obscene lyrics. This will be taken care of eventually by the FCC. It is a question of ratings versus a station's basic morality. "If the ratings mean more to you than your peace of mind then play the bad records. It is simply a question of taste and feeling," concluded Robinson.



Paul Drew, program director of CKLW in Detroit, comments on the record playlist.



Red Schwartz, chief of promotion at Roulette Records, provides a fiery retort.

Quit Glamorizing the 'Distasteful'

To play, or not to play the risqué or borderline record was the key question which emerged at an animated and educational panel session on changing audiences in radio.

John D. Loudermilk, who shared the panel with Motown vice president William (Smokey) Robinson, told his audience that more and more pop music is reflecting the times in which we live.

He stressed, however, that this should be no criterion for the continued emergence of recorded material that promoted

sex, drugs and other sub-social activities.

The artist-composer, who is head of Windward Side Music, Nashville, said society on a whole should quit glamorizing that which it finds distasteful. He said everyone in the industry—writer, producer, recording company, and the media—has an obligation to deemphasize product that is offensive to the morals of the society to which it caters.

'Not Answer'

However, he agreed with Robinson that hard-and-fast censorship was not the answer. "In

the final analysis," he said, "it boils down to being a more or less personal issue between the radio station and its audience."

Loudermilk, whose many hit tunes include "Tobacco Road," joined with Robinson in discounting the feasibility of establishing a board of censors to listen to new record releases and set standards of acceptability. He said that although it may sound theoretically acceptable, he doubted it would work in practice.

Loudermilk and Robinson, in team with participants from the audience, also thrashed out the

question of whether shorter recordings would help radio stations in programming, and here again both Loudermilk and Robinson agreed that they would rather see quality of records than quantity.

No Clock

Both panelists felt that in many cases it was impossible for an artist to develop the theme of his song in two minutes or less, and disagreed with suggestions that either an artist or his recording company should clock-watch when producing a record.

On the Canadian pop market, Loudermilk said that this market that had produced talent like Ian & Sylvia, should be carefully watched because of its growing number of really fine artists and the influence they will have on the American pop market in the near future.

Loudermilk also predicted that it was unlikely that religious records would ever have any overwhelming impact on the pop market. He agreed with Robinson that those gospel tunes that have hit the charts have done so largely on the personality of the artist who recorded them.

Creative Skills In Production

Chairman: William E. Summers, general manager, WLOU, Louisville. Speakers: Alan Scott, partner, Scott-Textor Productions Inc., New York; Dan Clayton, program director, WPOP, Hartford.

Radio Commercials Can Make Better Pictures Than TV

Alan Scott, a partner in the commercials firm of Scott-Textor Productions Inc., said that he does not believe that Chicago, New York, Los Angeles, and Nashville have a monopoly on creativity when it comes to producing commercials for radio. "The problem," Scott said, "is how to produce a really good low budget, local commercial." Scott played several commercials his company had produced for big city corporations, using a Moog Synthesizer, a few instruments, and several voices. "Simplicity is a beautiful thing if you can achieve it," he said. He then played an old Nestles Chocolate commercial which he said "could have been produced in your living room on a Wollensak." There was one voice and no in-

struments on the tape. Scott emphasized the use of a community's normal sounds to create a good, simple commercial. His example was a spot done by his company which utilized crowd noises to advertise a bank. "Every town has a personality" which can be used to create a good image for the product, according to Scott. "You can buy syndicated, well-produced music spots and drop in the name of the local bank, but I'll bet the more personal approach (using the community to advertise the product) produced locally, will work better," said Scott.

Scott also emphasized the use of local talent to bring in good results for a product, giving as

examples the use of local rock talent to produce a commercial spot for the recent Billboard and Tea Council "Search for a New Sound" promotion. He also spoke of the talent to be found in colleges, which "will immigrate to the big cities to find fame and fortune, but why not catch them before they leave? Creativity can be found anywhere."

Scott also mentioned the fact that "too often, radio gets a last-minute version of a television campaign. Radio can make better pictures than television." He then demonstrated his meaning by playing tapes of a soft drink commercial which stimulated the thirst of the listeners and a commercial for a camper

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Chairman Bill Summers, left, throws a thought-provoking question at Alan Scott. Dan Clayton, right, also spoke in the session.

wagon which appealed to the instincts of escape.

Scott pointed to small production houses manned by former top agency creative people who can lead clients through the maze of New York creativity as a way to beat the

high cost of commercials. But "the real challenge is to produce good local commercials locally." He concluded by reemphasizing the production of radio commercials that paint pictures. "That is involvement and involvement sells."

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Clayton: Carts Key to Tighter Sound

With programming fast developing into a science, WPOP program director Dan Clayton, Hartford, discussed the special electronic equipment and techniques that a modern radio station must have and use today in order to keep up with programming developments. His speech, "Tighter Production Through Modern Electronic Techniques," concerned the perfect type of radio station and he emphasized that a studio must be built with the men who have to work in it kept in mind. The equipment and the room must be easy to work with to produce a

good sound. Clayton stressed cartridge machines as the primary means of making the station's sound cleaner and tighter. The main studio should be equipped with five machines with provision for tertiary and secondary tone amps, according to Clayton. The production studio only requires three machines. Clayton has found that secondary tones are useful to cue warning lights or some such device that will tell the air personality the ending of a record or commercial. He also added a Dolby system is a way to stop tape hiss.

Clayton then suggested a solid state, hiss free board "with more inputs than you'll ever use." Eventually, Clayton projected, all of these inputs will be used and more will be needed. He then added that there should be space to patch phones into the air or run an additional tape machine through the board when needed.

A capacitor unit with a heavy duty wind screen will be the best bet for a microphone. Along with this, two turntables, one of which should be stereo, should be installed. Clayton also suggested a tape recorder for

the air studio to facilitate recording contests or requests. He also recommended a clock that back-times itself.

Clayton then stressed the importance of a good compressor, equalizer, and echo chamber, adding that the equalizer and echo chamber in the main studio should be tied into the mike channel only, since most records already have been prepared with these two elements included. In the production studio, provisions should be made to allow equalizing and echo in the mike channel, the program channel or both.

Separate equipment in the production studio should include two high quality tape machines, Ampex or Scully were preferred, since there is no way to get good sound from a low quality machine, even with the Dolby system. He also added that the monitoring system should be the best that can be afforded.

The only other requisite Clayton stressed was a technician that was a skilled electronic mechanic, without a tin ear. "Hire engineers that think sound," concluded Clayton.

SESSION FOURTEEN

Advance Research Techniques

Chairman: Dave Tucker, program director, KFJZ, Fort Worth. Speaker: William Schrank, director of radio research, The Katz Agency, New York.

Schrank Spells Out Ratings

The basics for evaluating ratings were presented by Frank Shrank, who put forth three rules:

1. Use the metropolitan areas.
2. Disregard the share of market that fell below five.
3. Question data of one age group.

He also said that the key target audience advertisers wanted were these timeslots:

- 6-10 a.m.—the audience consisted of men, 18-49 years old.

- 10 a.m.-3 p.m.—Women 18-49 years old.
- 3 p.m.-7 p.m.—Men 18-49 years old.

Shrank, director of radio research for The Katz Agency, pointed out the seasonal variations that occurred in the type of radio programming—contemporary programming went up in the summer time while country music stations experienced a decline during summer in listeners. This was because the blue collar worker—the prime country audience—went on vacation, said Schrank.

MOR radio generally experienced an upsurge in the winter period, along with good music stations, said Schrank. The oldies-type format experiences no seasonal variation, he added.

Much of his talk was devoted to contrasting the various types of rating organizations.

During the question period a request for methods of cutting down the tune-out factor was answered from the floor.

Answers varied from the treasure hunt format, cash giveaways, and to encourage the disk jockeys to pre-sell what was upcoming in the programs.



William Schrank replies to a question on the various ratings services.

SESSION FIFTEEN

Effective Programming of Albums and Personalities

Chairman: Greg L. Dean, program director, KEYN, Wichita, Kan. Speakers: Willis Duff, vice president of Metromedia and general manager, KSAN-FM, San Francisco; Pat H. Whitley, program director, WWDC, Washington.

DJ's—Help With Music

Effective programming of albums and personalities can best be achieved by allowing disk jockeys to participate in the selection of music, according to Willis Duff, vice president of Metromedia and general manager of KSAN-FM, San Francisco.

"Each air personality should be screening and evaluating music simultaneously with the music director, music librarian and program consultant," he said.

Duff said that when a disk jockey learns the musical standards of your station, he can be trusted to adhere to that sound and at the same time be capable of injecting his own personal tastes into the programming.

"Overly restrictive formats very often destroy creativity and hamper playlists and programming," said Duff. "Because of an overabundance of album product, stations can only intelligently program if its staff is involved in selecting and programming music like:

Eliminates

Product first is screened by the music librarian who eliminates unacceptable material; disk jockeys become involved next by listening to music in his specialty, and finally a music review is conducted by the music director. "However, no man's taste judgments can dominate a genuinely free form format," said Duff.

The station also has a indexed record file kept by a record librarian and overseen by the music director, a program-

ming consultant and an operations manager.

Under KSAN-FM's format, how far can an air personality affect the music in his program and still allow the station to keep a sound?

"Middle of the road stations have been grappling with this problem for years," said Duff. "Today, MOR programming people are from the format stage of radio development; they have a great fondness of programming formulas, playlists, etc.

Witnessing

"Once again, though, we are witnessing the growth of an unstructured, unformatted type of radio labeled underground. So, the disk jockey again has enormous leeway in the music he plays."

In free form formats, he said, the disk jockey is once again the master of his own musical

ship. "The free form disk jockey is not bored with the music he plays, nor is he kept under control by extremely tight programming policies, a programming director, the Hot 100, the programming consultant.

"The FM rock stations, with their relatively unstructured music policies, are becoming the keystone for exposing the quantities of product coming from record companies," said Duff.

He said the free form format is basically an FM format because of the stereo capabilities. "FM will continue to be the principal growth area for album rock and will become directly competitive with AM radio in gross audience size, especially in specific demographic groups."

Duff feels the FM station with the free form programming concept is the kind of radio with the greatest potential.

Station's Catalyst Is Morning DJ

Before a radio station achieves a dominant position in its marketplace, believed Pat Whitley, program director of WWDC in Washington, it must establish a three-point posture.

Step one, he felt, is to find a morning personality with empathy, humor and creativity. "Your morning person is the station's catalyst and has to be regarded as the single most important product your programming has to offer."

According to Whitley, step two is evening sports and/or talk. In short, what does a middle of the road radio station do with a tune-out factor in the evening?

He is convinced sports create

listeners where a void otherwise exists. "Evening sports, programmed effectively, can build audience throughout a broadcast day," Whitley said. "During the game, WWDC schedules news and sports promotions, promotional announcements and plugs for our disk jockeys."

Step three requires work. "It's called community involvement," he said. "It's the one single step that really shows your audience where you're at. Our air personalities are encouraged to go out and 'touch' their audience. If they talk about a problem in the city," he said, "they should know what they are talking about—firsthand."

In short, get your air personalities involved, let them see tangible evidence of their contribution to your station and your community, said Whitley. "Psychologically, it could be the best programming move you ever have made."

Is there a trend in radio back to personalities?

"I don't believe there really has been a period in radio's development where personalities haven't controlled the majority of the audience.

"The success of personality radio is simple," Whitley said. "It's called believability. It takes people to sell people, products and ideas."



Willis Duff talks about albums in programming.



Pat Whitley takes over the microphone for a statement; chairman Greg Dean stands at left.

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Increasing Staff Professional Skills—the Management Challenge

Chairman: Egmont Sonderling, president, Sonderling Broadcasting Corp., New York.
Speakers: Perry S. Samuels, senior vice president—radio, AVCO Broadcasting Corp., Cincinnati; Perry B. Bascom, general manager, WNBC, New York.

'Must Be Challenged'

Broadcasting is a profession of constant movement and change, and management must be ever alert to finding and developing new people, Perry Bascom said. Bascom, general manager of WNBC in New York, outlined a three-point basic program in developing on-the-air personnel:

1. Determine the objectives;
2. Plan how these goals are to be achieved; and
3. Decide how to measure the results.

The public does not know a station's management, in his speech in helping air personalities achieve greater professionalism, he said. As far as the public is concerned, the station is the air personalities. With this in mind, Bascom stressed the importance of involving the air personality in management's basic planning. The personality's ideas should be sought as to how given goals can be achieved.

A greater degree of professionalism on the part of air personalities can be achieved by convincing those individuals that the station is eager to help them achieve their objectives. Often

times, lack of management's involvement will leave an air personality floundering in what he thinks is independence, he added.

"How many times have we shopped for, bought, and moved an air personality to a market, put him on the air and, because he has been successful elsewhere and has a proven track record, we just turn him loose," Bascom said. The newcomer doesn't know the market, and he doesn't know the station. According to Bascom, "this practice is wrong, unfair, and the quickest way to lose."

Radio is formula-minded—in programming, contests, etc.—"but there cannot be a formula for the deejay; guidelines, yes, but a formula, no," Bascom said.

Every personality must be challenged, and the high-rating winners must be saved from becoming self-satisfied and pompous, he said, while those try hard but can't get the numbers must be spared from becoming depressed. "The technique is to turn people on," he said.

Among the ways to achieve this, Bascom listed getting deejays involved in community lead-

er luncheons and station projects, as well as bringing the talent together with clients. He also stressed the importance of pre-planning commercials voiced by the deejay before he reads them on the air.

John Heart, program director, CFGM, Richmond Hill, Ontario, Canada, asked how the program director can facilitate the working relationship between air personalities and other staff members. Bascom said he believes in having all departments represented at management meetings. The total effect is to create a greater awareness between programming and sales people so that each can learn the problems of the other. He said that he had eight departments of his operation represented at all management meetings.

Session chairman Sonderling took the opposite point of view. He said, "We don't permit programming ideas from sales people. If you listen to sales, you become seduced. The sales manager of a station will tell you that he can't sell this "which you happen to be offering" but he could sell that. Before you know it, if you were to listen to



Egmont Sonderling fields questions for Perry Samuels, center, and Perry Bascom, right.

your sales manager he will take over the functions of the programming director. It is up to programming to create the programs, and for sales to sell them."

Bascom stressed the need for greater professionalism among air personalities. "This begins with them thinking of themselves as air personalities" and not as mere jocks.

He also said program directors must get out of their own

marketplace and listen to radio in other areas. This, he said, is one of the most important ways to keep a program director from going stale. He must get out of his own market and listen to the way other program directors are solving their problems. The result of listening to radio has a refreshing effect on the program director and his thinking and gets the program director to break out of the bonds of his own thought habits.

Format Should Fit Needs of Day, Market

Today's program director must remember that he controls the greatest mass communications medium of them all, and that he holds this responsibility at a time of turmoil when communications is the key to bridging diverse opinions and groups. So said Perry S. Samuels in a hard-hitting address aimed at awakening program directors to the demands of the times. He is senior vice president for radio of AVCO Broadcasting.

Music, he said, is the basic staple of radio programming, and it should be given careful consideration with particular regard to "the general music flavor" of a given station. He

stressed the fact that the program director who is trying to improve his station's position cannot achieve this aim with the "adolescent gimmicks and a narrow-minded absorption with yesterday's simplistic solutions."

Samuels said he doubts whether these devices were all that good years ago, but at that time they were at least new "and so many stations were so bad." Today, the competitive grind has honed radio to a keener edge and there are more competitive factors on stage and in the wings. The program director today must contend with the demand on his listeners' time from FM, UHF, tape cartridges, cablevision, home videotape, "and God only knows what else" is coming.

He warned program directors that the way to counter these competitive forces is not by doing the same things that have been done before.

"You will have to get out of the box, innovate, create new program interests, saleable programming, meaningful news and real community service," the AVCO Broadcasting executive said.

All stations, Samuels said in the question session, need a format, but that format has to be adopted to the needs of the day and the specific market. He then recalled that at the dawn of Top 40 a whole body of law was developed wherein, among many things, one dared not mention a

record but referred to it as a "tune," and that the air personality never was to reveal to his listeners that he was married. Tomorrow we'll laugh at today's "do's and don'ts" of radio, the same as we laugh at yesterday's. The most important thing one must remember, Samuels said, is that we must change with the times.

How does one motivate his staff? Samuels answered that one can't "turn on people with money," but you can charge them up with enthusiasm if staff members feel that their station is aware of the problems of the day and that their station is in the forefront of fulfilling its community's needs. Community affairs, Samuels said, do not

necessarily have to be on-the-air projects.

Pat Patterson, program director, WKIX, Raleigh, asked, "What's the most important job of the program director?" Samuels said that the most important technique of the program director is to listen to his own station. He recalled that Dick Lawrence had a daily routine of talking to his people from 9 to 11 a.m. each day, and then spent the rest of the day listening to his own station. "It is amazing how few program directors listen to their own stations," Samuels wound up the session by reiterating, "Slavish devotion to fixed programming ideas will hurt the station," as opposed to a flexible approach to programming.

Appraising Your Station's Format—The Need for Constant Objectivity

Chairman: Arthur H. Simmers, vice president and general manager, WTRY, Troy, N.Y.
Speakers: Francis L. Boyle Jr., president, Robert E. Eastman & Co. Inc., New York; Norman King, president-chairman, U.S. Media-International Corp., New York.



Creativity is not lost; Francis Boyle launches his speech in a suit of armor. Chairman Art Simmers is at left, speaker Norman King at right.

'Odds Are You'll Change'

Decline in ratings, duplication in station formats, new owners or management and change in program directors and/or key air personnel, were among the main reasons cited by Frank Boyle as the motivational forces behind a station's change in format.

The president of the Robert E. Eastman Co., speaking on "When Change Is Needed in Format," told his audience, "No matter how solid you may think you are in your current format, history confirms that the odds are you may have to dramatically change in the next two to five years."

Boyle said the past 18 years

in the business had taught him that there was almost nothing sacred about a station's program format, and that a number of giants in the business, including WINS and WCBS in New York and KFWB and KNX in Los Angeles had all undergone radical changes in the past few years.

He added that in addition to the involuntary reasons like ratings decline, format duplication, and loss of key personnel which force a station to change its format, there were also the voluntary ones.

Reasons Given

"These," he said, "include a

programming hole in your market, the desire to pioneer a new format, the need for change to a more economical format, and an increase in broadcasting power."

Boyle said that although chances are that a station will change format at some point, it was very rarely that a No. 1 radio station would voluntarily change its programming form. "I think," he said, "that most format changes are made by stations that have fair or poor ratings."

Boyle urged his listeners not to change their format unless that change had been carefully

(Continued on page 43)

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planned. "Be sure," he said, "that when you change your format you move into one that you can afford to perpetuate for at least four years, that you can be proud of, comfortable in and offers the least chance of duplication."

"Your new format," he continued, "should also give you the best shot at expanding your audience, and sales to maximum potential; as well as better fill your community's need in entertainment and information."

'Have Guts'

The Eastman Company's chief executive said any station making the decision to change its format should have the guts to hang in there for anywhere from two to four years until the results take hold.

"Do not expect overnight miracles," he warned. He added that a Top 40 station takes at least 18 months to show the results of change, with a middle-of-the-road taking up to two

years. "There is no formula for instant success," he said.

In an animated question and answer session which followed his speech, Boyle disclosed that nothing replaces careful day-to-day analysis of a station's market, in assessing the potential of change to a new format.

He made this remark in answer to a floor query on whether a station should seek outside help in its attempts to introduce a format change.

He warned that formats are by no means chiseled in granite, and station owners and managers should always be alert to forces working to undermine the good thing which they think they may have, and be prepared to change formats quickly and completely should the need arise.

Looking into the future, Boyle said that the time will come when fully automated stations will become a way of life. "But this," he continued, "is a long way off, as we have not yet got the high standard of ingenuity needed to handle this transition."

'Media Buyer Has Role'

Will the media buyer, the middleman between the advertising agencies and the media services, continue to grow in importance? Norman King, president/chairman of the U.S. Media International Corp., is confident that it will.

King, who heads the oldest and largest media buying service in this country, told conventioners at the Radio Programming Forum that the continued successful growth of this all-important service is inevitable.

He said that for too long the complex business of successful media buying has been entrusted into the hands of inexperienced and irresponsible persons, and that change was needed.

Speaking on "Selling the Format to the Advertiser—Recent Developments in Media Selection," the innovator of this service told his audience that millions of dollars go down the

drain each year because the typical advertising agency employs a man of about 26, and pays him around \$180 a week to make decisions on where to spend \$1½ million of a company's funds.

"At the same time," he continued, "the president of that same company is grappling with the problem of whether to spend another \$20,000 on the expansion of his executive washroom."

King said the media buyer will in no way hurt or try to eliminate the ad agency. "In fact," he assured, "the future of companies such as USMI is with the agencies. We insist on the agency making the plan, we want their personality and their thinking. We have no intention of going directly to the client, and in this way the agency never loses control."

In relating methods used by a media buying service to get best result for a client, King

said his firm uses all the tools available to the industry. "We go with ratings, format, demographics, the works," he said.

"Expertise," he continued, "is the forte of the media buyer. Unlike the agency buyer, we know the markets, and we work more professionally in structuring our buying programs."

In answering questions from his roomful of knowledge-hunting radio program directors and general managers, King said he saw the independent media buying service as a boon to small and medium-sized agencies. "Our existence helps them to take on clients they could not otherwise afford," he said.

He said that a media agency could be structured as an extension or replacement of an existing service, but warned that anyone getting into the business should have a thorough knowledge of the business and how it operates.

LUNCHEON SESSION

Broadcasters Key To Drug Problem

We are making a great effort in the field of drug education and turning off the young to drugs through radio, but our problem is how to make the effort more effective, according to William D. Littleford, president of Billboard Publications, Inc. "Radio people can be the most effective communicators of knowledge of drug abuse," Littleford said. "With programming know-how and dedication to public service we, as broadcasters, can and will be the key factor in solving society's greatest ill." Littleford then pledged Billboard as a communications center, printing information on the workable and successful drug abuse organizations who create the messages that get through to the young. "The President of

the U.S. and the parents of these children have both failed in this area."

Littleford said that "radio has the creative skills that get to the young." He quoted several statistics about the New York area that were frightening. "The average junkie in this city must steal between \$500 and \$600 in merchandise per day in order to maintain his \$60-a-day habit. Drug experiences are reaching a lower and lower age level. Forty percent of the youth today have taken a pill without knowing what it is." Littleford concluded his talk by calling for a "perceptive effort on all fronts and especially in radio to understand and recognize this most dangerous threat to our nation," he said in introducing Dr. David Smith.



Dr. David Smith spells out some of the known facts about drug abuse and relates how radio men can help fight the problem.

Peer Group Pressure Is Way To Counter Drug Abuse Woes

Drug patterns originate in the major drug centers of the country such as San Francisco's Haight-Ashbury or New York, and then ripple out to the various drug subcultures across the nation, according to Dr. David E. Smith, medical director of the Haight-Ashbury Medical Clinic in San Francisco. "We can learn from the mistakes that I and others have made at the other clinics in the major drug-abuse centers and take this experience and apply it to all clinics," Smith said. Ninety percent of all drugs sold on the street are bad drugs, he said.

Smith outlined the history of the clinic, stating that it came into being as a bad trip center. "We then went through a speed cycle, and now see about 30 young heroin users a day."

Smith has found that the most effective means of combatting drug abuse is peer group pres-

sure. Representatives from the subcultures who wind up talking to the drug users usually become less involved in using drugs themselves," said Smith. He then pointed to such foundations as the Do It Now Foundation of Hollywood, saying that these organizations, run by ex-drug abusers who are young, can do the best job. "Social activism is the best way to curb this problem which has reached epidemic proportions," Smith said.

As to the question of who pushes drugs, Smith pointed to the legal drug companies who manufacture much more amphetamines and barbiturates than prescriptions call for yearly. "These people are responsible for more pushing than the Mafia," said Smith. He also commented on the "Housewife syndrome." This is a vicious circle of taking amphetamines to do housework and barbiturates

or downers to go to sleep at night. The housewife does this "until her psyche breaks," Smith said. He also said that wherever a speed scene develops, a downer scene soon follows. Speed freaks use downers to come off their speed trips and relax to sleep.

"The federal government is in a bad situation," said Smith. "They must gradually crack down on harder drugs. They know that this crackdown will drive the price of illegal drugs up, creating more violence by the drug abuser, more theft, so that he can get enough money to support his habit." Smith concluded his talk by asking the people to recognize the problem, but "this is not enough. Understanding is necessary before we can create an effective message to reach this portion of the population," concluded Smith.



Relating projects of the Ad Council and the U.S. government against drug abuse is Billboard president Bill Littleford. Littleford introduced Dr. David Smith, luncheon speaker. JULY 11, 1970, BILLBOARD



Top 40 Records

A hit record should be played on all formats, according to a consensus of the audience during the Top 40 rap session on records. George Michael, air personality at WFIL in Philadelphia, and Augie Blume, right, national promotion director, guided the session.



Easy Listening Records

It's the duty of good music stations to concentrate upon holding the over-65 age audience, according to the opinion the audience in the easy listening record discussion moderated by Marty Thau, left, vice president of Schwaid-Merenstein & Thau, and Elliot (Biggie) Nevins, program manager of WIOD in Miami. Above, Thau and Nevins listen to a comment from the audience.

SESSION 20

Country Music Records

Roy Stingley, program director of WJJD in Chicago, asks the audience if "hard country" records is hindering the progress of country music today, to which William J. Wheatley, program director of WWOK in Miami, replied from the audience that he felt it was up to record companies to protect this kind of sound.



(Below) Gene Kennedy, national country music promotion director for Decca Records, joined the audience in the country records session. Kennedy helped Roy Stingley of WJJD in Chicago moderate the session. From left: Kennedy; Jo Walker, executive secretary of the Country Music Association; John Mazur, program director of WDEE in Detroit, and Billboard staffers Radcliffe Joe and Ian Dove.



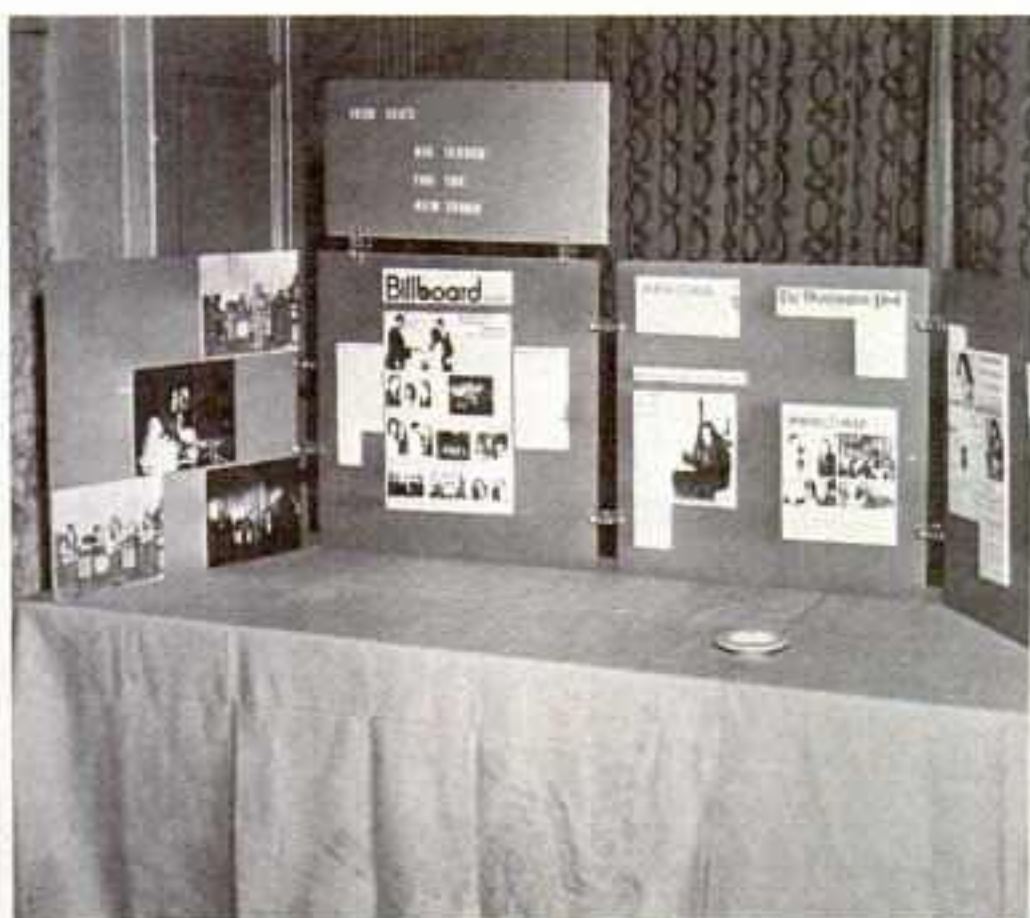
Sounds of the Times

Among the many exhibits at the Forum was generic airchecks of the total broadcast day of 20 of the nation's major radio stations. Top 40 stations represented were KHJ in Los Angeles, WRKO in Boston, KFJZ in Fort Worth, WNAP-FM in Indianapolis, and WMAK in Nashville. Easy Listening stations on hand were KING in Seattle, KLAC in Los Angeles, WCBM in Baltimore, WLW in Cincinnati, and WASH-FM in Washington.

Good music station WITH of Baltimore was represented, as well as soul-formatted stations such as WTLC-FM in Indianapolis, KYOK in Houston, and KJET in Beaumont, Tex. The progressive rock format was represented by WGLD-FM, Chicago, while country music stations on hand included KBER in San Antonio, KRAK in Sacramento, WWOK in Miami, KTUF in Phoenix, and KIKK in Houston.



Tom Rounds, president of Watermark Inc., was on hand to tell program directors and general managers about "American Top 40," a new weekly special based on the Billboard Hot 100 Chart. Watermark just launched around the world. Billboard will be helping place the new show on stations, exclusive in each market, free to the stations.



A special display spelled out the Search for a New Sound promotion organized by Billboard with the cooperation of the Iced Tea industry.



Marv Allen of KARM in Fresno, Calif., listens to one of the new Increase Records series of albums featuring a radio history of rock and roll—the actual deejays and their music, commercials and jingles from years 1956 through 1962. Deejays represented include Robin Seymour, Arnie Ginsberg, Russ (Weird Beard) Knight, Hunter Hancock, Joe Niagara, Jack Carney and Dick Biondi.

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SESSION 21

Computer & The Charts

Billboard's Hot 100 Chart will now carry a special feature—determined by computer—that will predict which songs will go up on the chart. Denis Hyland, director of corporate research for Billboard Publications Inc., makes the first public announcement of the new service at the Radio Programming Forum. Billboard, which operates the only auditable charts in the U.S. music industry, will have symbols on the Hot 100 Chart indicating "Strong Upward Movement" and "Normal Upward Movement" of records having this type of sales action.



SESSION TWENTY-TWO

Billboard Awards For Achievement

Chairman: Claude Hall, Radio-TV Editor, Billboard Magazine, New York; Speaker: Father Norman O'Connor, Paulist Fathers, New York.

COMMUNITY SERVICE AWARDS



Father Norman O'Connor, a former radio personality who now hosts the television show "Dial M for Music," talks on creativity. Father O'Connor received a standing ovation from the packed audience attending the awards ceremonies.



Tom Campbell, air personality of KYA in San Francisco, receives an award for his labors in counteracting drug abuse among teens. Presenting is Father Norman O'Connor.



KRIZ in Phoenix has done an outstanding job in warning teens of the dangers of drug abuse. Here, KRIZ program director Pat McMahon receives a Billboard Community Service Award for these efforts from Father O'Connor.



George Fischer, program director of WSB, Atlanta, accepts his station's award on the anti-drug campaign.



Norma Pinnella, music director of WWRL in New York, accepts WWRL's award for its "Push a Pusher" campaign.



Rick Sklar, program director of WABC in New York receives a warm thank you from Father O'Connor, right, for the station's efforts against drug abuse. Looking on is Claude Hall, center.



WPOP program director Dan Clayton receives the award his station earned in fighting drug abuse among teens in Hartford. Presenting is Father O'Connor.



Tony Bennett, Columbia Records artist, performs on the rooftop terrace at the Billboard office. The occasion was an open house and cocktail reception for people attending the Forum and leading recording artists. Bennett's performance was filmed and will later be shown to a national convention of Columbia Records distributors.



A large turnout watched Bennett sing, including WBAL program manager Jack Lacey, fourth from right. Standing at his right is Atlantic Records executive Gunter Hauer, and beside him Ted Williams of Atlantic Records.



Loretta and Bill Haselden, winners of the first annual Search for a New Sound sponsored by the Tea Council of the U.S.A., performed also at the evening cocktail reception on the rooftop garden.



John Denver, left, chats with the Haseldens at the cocktail reception.



Watching the Haseldens perform was Harry Jenkins, head of RCA Records. From left: Billboard publisher Mart Nasatir, Billboard executives Herb Wood and Don Owens, and Jenkins.



Among the recording artists attending the reception was Freda Payne, seen here talking with some of her fans. Other artists attending included Bobby Russell, Roger Sovine, John Denver, the Jaggerz, Melanie, the Sha-Na-Na, Vinnie Bell and Don Covay. At right is Brian Panella, director of artist relations for Capitol Records.



George Michael of WFIL in Philadelphia, major market Top 40 personality, receives plaque for being one of the best air personalities in the nation in his category. Presenting is Father Norman O'Connor.

AIR PERSONALITY AWARDS

Fourteen air personalities were named by Billboard magazine as the very best in the nation in the first annual Air Personality Competition. Tying for first place among major market Top 40 personalities were Don Pietro of KRIZ, Phoenix, and George Michaels, WFIL, Philadelphia. In easy listening, major market, another tie ranked J. P. McCarthy of WJR in Detroit and William B. Williams of WNEW in New York as the leading personalities in their class.

Jim Wood of KGJF in Los Angeles was selected the leading soul music air personality in a major market, while Mike Scott of WDEE in Detroit was named the leading major-market country music air personality.

In the medium market category, winners were: soul music—William (Boy) Brown, KJET, Beaumont, Tex.; country music—Clay Daniels, WHOO, Orlando, Fla.; easy listening—Don Imus, KXOA, Sacramento, Calif.; Top 40—Jack Gale, WAYS, Charlotte, N.C.

Selected by a Billboard panel as the best small market air personalities were: Top 40—Dan Diamond, KOKO, Warrensburg, Mo.; country music—Arlin Miller, KWOW, Pomona, Calif.; easy listening—KPEL, Lafayette, La.; soul music—Arthur Takeall, KIXY-FM, San Angelo, Tex.

These air personalities won in competition against several hundred others of their peers. Each personality was judged by market size; for example, no small market personality in any format had to compete with a major market personality. The personalities were judged on voice characteristics; presentation of themselves, their station, and their music; presentation of commercials; production; selection of music; blending of music; patter; and total quality of show.

Entries came from all corners of the United States and Canada as well as England and The Voice of America and the Armed Forces Vietnam Network. Formats ranged from Top 40 to progressive rock to religious music.

Many of the 6 leading personalities were awarded plaques June 20 during the third annual Billboard Radio Programming Forum.

A total of 50 air personalities will receive certificates (these are being mailed to the winners) as runners up. In the large market category, 25 air personalities were honored: Mike Larsen, KSON, San Diego; Alan Bishop, KPOJ, Portland, Ore.; Bob Raleigh Jr., WPGC, Washington; Gene Klavan, WNEW, New York; Bob Pearson, KITE, San Antonio; Ken Garland, WIP, Philadelphia.

Jay Dunn, WPEN, Philadelphia; Lee Bayley, KAKC, Tulsa, Okla.; Frank Brodie, CKLW, Detroit; Bill Abbott, KCKN, Kansas City, Kan.; Johnny Canton, WDGY, Minneapolis; Bobby Wayne, WBSB-FM, New York; Steve Hunter, CLKW, Detroit; Al Wolfe, WSBA, York, Pa.; Dick Whittington, KGIL, San Fernando Valley, Los Angeles; Mike Millard, WWOK, Miami; Jack Bogut, KDKA, Pittsburgh; Lou Sherman, WFBM, Indianapolis; Charlie Greer, WIP, Philadelphia; Mike Murphy, KMBZ, Kansas City, Mo.; Tom Cross, KGJF, Los Angeles; Bob Corse, WPEM, Philadelphia; Jim Edwards, CKLW, Detroit; Dale Dorman, WRKO, Boston; Kris Stevens, WLS, Chicago.

Medium market personalities receiving certificates included: Jack Miller, WSPR, Springfield, Mass.; Melvin Jones, WNOO, Chattanooga, Tenn.; Dave Jones, KRAV-FM, Tulsa, Okla.; Ted Ferguson, WKGN, Knoxville; Long John Silver, WAYS, Charlotte, N.C.; Michael O'Conner, KILE, Galveston; Rich Pauley, WBT, Charlotte, N.C.; Al Dunaway, WHOO, Orlando, Fla.; Eric Norberg, KMBY, Monterey, Calif.; Scott Reynolds, WSPR, Springfield, Mass.; Bill Sterling, WSPR, Springfield, Mass.; Ron Rohmer, WELI, New Haven.

Small market air personalities receiving certifi-

cates include: Buddy & Fran, KWIZ, Santa Ana, Calif.; Rap Adams, WDAT, Daytona Beach, Fla.; Steve C. Keeney, KINN, Alamogordo, N.M.; Chuck Wolfe, KYOU, Greeley, Colo.; Ron Laurence, WWBZ, Vineland, N.J.; Edward F. Seeger, WKSP, Kingstree, S.C.; Ben Atwell, KWTO, Springfield, Mo.; Don Gilbert, KUVR, Holdrege, Neb.; Steve Peirce, KOKO, Warrensburg, Mo.; Mike (Mike Brady) Rhoads, KTRN, Wichita Falls, Tex.; Keath Heyn, KMCO, Conroe, Tex.; Chuck (Jack Sunday) Rogers, KID, Idaho Falls, Idaho; Clifford C. (Hal Martin) Carey Jr., WSJM, St. Joseph, Mich.

Receiving special mention were Joe Cooper, KCMO, Conroe, Tex., for a talk show, and Paul A. Bottom of the AFVN in Saigon and Steve Merike of BBC's Radio One in London.

Receiving honorable mention, again rated by market size, were: Large market: Steve O'Shea, WCBS-FM, New York; Sandy Becker, WNEW, New York; Bill Drake, WEMP, Milwaukee; Jesse Crawford & Dan Carlisle, WKNR-FM, Detroit; Mavis Logan, WYDD-FM, Pittsburgh; Jeff Starr, then w/ KTLK, Denver; Bob Lockwood, WJRZ, Hackensack, N.J.; George Boyce, WOKO, Albany, N.Y.; Richard Reese, KRNO, San Bernardino, Calif.; Mike (Scudder) Murray, KEGL, San Jose, Calif.; Lou Gutenberger, KMOR, Salt Lake City; George Means, WWOK, Miami; Duke Roberts, CKLW, Detroit; Tom Moran, WIP, Philadelphia; Lou "King" Kirby, WIXY, Cleveland; Neil Parks, WGNU-FM, Granite City, Ill.; Jay (Bobby Dark) Caple, KBOX, Dallas; Roland Bynum, KGJF, Los Angeles.

Medium market: Edd Robinson, WAME, Charlotte, N.C.; Steve D. Gibbons, KRNT, Des Moines; Mike Nelson, WHOO, Orlando, Fla.; Del Hull, KRNT, Des Moines; Johnny "K" Koval, WENO, Nashville; Ray Peale, WHOO, Orlando, Fla.; Pat Patterson, WKIX, Raleigh, N.C.; Les Alexander, WAYS, Charlotte, N.C.; Mike Murphy, KAYC, Beaumont, Tex.; Paul Johnson, WSPR, Springfield, Mass.; Paul Monson & Bill Sterling, WSPR, Springfield, Mass.

Small market: Dick Bailey, KNCR, Eureka, Calif.; Clyde (Luling Thumper) Butter, KCTI, Luling, Tex.; Jerry Pippin, KBIX, Muskogee, Okla.; Chubby Howard, KAYE, Puyallup, Wash.; Doug Mooney, KTTR, Rolla, Mo.; Mitch (Dave Kellie) Braswell, WJNC, Jacksonville, N.C.; Buddy Moore, WEED, Rocky Mount, N.C.; Marion Woods, KOKO, Warrensburg, Mo.; Garlon Stubbs, WHIE, Griffin, Ga.; Les Sweckard, KWTO, Springfield, Mo.; Dan Gordon, KWTO, Springfield, Mo.; Peter Jerome, WLTH, Gary, Ind.; Don Elliot, WOOD, Grand Rapids, Mich.; John Domanick, WPAR, Parkersburg, W.Va.; Kent Petty, KWCO, Chickasha, Okla.; Bill Blough, WGSB, St. Charles, Ill.; Bill Peterson, KBLR, Bolivar, Mo.; Dennis (Jefferson Stone) Baker, KDES, Palm Springs, Calif.; Larry Dickenson, KPEL, Lafayette, La.; Ron Morgan, KCEY, Turlock, Calif.; Leonard Reynolds, WKSP, Kingstree, S.C.; Alex Osina, WFMN-FM, Newburgh, N.Y.; Mike Dissen, KTGR, Columbia, Mo.; Kenneth (Ken Roberts) Kucinski, WMBN, Petoskey, Mich.

Fred Lynn, KWTO, Springfield, Mo.; Lee Vogel, WNBH, New Bedford, Mass.; Vern Weiss, WKAK-FM, Kankakee, Ill.; Bill (Brother Bill) Heizer, WKOX, Framingham, Mass.; Daryl (Dave Allen) Sauve, KBRC, Mt. Vernon, Wash.; Pat Arthur, WOSH, Oshkosh, Wis.; Steve Oein, WINH, Georgetown, S.C.; Pete Sabella, WNNJ, Newton, N.J.; Skip Essex, WCIT, Lima, Ohio; Lloyd A. Walters, KWUN, Concord, Calif.; Kenneth (Clark Kent) Paul, KLOG, Kelso, Wash.; J. Bradford Broussard, KPEL, Lafayette, La.

Also winning honorable mention in a special category were: George Pettingell, KEAR-FM, San Francisco, and Phil Irwin, Voice of America, Washington.

• BILLBOARD RADIO FORUM



Typing for first place in the major market Top 40 category was Don Pietro of KRIZ in Phoenix. Father O'Connor presented all of the awards. This was the first annual competition.



Jim Wood of KGJF in Los Angeles was honored as the major market soul music personality.



Mike Scott of WDEE in Detroit won the award for major market country music personality.



Jack Gale receives his award as the leading medium market Top 40 personality. He was formerly with WAYS, Charlotte.



Dave Klemm of Blair Radio accepts an award for Don Imus. Imus was named the best medium market easy listening air personality. He does the morning show on KXOA, Sacramento, which is repped by Blair.



Accepting his plaque as best medium market country music personality is Clay Daniels of WHOO in Orlando, Fla.



Dan Diamond, named best small market Top 40 personality, accepts his award.

Radio-TV programming

Campus News

By BOB GLASSENBERG

Peace Award

The Rolling Stones, you remember them for such notable tunes as "Street Fighting Man," and "Symphony for the Devil," have been offered the Peace Award, from the city of Palermo, Italy, "for contribution of better understanding for the young throughout the world through their music," or so the Bulletin No. 26, from the International Federation of Festival Organizations, reads. The Federation is based in Yugoslavia. I am really glad that the Stones have helped us understand, it does not say what, only better understanding. Hope they turn out more understanding songs so we, the youth of the world, will know what is going on. Who listens to the words anyway?

Time in the Studio

Logan College, Illinois, offers time in the commercial radio station studios if one takes the broadcasting courses offered at the school. It is a type internship or on the job training program. The student broadcaster goes to one of the area stations such as WCIL AM&FM or WJPE and works with the staff of the station. Once a week all the students meet in a classroom to discuss their particular jobs. Tests are also given at this time. Tests? Anyway, it seems like a really good idea, after all, of the talk about college radio courses teaching theory instead of practice.

Help!

John Fallows, who has the dubious distinction of being called commissioner of communications at the University of Manitoba, Winnipeg 19, Canada, would like to find as many sources of pre-recorded programming for his station—he left out the call letters—as possible. He also wants underground or youth oriented—he puts both in quotes—news services. You have the address and I suggest that you be nice to him. Never know when you may be living in that fine country.

More Help

Al Strong is trying to get a radio station started at Whittier College. He says that he is long on programming ideas and short on mechanics. He needs technical assistance. Primarily he is looking for facts on costs, equipment, frequencies, laws, the building of a record library and the rest. It anyone wishes to offer assistance, write to Al Strong, 1932 Park Skyline, Santa Ana, Calif. 92705. He also wants to subscribe to publications dealing with college broadcasting.

Now Me

I need a list of record stores dealing with college students in the major cities across the nation. I am trying to get a chart that will be useful to us. It will start in September. Anyone wishing to help can send me two record stores, names, addresses and phone numbers to 165 West 46, New York 10036. Thank you.

College Programming Aids

For all of you crazy Jazz freaks out there, and for all of you crazy rock freaks out there, how about a show dedicated to musicians who have died like Johnny Hodges, sax man for Duke Ellington's orchestra, or Coltrane, or Buddy Holly (that's old stuff). Well, you get the idea. Or how about a few minutes dedicated to Phil Spector, the old Rick Nelson, B. Dylan, Chicago Blues, Bessie Smith, who transcends classification. Maybe you could tune your audience into new old sounds. It would be a "true diversion, a mind excursion," to paraphrase a well-known air personality, who also puts out some mean talk records. While we are on the subject, how about the Rev. Jesse Jackson, and The Last Poets. They do it, you know.

WHCB, Lehman College, Bronx, New York, **Janis Schacht** reporting: "Self Portrait," Bob Dylan (entire LP), Columbia; "The Everly Brothers Original Greatest Hits," Everly Brothers, Barnaby; "Gasoline Alley," (LP, "My Way of Giving," best track), Rod Stuart, Mercury; "Alone Together," Dave Mason, Blue Thumb; "Have You Seen the Saucers," Jefferson Airplane, RCA; "Teach Your Children," Crosby, Stills Nash & Young, Atlantic; "Band of Gold," Freda Payne, Invictus. . . . WNEU, Northwestern University, Boston, Mass., **Donna Halper** reporting: "Hot Tuna," Jorma, Jack and Friends, RCA; "Frantic," Frantic, Lizard; "Big Yellow Taxi," Joni Mitchell, Reprise; "Tighter, Tighter," "Alive and Kicking, Roulette; "I Looked Up," Incredible String Band, Elektra. . . . WWUH, University of Hartford, West Hartford, Conn., **Charles Horowitz** reporting: "John Barleycorn Must Die" (LP), Traffic, UA; "Albion Doo-Wah," Cat Mother, Polydor; "Have You Seen the Saucers," Jefferson Airplane, RCA; "Accept," Chicken Shack, Blue Horizon. . . . WPNP, **Brian Love** reporting: "Big Yellow Taxi," Irene Sheer, Bell; "Make It With You," Bread, Elektra; "See You Later" (cut from Fresh out of Borstall), Fresh, RCA. . . . WCHP, Central Michigan University, **Ken Benson** reporting: "Red Eye Express," John Sebastian, Reprise (MGM); "Roll Away the Stone," Leon Russell, Shelter; "Theme From M-A-S-H," the Mash, Columbia. . . . WCSB, Columbia School of Broadcasting, Boston, Mass., **Ted Hayward** reporting: "Silver Bird," Mark Lindsay, Columbia; "Maybe I'm Amazed," Paul McCartney, Apple; "A Song of Joy," Miguel Rios, A&M; "Magic Carpet Ride," Steppenwolf, "Dunhill/ABC. . . . WBCR, Beloit College, Beloit, Wis., **Tom Keenan**, reporting: "Self Portrait," Bob Dylan, Columbia; "Alone Together," Dave Mason, Blue Thumb; "Ten Years Together," Peter Paul & Mary, Warner Bros.; "Theme Song From M-A-S-H," Al De Lory, Capitol. . . . WNIU, Northern Illinois University, De Kalb, **Curt Stalheim**, reporting: "Superman," Ides of March, WB; "I'll Be Right Here," Tyrone Davis, Dakar; "My Marie," Engelbert Humperdinck, Parrot; "Green Manalishi," Fleetwood Mac," Reprise. . . . WFTD, Alternate University, Woodstock Nation, **Jimmy Zilber** reporting: "Ohio," Crosby Stills Nash and Young, Atlantic; "The Last Poets," the Last Poets, Dunhill; Red Clay, Freddie Hubbard, CTI.

Programming Aids

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

HOT 100

WOR/FM, New York, music director **Meridee Herman** reporting: BP: "I Just Can't Help Believing," B. J. Thomas, Scepter; BH: "Baby Hold On," Bread, Elektra; BLP CUT: "Wigwam," (Self Portrait) Bob Dylan, Columbia. . . . KLOG, Longview, Wash., personality **Lee Michaels** reporting: BP: "Heighty Ho Princess," Neon Philharmonic, Warner Bros.; BH: "Come to Me," Tommy James & the Shondells, Roulette. . . . WPTS, Scranton, Pa., music director **Rick Shannon** reporting: BP: "That's When the World Really Began," Mel Wynn Trend, Mercury; BH: "Tell It All Brother," Kenny Rogers & The First Edition, Reprise. . . . WDCR, Hanover, N.H., program director **Mark Dillen Stitham** reporting: BP: "Tell It All Brother," Kenny Rogers & the First Edition, Reprise; BH: "Ooh Ooh Child," Five Stairsteps, Buddah; BLP: (Self Portrait) Bob Dylan, Columbia. . . . WATS, Sayre, Pa., music director **Lee Potter** reporting: BP: "Signed, Sealed, Delivered, I'm Yours," Stevie Wonder, Tamla; BH: "My Baby Loves Lovin'," White Plains, Deram. . . . WVBR, Ithaca, N.Y., program director **George Hiller** reporting: BP: "That Same Old Feeling," Fortunes, World Pacific; BH: "Suicide Is Painless (Song from M.A.S.H.)," Soundtrack, Columbia. . . . WBVP, Beaver Falls, Pa., program director **Tony Scott** reporting: BP: "Tell It All Brother," First Edition, Reprise; BH: "Signed, Sealed & Delivered," Stevie Wonder, Tamla; BLP CUT: "We Made It Happen," (We Made It Happen) Engelbert Humperdinck, London. . . . WALL, Middletown, N.Y., program director **Larry Berger** reporting: BP: "Que Sera Sera," Mary Hopkin, Apple; BH: "Band of Gold," Freda Payne, Invictus. . . . WNIV-AM, DeKalb, Ill., music director **Curt Stalheim** reporting: BP: "My Marie," Engelbert Humperdinck, Parrot; BH: "Band of Gold," Freda Payne, Invictus; "Gimme Dat Ding," (Here Comes De Kins) The Pipkins, Capitol. . . . WAIR, Winston-Salem, N.C., music director & personality **Mike Craft** reporting: BP: "Too Much Foolin' Around," Best of the Tams, 1-2-3; BH: "Ooh Ooh Child," 5 Stairsteps, Buddah; BLP: (Bless the Children) Bless The Children, Roulette. . . . WLAM, Lewiston, Me., music director & personality **Bob Ouellette** reporting: BP: "Paper Mache," Dionne Warwick, Scepter; BH: "Everything a Man Could Ever Want," Glen Campbell, Capitol; BLP CUT: "Livin' the Blues," (Self Portrait) Bob Dylan, Columbia.

COUNTRY

WUBE, Cincinnati, music director & personality **Les Acree** reporting: BP: "One Song Away," Tommy Cash, Epic; BH: "Hello Darlin'," Conway Twitty, Decca. . . . WTCR, Ashland, Ky.-Huntington, W.Va., program/music director **Gregg Elliott** reporting: BP: "Don't Keep Me Hangin' On," Sonny James, Capitol; BH: "He Loves Me All the Way," Tammy Wynette, Epic. . . . KBBQ, Burbank-L.A., music director & personality **Corky Mayberry** reporting: BP: "The Whole World Comes to Me," Jack Greene, Decca; BH: "Biloxi," Kenny Price, RCA; BLP: (Johnny Cash The Legend), Johnny Cash, Sun. . . .

KAYE, Puyallup, Wash., personality **Chubby Howard** reporting: BP: "Stand Up Fool," Shorty Bacon, Chart; BH: "Fingerprints," Freddie Hart, Capitol; BLP CUT: "I Live for You," (Love Is A Sometimes Thing) Bill Anderson, Decca. . . . WKMF, Flint, Mich., program/music director & personality **Jim Harper** reporting: BP: "Leaving on a Jet Plane," The Kendalls, Stop; BH: "I Never Picked Cotton," Roy Clark, Dot; BLP: (Arlene Harden Sings Roy Orbison) Arlene Harden, Columbia.

SOUL

KKDA, Dallas-Ft. Worth, Tex., operations manager **Bill Thomas** reporting: BP: "Stay Away From Me," Major Lance, Curtom; BH: "The Love You Save," Jackson Five, Motown; BLP CUT: "Laurie," (California Girl) Eddie Floyd, Stax.

EASY LISTENING

WFIN, Findlay, Ohio, program director **Tom Sheldon** reporting: BP: "Everything a Man Could Need," Glen Campbell; BH: "The Word Is Love," Charlie D. & Milo. . . . WDEW, Westfield, Mass., personality **Dan Reilly** reporting: BP: "I'll Paint You a Song," Mac-Davis, Columbia; BH: "Overture From Tommy," Assembled Multitude, Atlantic; BLP CUT: "It's So Nice," (To Be Free), Jackie DeShannon, Imperial. . . . KTTS, Springfield, Mo., music director **Ray Sherner** reporting: BP: "Jose's Piece," Mason Williams, Warner Bros.; BH: "Don't You Know (She Said Hello)," Butterscotch, RCA; BLP CUT: "White Silver Sands," (Beat Goes On) Living Percussion, RCA Camden. . . . WSPR, Springfield, Mass., program director **Budd Clain** reporting: BP: "Tell It All Brother," The First Edition; BH: "A Song of Joy," Miguel Rios.

Vox Jox

By CLAUDE HALL
Radio-TV Editor

Somebody asked a little while ago about **Ron Riley**, so he called to say that on Aug. 1 he'll become group program director for University City Broadcasters and will headquarter in Gainesville, Fla., at WGGG. WORD in Spartanburg, S.C., is also part of the operation. . . . A note from **Ted Atkins**, program director of KFRC in San Francisco: "KFRC is looking better than ever. On Pulse (Feb./Mar.) we doubled KYA in men and nearly doubled them in women Monday-Friday 6 a.m.-midnight. They still have the edge in teenagers, but this new ARB proves that we are making important increases in this area. KFRC is the top-rated station in San Francisco, according to Pulse. The new ARB shows KFRC with the largest weekly come audience in the total survey area (28 counties). Of any San Francisco station we are the only one reaching over one million persons a week. In the five-county metro survey area, we reach more listeners each week than any other station except KSFO. I would like to believe that KSFO's strength in the immediate area can be attributed to Giants baseball, which they broadcast. In weekly come ratings, KFRC is second only to KSFO.

Please note that in this category we show a tremendous increase in teenage listeners. In the all-important 18-34 years old group, both men and women, we beat KYA handsily. It is nice to be a winner." And Ted sent in ARB and Pluse data to prove it. Congratulations, Ted.

★ ★ ★

Bobby Knight has been promoted to music director of WIXZ in Pittsburgh; he does the noon-3 p.m. show and has just become a father—a boy named **Scott Eric**. . . . Ran into **Nick Shrode** the other day; he's now national promotion director of Monument Records, Hendersonville, Tenn. If you need any help from Monument, call him at 615-824-6565. Nick had previously been with Jad Records.

★ ★ ★

Larry Bruner, 216-229-8149, Cleveland, has a special two-hour program on the "Woodstock" movie, that includes music and an interview with film maker **Michael Wadleigh**. Call him if interested. . . . **Barrie W. Munger** reports in from CJOB in Winnipeg, Canada: "I'm doing the 7-midnight shot here. **Howard Hicks**, who left the show to me, has been promoted to

(Continued on page 48)



THESE ARE THE LADS WHO SELECT the records and run the show at WCOL Radio, one of the top-rated stations in Columbus, Ohio. Left to right: Johnny Lane, deejay and assistant production director; Ken Stone, music director of WCOL-FM; Bryan McIntyre, assistant program director, and Mike Adams, music director. The station's FM affiliate, formerly all-religious, recently switched to a rock format and is the first full-time progressive rock FM-er in Central Ohio.

RADIO-TV mart

If you're a deejay searching for a radio station—or a radio station searching for a deejay—Billboard is the best buy. No other trade publication is read by so many air personalities and program directors. And all of the sharp programming-oriented general managers read the magazine, too! Best of all, Billboard classified ads achieve better results than any other publication in the field. General managers report that a Radio-TV Job Mart can draw five times the results of the next leading radio-TV industry publication. The cost is \$15—in advance—for two times. Box numbers will be used, if you wish. Send money and advertising copy to:

Radio-TV Job Mart
Billboard
165 W. 46th St.
New York, N.Y. 10036

POSITIONS OPEN

If you're a young, aggressive, format-oriented newsman who lives and breathes news, check this: News Director's position... good money... the finest facility and strongest signal in the market... Contemporary Top 40 Operation. You need experience, a good voice and on-air presentation, a college degree, and most important, the desire to be nothing but the best. Send tape and resume to Box 0275, Radio-TV Job Mart, Billboard.

We need a full-time Production Pro. He needs a creative mind, good pipes, experience, and a college degree. The money will be excellent! We are a Contemporary Top 40 station in a market of more than a million. Send tape and resume to Box 0274, Radio-TV Job Mart, Billboard.

Looking for Top Flight Top 40 jock for morning show in Pa.'s third largest market. Good bread, new equipment, and the station is No. 1! No Ron radios need apply. More music format with personality. Rush air-check and resume to Mark Roberts, program director, Radio Station WCRO, 605 Main Street, Johnstown, Pa. 15901.

We're looking for an experienced newsman who knows and has lived in New York State. Good pay and benefits. Be part of a top-flight news department. Send tape and resume immediately to News Director, WKNY Radio, 601 Broadway, Kingston, N. Y. 12401. To join #1 act now.

Opening for top 40 program director in competitive Southeastern market. First phone preferred. We are looking for a mature, responsible, experienced man, who can accept responsibility and make decisions. All replies confidential. Send tape and resume to Box 0279, Radio TV Job Mart, Billboard.

POSITIONS WANTED

Once again add sparkle and brightness to your morning sunshine through the personality of Fred Merle. 12 years' experience in all phases of radio, plus experience in TV. For the past four years the top-rated morning man on a contemporary-MOR station. Numerous awards for production and program development. Cited by broadcast management as an Idea-Man and an asset to any station. Married, with two preschool children. Desire a station that offers challenge and opportunity, plus pays a livable salary. All formats, time slots and areas considered. This ad, or one of comparable content, will continue to appear until a position is located. Contact: Box 0276, Radio-TV Job Mart, Billboard.

Are you looking for an artist rather than a regular DJ? A man with sensitivity and a true craftsman? I'm your man. Soul jock now working in medium market, Mass Comm. Major in college, third phone endorsed. Will relocate. Contact: Ran Hefflin, 3205 Kendall, Apt. 203, Detroit, Mich. 48238, or call (517) VI 3-3048.

Need a Midnight Rocker? Young broadcasting school graduate seeking a position on a "Top 40" station anywhere in the country. Third phone endorsed. My immediate goal is to be a topnotch "Top 40" DJ. I write and deliver excellent copy, edit, do some production, deliver and prepare newscasts, interviews and I am thoroughly trained in "Top 40" format and psychological trends. Rock music is my bag and I can fill your opening with youthful zest, enthusiasm and sincere warmth. For tape, resume, references and sample copy, contact: John M. Dekken, 4172 Adair Ave. N.E., Minneapolis, Minn. 55422. 612-537-6895.

Vox Jox

• Continued from page 47

promotion manager. He used to work on Radio Caroline off the coast of Britain. The production manager is a great guy by the name of John Cochrane." Keep me posted on the scene up there, will you Barrie? . . . Larry McCormick has been promoted to program manager of KGFI in Los Angeles; Roland Bynum continues as assistant program manager.

★ ★ ★
Dick Behrle, while stationed at Fort Hood, Texas, is doing weekend stints at WBAP in Fort Worth; wants to know if Don Imus of KXOA in Sacramento has bought Gualt yet. . . . Sam Cody has taken over the afternoon drive slot at KOKE in Austin, Tex., a country station; he replaces Paul Harrison who went over to KTBC in Austin. KOKE lineup now goes: Bill Richardson, Arleigh Duff, program director Jerry Green, Cody; Joel Mick recently from KGFF in Shawnee, Okla; and all-night man Bill Wright.

★ ★ ★
Music director Lance Wheeler of WKLL, 385 Main St., Catskill, (Continued on page 50)

Letters To The Editor

Thinking Big

Dear Editor:

I was shocked to read in your June 27 issue about the rape of a generation being conducted on some stations in this country. When stations such as WFAA in Dallas, and WNHC in New Haven, take it upon themselves to remove a song like "Ohio" from their playlists because it has a message which might cause some people to think, that is when I scream bloody murder. What was truly horrifying was the general agreement among those program directors mentioned in the article that they were "not out to save the world," but rather, just to entertain it. And, I might add, make as much money as possible while doing it. So when WFAA is threatened with a boycott of its advertisers unless it removes what some people thought to be drug-glorifying songs, it reacts immediately.

For those of you who haven't noticed, there is a war going on with thousands of young Americans getting killed. There are students being murdered on campuses in this country. There are kids dying in the ghettos of our cities. There are people starving to death in parts of this nation. And what is the radio industry's answer to this? Entertain them with the blandest, least thought-provoking material possible.

That isn't just sad, it's pathetic. For as long as this nation's air waves are controlled by people whose sole motivation is to make a buck, nothing will ever be done to save this country.

A. James Cameron
Program director
WLVR AM and FM
Lehigh University
Bethlehem, Pa.

Aggressive, hard working, sales-oriented, married and 24 years old. I am seeking a station that needs a good Program Director. I will relocate. Three years' experience in million-plus market. Experienced in music, news, production, writing commercial and news copy. Send for resume and salary requirements to Box 282, Radio-TV Job Mart, Billboard, 165 W. 46th St., New York, N.Y. 10036.

23 years' experience mean anything to you? If it does, please respond. I've done everything: managed, news director, jock, production, sales, writing. I've worked major markets and small ones. Currently unattached, serious, sober and ready to move. Let's correspond. Bob Carpenter, 9701, Lynntown Ct., St. Louis, Mo. 63114.

Recent broadcasting school graduate seeks position as DJ of staff announcer. Young, ambitious and ready to take to your air waves with some of the best of the brand new. Military obligation complete. 3rd endorsed. Tape and resume upon request. Call: Ted Cuthrell (919) 725-0083, or write 1986-G Maryland Ave., Winston-Salem, N. C. 27101.

Young 1st phone with limited commercial experience seeks jock shift in small or medium market in western New York-Pa. area. Was very active in four years of good college radio. Prefer rock but have worked MOR. Available in August. 0280, Radio-TV Job Mart, Billboard.

Broadcasting school grad. seeks first position in radio. Will accept any assignments. Desire to gain experience. Have 3rd endorsed, 21 years old, draft exempt. Will relocate anywhere! Tape and resume upon request. Thank you for any consideration. Contact: John Ryan, 2305 Katherine Ave., Wilmington, Del. 19808.

Available immediately—broadcasting school graduate wanting to get start in broadcasting. Prefer C&W or sports announcing. I am 34, married with 3 daughters. Have third endorsed. Prefer to relocate so I can concentrate on nothing but broadcasting. Gaining experience far more important than money. Will relocate anywhere. I have. Come on, sock it to me. Write: Dean Reynolds, 1231 Sheridan Ave., Bronx, N. Y. 10456. Right On!

Black jock. Digs R&B, Jazz, MOR, Top 40. Third endorsed. Single. Military completed. Beginner, but baby I sound like a pro! Let tape tell it like it is! Professionally trained in New York. Will relocate anywhere. NYSAS Broadcast School graduate. I can make it on the minimum. If there's an MOR, Top 40, or Rock Station willing to give a "Brother" a break, let me hear from you also. I run a tight boat and I'm damn good for the limited experience I have. Come on, sock it to me. Write: Dean Reynolds, 1231 Sheridan Ave., Bronx, N. Y. 10456. Right On!

The enemy of the best isn't the worst, it's the just good enough. First phone DJ/maintenance engineer. 4 years' experience. C&W, Rock, MOR background. Prefer Mid-east. Coast, any shift. Now doing morning drive and chief engineer. Contact Box 0278, Radio-TV Job Mart, Billboard.

U-r-g-e-n-t. Afternoon news director at 50,000 watt Eastern outlet desires employment in San Francisco market. Available after August 1. Contact: Box 281, Radio-TV Job Mart, Billboard, 165 W. 46th St., New York, N.Y. 10036.

One of the top air personalities in the Northeast wants PM drive or evening shift in top 30 markets. Hip, dynamic, versatile, pro. Experience in Drake, more music, personality and soul formats. PD ability . . . worked WIXY, others. One of the few good super jocks left and more than worth the money. Bill Ross, 108 Campfire Rd., Chappaqua, N.Y. 10514. 914-238-8730.

Selling Sounds

What's happening among the major music houses. Items should be sent to Debbie Kenzik, Billboard, 165 W. 46th St., New York, N.Y. 10036.

Week of June 29-July 3

By DAVID B. PERRY

Studio singer Jim Campbell, who spends most of his time doing commercials, has a new record out on the Laurie label called "The Lights of Tuscon." The charts were handled by John Abbott of "Abraham, Martin & John" fame. . . . Edd Kalehoff, known professionally as Edward at the Moog, is holding open-house seminars on the uses of the Moog at 45 West 45th Street in New York each Monday at 5 PM. . . . Composer Bobby Russell has just scored his first movie, "The Grasshopper." . . . Joe Brooks and his firm, Musical Sciences, picked up a Clio for their Pepsi Cola theme this year. The agency is B.B.D.&O. and the Music Director is Marc Fredericks. . . . Pepsi also picked up Clio's for best vocal arrangement and best national campaign. Other Clio's went to Remington Shavers, Pan American Airlines, Esso and American Express for their radio commercials.

Alice Playten, who is Alka Seltzer's "dumpling girl" got a big write up in the Sunday New York Times (28) and has landed the female lead part in "The Last Sweet Days of Isaac," an off-Broadway play.

Neil Cepos, one of Manhattan's best engineers, has joined the Mediasound Studios as their 16 track recording engineer. He had been with Bell Sound and Mercury Studios previously. Fred Christie, dean of New York engineers, is at Mediasound also. . . . General Motors will spend in excess of \$30 million in radio advertising this year. Coke and Pepsi will spend about \$10 million.

By DEBBIE KENZIK

Currently cutting at the Hit Factory are Smokey Mimms for Forgiveness, The Elephant's Memory for Metromedia, Steve Karliski for Bell, produced by Barry Mann; The Farquahr for Electra, produced by Jerry Ragavoy; Omnibus for the Music Asylum, Raw Meat for Capitol, Birdsong and McClure, produced by Wes Farrell; Raul Danks for Colossus and Garnet Mimms for MGM.

Current activity at the New York Record Plant includes The Rascals working on their Atlantic LP, B.B. King working on his ABC LP, The Band putting their next Capitol LP together, and Charisma,

(Continued on page 51)

Yesteryear's Hits

Change-of-pace programming from your librarian's shelves, featuring the disks that were the hottest in the land 5 years ago and 10 years ago this week. Here's how they ranked in Billboard's charts at that time.

POP SINGLES—10 Years Ago July 11, 1960

1. Alley-Oop—Hollywood Argyles (Lute)
2. I'm Sorry—Brenda Lee (Decca)
3. Everybody's Somebody's Fool—Connie Francis (MGM)
4. Because They're Young—Duane Eddy (Jamie)
5. Mule Skinner Blues—Fendermen (Soma)
6. Only the Lonely—Roy Orbison (Monument)
7. That's All You Gotta Do—Brenda Lee (Decca)
8. My Home Town—Paul Anka (ABC-Paramount)
9. A Rocking Good Way—Diana Washington & Brook Benton (Mercury)
10. When Will I Be Loved—Everly Brothers (Cadence)

SOUL SINGLES—5 Years Ago July 10, 1965

1. I Can't Help Myself—Four Tops (Motown)
2. Tonight's the Night—Solomon Burke (Atlantic)
3. Yes I'm Ready—Barbara Mason (Arctic)
4. Who's Cheating Who—Little Milton (Checker)
5. Do Wee Baby, I Love You—Fred Hughes (Vee Jay)
6. Sitting in the Park—Billy Stewart (Chess)
7. I Can't Work No Longer—Billy Butler (Okeh)
8. I've Been Loving You Too Long—Otis Redding (Volt)
9. Watermelon Man—Gloria Lynne (Fontana)
10. Hold On Baby—Sam Hawkins (Blue Cat)

POP SINGLES—5 Years Ago July 10, 1965

1. (I Can't Get No) Satisfaction—Rolling Stones (London)
2. I Can't Help Myself—Four Tops (Motown)
3. Mr. Tambourine Man—Byrds (Capitol)
4. Wonderful World—Herman's Hermits (MGM)
5. Woolly Bully—Sam the Sham & the Pharaohs (MGM)
6. Yes, I'm Ready—Barbara Mason (Arctic)
7. Seventh Son—Johnny Rivers (Imperial)
8. Cara, Mia—Jay & the Americans (United Artists)
9. You Turn Me On—Ian Whitcomb (Tower)
10. What the World Needs Now Is Love—Jackie DeShannon (Imperial)

COUNTRY SINGLES— 5 Years Ago July 10, 1965

1. Before You Go—Buck Owens (Capitol)
2. Engine, Engine #9—Roger Miller (Smash)
3. The Other Woman—Ray Price (Columbia)
4. What's He Doing in My World—Eddy Arnold (RCA Victor)
5. The Bridge Washed Out—Warner Mack (Decca)
6. Ribbon of Darkness—Marty Robbins (Columbia)
7. The First Thing Every Morning (And the Last Thing Every Night)—Jimmy Dean (Columbia)
8. Blue Kentucky Girl—Loretta Lynn (Decca)
9. Yes, Mr. Peters—Roy Drusky & Priscilla Mitchell (Mercury)
10. I'll Keep Holding On—Sonny James (Capitol)

“A pilot’s ready when I’ll let my family go up with him.”



Captain Chuck Shafer polishes pilots. He teaches them things they didn't even know they didn't know.

When a man graduates from our pilot training center in Fort Worth, we turn him over to men like Captain Shafer.

He's the one who decides when they're ready.

Ready to fly for American.

The Captain looks at his job this way:

"By the time they get to me, these guys are pretty good pilots, but I've been in this business at least 20 years longer than any of them.

For instance, they know how to land a plane; I teach them how to bring it in like a big swan.

It's for the extra comfort of the passengers. And that's the bottom line in our business.

Give that passenger as smooth a ride as possible."

We don't know anybody who can do Captain Shafer's job better than he can. That's why he has it.

It's the American Way.

Fly the American Way. American Airlines

Soul Sauce

BEST NEW RECORD
OF THE WEEK:

"GET UP"

JAMES BROWN
(King)



By ED OCHS

SOUL SLICES: As predicted in SOUL SAUCE's New Year's forecast, Sam & Dave have split with the forming of Sam Moore's new package, "Sam's Soul Together 1970 Review," which debuted at the Cheetah last week. Featured with Moore are Brenda Jo Harris and a 16-piece orchestra. . . . Jazzman Charles Lloyd has signed with Kapp. His first album for the label, "Concept," is ready. . . . Tangerine is due with Ray Charles' "Love Country Style" LP. . . . After canceling four scheduled concerts in Chicago, Sly & the Family Stone will throw a free show this summer to make up for the disappointments. . . . New Moms Mabley single, "There's a Baby," on Mercury. . . . Freda Payne's "Band of Gold" must be this year's sleepest sleeper hit. 11 weeks later it's in the top ten. Either Holland, Dozier & Holland have the secret to chart longevity or they've got the real progressive soul sound in town. . . . Steve Wonder's latest, "Signed, Sealed & Delivered," is just that—a hit all the way. . . . Arhoolie, the Berkeley blues label, has new LP's from Earl Hooker and pianist Alex Moore. . . . Breakout of the Week; the Starsteps' "O-o-h Child," on Buddah. Big comeback for the group, who should benefit from their similarities with the Jackson Five. . . . Lou Rawls' version of Sam Cooke's "Bring It On Home" sounds like a top ten disk. Rick Hall produced it. . . . Esther Phillips' "Set Me Free"; Jr. Walker's "Do You See My Love"; Isley Bros.: "Girls Will Be Girls" should keep soul simmering in the summertime. . . . New Mavis Staples: "I have Learned to Do Without You," on Volt. . . . Isaac Hayes will go deeper into hard rock, then try folk. His "Isaac Hayes Movement" is his second gold disk in a row. . . . Junior Parker might register a surprise with "Outside Man," his first for Capitol. . . . New Village Soul Choir: "Love Every Day, Love Every Night," on Abbott. . . . Dells hitting again with "Long Lonely Nights." . . . Jimmie Haskell arranged the strings for B.B. King's milestone, "Hummingbird," on ABC. The disk is backed by Leon Russell and Merry ("Gimme Shelter") Clayton. . . . Chi-Lites are makin' smoke on Brunswick with "I Like Your Lovin'," to go along with the Lost Generation's top ten disk, "The Sly, Slick & the Wicked." Freddie Hughes should join the list with "I Understand." . . . New Four Tops, "Cool Water." . . . Don't overlook regional hits like Oscar Toney's "Down On My Knees," Margie Joseph's "What's Wrong Baby," and the Brothers & Sisters' "Dear Ike" on Uni. Others: Jimmy Reed's "Hard Walking Hannah," on Canyon; Major Lance's "Stay From Me," and Brenda Starr's "Soldier Boy" on Polydor. . . . Some of Atlantic's top soul stars will record numbers from "The Me Nobody Knows," rock musical on the Atlantic label. . . . Finals of the 1970 Miss Black America Beauty Pageant will be presented at Madison Square Garden's Felt Forum Aug. 28. The Impressions and Steve Wonder will entertain. . . . Wally Roker of Canyon Records reads SOUL SAUCE. Do You?



ISAAC HAYES, center, the king of psychedelic-soul, picks up his second straight gold disk for his "Isaac Hayes Movement" album. Jim Stewart, right, president of Stax Records, and Al Bell, executive vice-president, present the award. Hayes' first goldie, for "Hot Buttered Soul," is heading for a platinum record.

BEST SELLING Soul Singles

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

This Week	Last Week	Title Artist, Label, No. & Pub.	Weeks on Chart	This Week	Last Week	Title Artist, Label, No. & Pub.	Weeks on Chart
1	1	LOVE AND SAVE Jackson 5, Motown 1166 (Jobete, BMI)	6	26	26	HAND CLAPPING SONG Meters, Josie 1021 (Instrumental Rhineland, BMI)	4
2	2	BALL OF CONFUSION (That's What the World Is Today) Temptations, Gordy 7099 (Jobete, BMI)	7	27	27	ONE WAY TICKET TO NOWHERE Syl Johnson, Twilight 134 (Ja-Dan/Midday, BMI)	3
3	4	STEAL AWAY Johnny Taylor, Stax 0068 (Fame, BMI)	6	28	35	GROOVY SITUATION Gene Chandler, Mercury 73083 (Cachand/Patchell, BMI)	2
4	3	SPIRIT IN THE DARK/THE THRILL IS GONE Aretha Franklin, Atlantic 2731 (Pundit, BMI/Feist, ASCAP)	7	29	31	YOU'VE BEEN MY INSPIRATION Main Ingredient, RCA 74-0340 (Multimood, BMI)	5
5	5	CHECK OUT YOUR MIND Impressions, Curtom 1951 (Camad, BMI)	9	30	32	LET THE MUSIC TAKE YOUR MIND Kool & the Gang, De Lite 529 (Stephanye, BMI)	4
6	10	MAYBE Three Degrees, Roulette 7079 (Nom, BMI)	5	31	38	STEALING IN THE NAME OF THE LORD Paul Kelly, Happy Tiger 541 (Tree, BMI)	4
7	7	IT'S ALL IN THE GAME Four Tops, Motown 1164 (Remick, ASCAP)	11	32	30	IF MY HEART COULD SPEAK Manhattans, DeLuxe 122 (Lois, BMI)	6
8	8	TRYING TO MAKE A FOOL OF ME Deltonics, Philly Groove 162 (Nickel Shoe, BMI)	5	33	20	IF LOVE RULED THE WORLD/ LOVER WITH A REPUTATION Bobby Bland, Duke 460 (Don, BMI/Don, BMI)	7
9	13	WHO'S GONNA TAKE THE BLAME Smokey Robinson & the Miracles, Tamla 54194 (Jobete, BMI)	6	34	34	EVERYBODY SAW YOU Ruby Andrews, Zodiac 1017 (Ric-Wil, ASCAP)	11
10	21	SIGNED, SEALED, DELIVERED (I'm Yours) Stevie Wonder, Tamla 54196 (Jobete, BMI)	2	35	33	I CAN'T BE YOU (You Can't Be Me) Glass House, Invictus 9076 (Gold Forever, BMI)	5
11	12	WHEN WE GET MARRIED Intruders, Gamble 4004 (Frost, BMI)	6	36	46	THIS BITTER EARTH Satisfactions, Lionel 3201 (Eden, BMI)	2
12	6	AIN'T THAT LOVIN' YOU (For More Reasons Than One) Luther Ingram, KoKo 2105 (East/Memphis, BMI)	9	37	47	I LIKE YOUR LOVIN' (Do You Like Mine) Chi-Lites, Brunswick 55438 (Julio-Brian, BMI)	2
13	16	END OF OUR ROAD Marvin Gaye, Tamla 54195 (Jobete, BMI)	4	38	43	BABY IS THERE SOMETHING ON YOUR MIND McKinley Travis, Pride 2 (People/Lenoir, BMI)	3
14	14	THE SLY, SLICK & WICKED Lost Generation, Brunswick 55436 (Julio-Brian, BMI)	7	39	39	I WANT TO TAKE YOU HIGHER Ike & Tina Turner, Liberty 56177 (Daly City, BMI)	5
15	15	WESTBOUND #9 Flaming Ember, Hot Wax 7003 (Gold Forever, BMI)	8	40	40	RIGHT NOW RIGHT NOW Al Green, Hi 2177 (Jec, BMI)	3
16	19	O-O-H CHILD Five Starsteps, Buddah 165 (Duckstun/ Kama Sutra, BMI)	16	41	42	SAVE THE COUNTRY Fifth Dimension, Bell 895 (Tuna Fish, BMI)	2
17	11	BROTHER RAPP James Brown, King 6301 (Dynatone, BMI)	11	42	—	GIVE IT UP Top Shelf, LoLo 2304 (J.A.M.F., BMI)	1
18	9	SHE DIDN'T KNOW (She Kept on Talking) Dee Dee Warwick with the Dixie Flyers, Atco 6754 (Williams, BMI)	9	43	—	DEAR IKE (Remember, I'm John's Girl) Sisters & Brothers, Uni 55238 (Matzo Ball/Cold Gritz, BMI)	1
19	18	LOVE ON A TWO WAY STREET Moments, Stang 5012 (Gambi, BMI)	16	44	—	SOMETHING STRANGE IS GOIN' ON IN MY HOUSE Ted Taylor, Ronn 44 (Respect, BMI)	1
20	17	SUGAR SUGAR Wilson Pickett, Atlantic 2722 (Kirshner, BMI)	14	45	—	I CAN'T SEE MYSELF DOING WITHOUT YOU/JUST NOW & THEN Detroit Emeralds, Westbound 161 (Bridgeport, BMI/Bridgeport, BMI)	1
21	24	BAND OF GOLD Freda Payne, Invictus 9075 (Gold Forever, BMI)	12	46	—	STAY AWAY FROM ME (I Love You Too Much) Major Lance, Curtom 1953 (Camad, BMI)	1
22	25	DROP BY MY PLACE Little Carl Carlton, Back Beat 613 (Colfam/Tairi Don, BMI)	4	47	—	(If You Let Me Make Love to You Then) WHY CAN'T I TOUCH YOU? Ronnie Dyson, Columbia 4-45110 (Chappell, ASCAP)	1
23	37	I'LL BE RIGHT THERE Tyrone Davis, Dakar 618 (Julio Brian/ Jadan, BMI)	2	48	48	THAT'S HOW MUCH YOU MEAN TO ME George Jackson, Fame 1468 (Fame, BMI)	3
24	22	SWEET FEELING Candi Staton, Fame 1466 (Fame, BMI)	10	49	50	ARE YOU READY? Pacific Gas & Electric, Columbia 4-45158 (PG & E, BMI)	2
25	25	LOVE LAND Charles Wright & the Watts 103rd Street Rhythm Band, Warner Bros.-Seven Arts 7365 (Wright/Gerstl/Tamerlane, BMI)	19	50	—	CAN'T SEE WHAT YOU'RE DOING TO ME Albert King, Stax 0069 (East/Memphis, BMI)	1

Vox Jox

• Continued from page 48

N.Y. 12414, needs easy listening records. The lineup at WCKL includes Fred Leonard, Joe Clark, Frank Jolly, and Wheeler. . . . Note to Don Landy, KVIN in Vinita, Okla.: Those albums featuring a radio history of rock will be on Increase Records distributed by Chess Records and you're right about them making a good feature. . . . WEGP in Presque Isle, Maine, now has a lineup that includes BBJ (James Fitzherbert), program director Dewey DeWitt, Mel Smith, and Wendy McKinney, plus weekend men Spider Jackson and Dave Dickson. Both are stationed at Loring AFB.

★ ★ ★
Chuck Lackner at Lindenwood College, St. Charles, Mo. 63301, reports that the campus station, KCLC-FM, is on the air this

MARKETPLACE

• Continued from page 52

REGIONAL SALES REPRESENTATIVE

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ENGLAND

HENDRIX/WHO — BACKTRACKS — Collections of past hits, \$3.50 airmailed. Lists sent on request. Record Bar, 82, Westgate, Wakefield, Yorkshire, England. 3y11

BEST SELLING Soul LP's

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



JERRY BUTLER, Mercury crooner, relaxes with Bobby Scott, center, and Danny Meehan, right, after recording two songs for an upcoming Cannon Film, "Joe." Scott scored the picture and Meehan wrote the lyrics.



MARY FRANCIS ADDERLY, of Opa Locka, Florida, is crowned winner of radio WRBD's "Miss WRBD Beauty Pageant," which won her a \$2,000 scholarship to Florida Memorial College among other prizes. Celebrating Miss Adderly's good luck are, left to right: Robert Gaynore, FM p.d.; Gary Rogers, FM announcer; Miss Adderly; Joseph Fisher, AM p.d.; and McKinley Williams, the station's AM music director.

Selling Sounds

• Continued from page 48

a new group, doing an LP for Roulette. In addition the independent film "Orange Pants" is completing work on their score at the Record Plant this week. The West Coast Record Plant has the Jackson Five in for Motown, Jimi Hendrix and Love doing LP's for Blue Thumb, and Crosby, Stills, Nash & Young cutting for Atlantic.

Patrick Collins Enterprises, California (213) 666-6080

Jimmie Haskell has just completed writing, arranging and conducting three tracks for Sunkist Growers, Inc. The music-to-eat-oranges-by-while-watching-television is Haskell's first work for Sunkist but marks his return to Foot, Cone & Belding/Los Angeles, an agency that has used his services many times in the past. Bob Mayberry was the agency producer, Jean Craig the copywriter. The assignment was booked through Charles Stern Agency.

Soundview Studios

132 Riviera Drive
Kings Park, L. I., New York 11754
516-724-9361

June 14, 1970—Recording **Haystacks Balboa**. Completing album. Produced by Shadow Morton, engineer, George Stermer.

June 15, 1970—Recording **Sum Pear**. Produced by Bob Gallo for Louis Lofredo Associates, Inc. Engineered by Bob Gallo and Bob Dorsa.

June 16, 1970—Recording **Calamity Jane**. Produced by Shadow Morton; engineer, George Stermer.

June 17, 18, 1970—Recording **Sum Pear**. Produced by Bob Gallo, engineered by Bob Gallo and Bob Dorsa.

June 19, 1970—Recording **Chicken Soup**. Produced by Don Dwyer; engineer, Bob Dorsa.

June 20, 21, 1970—Recording **Sum Pear**. Produced by Bob Gallo for Louis Lofredo Associates, Inc. Engineer, Bob Gallo and Bob Dorsa.

June 22, 1970—Recording **Calamity Jane**. Produced by Shadow Morton; engineer, George Stermer.

June 23, 1970—Recording **Sum Pear**. Produced by Bob Gallo; engineer, Bob Gallo and Bob Dorsa.

June 24, 1970—Recording **Calamity Jane**. Produced by Shadow Morton; engineer, George Stermer.

This Week	Last Week	Title Artist, Label, No. & Pub.	Weeks on Chart
1	1	ABC Jackson 5, Motown MS 709	6
2	2	THE ISAAC HAYES MOVEMENT Enterprise ENS 1010	13
3	3	PSYCHEDELIC SHACK Temptations, Gordy GS 947	15
4	4	RIGHT ON Supremes, Motown MS 705	6
5	6	GET READY Rare Earth, Rare Earth RS 507	25
6	5	STILL WATERS RUN DEEP Four Tops, Motown MS 704	15
7	7	THIS GIRL'S IN LOVE WITH YOU Aretha Franklin, Atlantic SD 824B	22
8	8	NOT ON THE OUTSIDE Moments, Stang 1000	7
9	12	GREATEST HITS Fifth Dimension, Soul City SCS 33900	7
10	14	WHATLOVEHAS—JOINEDTOGETHER Smokey Robinson & the Miracles, Tamla TS 301	6
11	18	IT'S A NEW DAY James Brown, King KS 1092	5
12	11	YOU AND ME Jerry Butler, Mercury SR 61269	9
13	15	I'LL NEVER FALL IN LOVE AGAIN Dionne Warwick, Scepter SP5 581	11
14	16	GRITTY, GROOVY & GETTIN' IT David Porter, Enterprise ENS 1009	17
15	10	FUNKADELIC Westbound 2000	16
16	20	STAIRSTEPS Buddah BDS 5061	7
17	29	GREATEST HITS Marvin Gaye & Tammi Terrell, Tamla TS 302	5
18	21	BITCHES BREW Miles Davis, Columbia GP 26	9
19	25	THE LAST POETS Douglas 3	3
20	19	GLADYS KNIGHT & THE PIPS' GREATEST HITS Soul SS 723	15
21	13	COME TOGETHER Ike & Tina Turner & the Ikettes, Liberty LST 7637	9
22	22	JR. WALKER & THE ALL STARS LIVE Soul SS 725	8
23	9	REAL FRIENDS Friends of Distinction, RCA Victor LSP 4313	15
24	23	McLEMORE AVENUE Booker T. & the MG's, Stax STS 2027	11
25	17	COUNTRY PREACHER Cannonball Adderley Quintet, Capitol SKAO 404	17

This Week	Last Week	Title Artist, Label, No. & Pub.	Weeks on Chart
26	26	BAND OF GYPSIES Jimi Hendrix, Buddy Miles & Billy Cox, Capitol STAO 472	8
27	24	SOUL ON TOP James Brown, King KS 1100	13
28	28	THE DEVIL MADE ME BUY THIS DRESS Flip Wilson, Little David LD 1000	20
29	27	STAND Sly & the Family Stone, Epic BN 26456	63
30	34	DELFOINCS' SUPER HITS Philly Groove PG 1152	34
31	31	PORTRAIT Fifth Dimension, Bell 6045	9
32	30	I WANT YOU BACK Jackson 5, Motown MS 700	26
33	37	BEST OF JERRY BUTLER Mercury SR 61281	3
34	38	BLACK TALK Charles Earland, Prestige PR 775B	6
35	35	FAREWELL Diana Ross & The Supremes, Motown MS 708	8
36	36	RIGHT ON Wilson Pickett, Atlantic SD 8250	13
37	36	STEVIE WONDER "LIVE" Tamla TS 298	14
38	32	SWISS MOVEMENT Les McCann & Eddie Harris, Atlantic SD 1537	31
39	40	VIVA TIRADO El Chicano, Kapp KS 3632	4
40	46	WOODSTOCK Soundtrack, Cotillion SD 3-500	4
41	41	I'M JUST A PRISONER Candi Staton, Capitol ST 4201	7
42	44	CHICKEN STRUT Meters, Josie JOS 4012	3
43	42	TODAY Brook Benton, Cotillion SD 901B	21
44	—	TURN BACK THE HANDS OF TIME Tyronne Davis, Dakar SP 9027	1
45	39	MY MAN! WILD MAN! Wild Man Steve, Raw 7000	24
46	49	HOT BUTTERED SOUL Isaac Hayes, Enterprise ENS 1001	53
47	47	MY KIND OF JAZZ Ray Charles, Tangerine TRCS 1512	5
48	48	RED CLAY Freddy Hubbard, Cti CTI 6001	2
49	43	MOVE YOUR HAND Lonnie Smith, Blue Note BST 84326	11
50	50	EXPRESS YOURSELF Watts 103rd Street Rhythm Band, Warner Bros. WS 1864	2



JOHNNY OTIS, left, r&b pioneer enjoying a comeback on Epic, accepts an award for distinguished achievement from California State Senator Dymally, representing the State Legislature. Otis received the award at his recent opening at Los Angeles' Ash Grove. Both Otis and his son, Shuggie, a blues guitarist, has LP's on Epic.



BEST SELLING FIRST ALBUM

First album by Marcel Marceau, "The Best of Marcel Marceau," conceived and produced by Michael Viner, available through 9000 Sunset Boulevard, Suite 411, Los Angeles, Calif. 90069. Telephone: (213) 271-2313.

Coin Machine World

MOA One-Stop Push Focus of Criticism

By EARL PAIGE

CHICAGO — Music Operators of America (MOA) is mounting its strongest drive to recruit one-stop members and invite their participation at the MOA convention Oct. 16-18 here. At the same time, a veteran one-stop member of the national organization of jukebox operators is questioning how effective MOA is in embracing one-stops.

"I think that MOA has failed in its efforts to enlist one-stop members," says Fred Sipiora, Singer One-Stop here. One of the first one-stops to join MOA, Sipiora says: "Not enough one-stops have joined MOA and as a result we've had no chance to be represented on the board. We can pay but we can't say."

MOA executive vice-president Fred Granger says: "The

MOA board has said in the past that they would like to see a large one-stop membership in MOA. If there were a larger membership there's no question that one-stops would be elected to the board so that they could have representation.

"Of course, one-stop members are members in the fullest sense and certainly can attend membership meetings and voice their opinions. One-stop members are not associate members — our membership roster has a special category for them."

Granger also said that one-stop members have access to all the services of MOA. "This includes a group life insurance plan that has paid out \$30,000 in claims this year and paid out over \$100,000 in claims in

(Continued on page 54)



FRED GRANGER: "We want one-stops."



FRED SIPIORA: "What does MOA do?"

Better Service to Location Way to Beat Direct Sales

OMAHA — A calm voice among those jukebox operators bemoaning at a recent meeting here the damaging effects of direct to location sales was that of Roy Smith's White Clay, Neb. Smith cautioned the group to offer more service and be less emotional about the growing tendency of taverns and restaurants to own and operate their own jukebox instead of dealing through an operator as in the usual procedure.

It is Smith's view that better service is the main protection against losing locations which decide they can operate equip-

ment better than an operator.

"Basically, we are in our locations every week," said Smith, who took some good natured kidding during the stormy session at the Coin Operated Industries of Nebraska. (Since he operates near the South Dakota border and among Indian neighborhoods the other operators told him that, of course, he had learned to deal with Indians and had no direct sales problem).

"We operate a lot of candy and snack machines and have to fill them each week. We don't necessarily change the jukebox

(Continued on page 55)

Montana Program

Friday, July 10

Registration	1 p.m.
Roundtable discussion, adoption of agenda	2 p.m.
"Get acquainted mixer"	6 p.m.

Saturday, July 11

General business session, election	2 p.m.
Guest speakers: Lt. Gov. Tom Judge, Helena, Mont.; Music Operators of America (MOA) president A. L. Lou Ptacek, Manhattan, Kan.; MOA executive vice-president Fred Granger, Chicago; Ed Kort, president, Coin Operated Industries of Nebraska, North Bend, Neb.; Dave Smith, manager, Seattle One-Stop, Seattle; Ben Woods, Columbia Records, Seattle; Harry Brinck, Rock-Ola distributor, Butte, Mont.; Garth Brown, Rowe distributor, Salt Lake City; Stan Larson, Seeburg distributor, Salt Lake City; Earl Paige, Billboard, Chicago.	
Cocktail hour and banquet	6 p.m.

Sunday, July 12

Breakfast meeting	8 a.m.
Recreation and tours	10 a.m.

JULY 11, 1970, BILLBOARD

Mont. Jukebox Assn to Debate 'Direct Sales'

EAST GLACIER, Mont.—The controversial subject of direct sales of jukeboxes to locations which would rather operate their own machines than work with an operator will be discussed at the annual meeting of the Montana Coin Machine Operators Association convening here for three days Friday (10) at Glacier Park Lodge. A roster of speakers includes Music Operators of America (MOA) president A. L. Lou Ptacek, MOA executive vice-president Fred Granger, and Mont. Lt. Governor Tom Judge.

Also speaking will be Ed Kort, president of the Nebraska jukebox association which recently held a stormy discussion on direct sales (Billboard, June 27). Kort has been challenging jukebox manufacturers and his group has a committee studying the direct sales question.

Representatives from various jukebox distributing firms, one-stops and record labels are also expected to address the group. The area around the lodge abounds in recreational activities. Montana association secretary Dorothy Christensen advises that the meeting can be "a tax deductible vacation." Those seeking late reservations should call the lodge's convention department (406) 226-4411.

Girl Jukebox Mechanic Now Record Artist

OMAHA—A growing number of recording artists are discovering that it pays to promote their material on jukeboxes but few are as close to the jukebox scene as Barbara (Barb) Fisher, a female vocalist who records on Clark Records. Until three months ago she worked as a jukebox mechanic.

The 28-year-old singer who says she "feels 18" was a featured entertainer at the recent Coin Operated Industries of Nebraska meeting. This organization of jukebox operators is headed by her former boss, Ed Kort.

If the idea of a girl jukebox mechanic seems far out so does her story of ending up on Clark Records, a subsidiary of Nashville-based Nuggett Records.

Miss Fisher explained: "I've been singing ever since I was a kid. My brother was bragging about me in Greenland where he is a civilian employee at Thule Air Force Base. The band

(Continued on page 54)

Executive Turntable

William R. Eunson has been appointed supervisor of systems and procedures for Interstate United Corp. He joined Interstate in 1968 as a senior systems analyst.

Jukebox Group Hits Poor Quality Disks

TRENTON, Mo.—Missouri's jukebox operators are angry about the poor quality of singles. The subject of faulty disks dominated a recent meeting of the Missouri Coin Machine Council and president Art Hunolt promises to challenge manufacturers by publicizing a list of records that are poorly pressed.

"It's to the point now where an operator must stick around the location until each side of each record has played," comments Hunolt, partner at Automatic Music Co. here. "If you leave without playing the last side of the last record this is the one that will cause you to make a needless service call back to the location."

Hunolt says he would normally promote the best sides of as many as five recordings by playing them as he is cleaning up the jukebox and counting the money. Now he must play as many as 10 songs (both sides of five records) and this cuts down on the number of locations serviced each day.

He claims that operators are not so worried about the faulty records as they are about the needless service calls they cause and the general slowdown in

servicing the route. "A record that sticks amounts to a service call and this is expensive," he complains.

Missouri operators complain about records that have bubbles, grooves so tight the needle can't start or cancel at the end and disks that are off-size.

"Apparently, there's no uniform size. I can't understand why manufacturers can't come up with a 7-in. record. We're receiving so many complaints about records that are off-size."

Hunolt's complaints and those voiced by the operators at the meeting were heard by two one-stop executives at the gathering.

"The one-stop people told us that poor quality pressing is just a byproduct of mass production. The manufacturers just are not checking the quality. They run off thousands of copies from a stamper and these go into the pipeline. The first they know about a poor pressing is when it comes back from the operator. By this time it's too late—the popularity of the record is often lost."

Hunolt said that the one-stops always take back records and issue credit but that this was a

(Continued on page 55)



ROY SMITH, White Clay, Neb. operator (third from left at front table) ponders the subject of direct sales at the recent meeting of the Coin Operated Industries of Nebraska. At Smith's left is Omaha distributor Hymie Zorinski.

Association Digest

(A weekly roundup of news from state and local organizations)

MISSOURI

MACON—Missouri Coin Machine Council president Art Hunolt is issuing an open invitation to record manufacturers and one-stop executives who want to address this organization of jukebox operators on the subject of poor quality records (see separate story this issue). The group, which has met regularly for over 20 years, will hold its next meeting here at the Jefferson Hotel Aug. 4.

The group, made up primarily of operators from across the northern half of the state, has members who regularly drive over 200 miles from points as far away as Kansas City and St. Louis. The meeting here will feature ladies' night and is usually one of the best attended of the year. It commences at 5 p.m. in the Gas Light room.

COLORADO

DENVER—Lucien Sebeo of ARA Services, Inc. in Commerce City was elected president of the Colorado Automatic Merchandising Association (CAMA) at the association's annual meeting here recently.

Also elected were: George Barrett of ABC Vending Co., vice president; Dick Paul of Automatique, Inc., secretary; and Frank Motto of World Foods Co., treasurer. The officers also were elected to three-year terms on the board of governors.

Special guests at the meeting were Bryan Anderson, secretary of state in Colorado; Jerry Connolly, assistant secretary of state; H.M. Kauffman, Colorado Department of Revenue; and Doyle Haseman, Denver Department of Health. William Chappell was presented a "Devoted Service Award," and other awards for furthering the association's aims were given to Dan Davis, Jerry Brown and Lorr Quinn.

Coinmen In The News

PHILADELPHIA

David Rosen, who heads the Rowe-AMI distributing firm here, became a grandfather courtesy of his son, Lewis, and his daughter-in-law, Leslie. Lewis Rosen is a member of the distributing firm handling the records and tapes division. . . . Albert M. Rodstein, head of Macke Variety Vending, was awarded a medallion of honor by Philadelphia Allied Jewish Appeal-Israel Emergency Fund, in recognition of his services in the record-breaking campaign just ended as Trade Council co-chairman. . . . M. Harry Stern, veteran member of the Amusement Machines Association of Philadelphia, who heads up Major Acceptance Corp., served as dinner chairman

for the State of Israel Award Tribute Dinner at Congregation Beth El-Suburban where he is an active member. . . . Martin M. Berger, president of Cigaromat Corp. of America, manufacturer and distributor of cigar vending machines, has moved another step up the leadership ladder in the Philadelphia Allied Jewish Appeal. He was just named advance gifts chairman for the 1971 campaign next year, serving as trade council chairman of this year's drive. . . . John C. Herron has been named executive vice president of the Philadelphia based Hospital Food Management of ARA Services, Inc. He was regional general manager of the school division.

DETROIT

At a recent two-day service school conducted at Angott Dist. Co., Inc., Detroit, under the direction of Robert Harding: David H. Fanale, George Ware, Broadus Matthews and M. Jacobs, Union Coin Machine Service; Alan R. Robison, John Spenn, Dean Bates and Ralph L. Robinson, Wayside Specialty; Paul Turnpaugh, Central Coin-Machine, Flint, Mich.; G. J. Williams, Ace Automatic Music, Carrollton, Mich.; Archie Cole and Bob Bryan, Bryan Bros. Music; Keith Hohn, Ferris State, Big Rapids, Mich.; Al Trembley, Wally Music, Essexville, Mich.; Don Absher and Jim Miller, Valley Amusement, Flint, Mich.; Alfred J. and Ray Vollmer, Vollmer Music; Tom Goosin, Jim Collins, Reginald Nidzenski, Joe Yanna and Robert Krausenick, Harry's Amusement, Bay City, Mich.; J. C. Barber, Floyd Post, William Bailey and Richard Trogan, I & M Amusement, Freeland, Mich.

MADISON, WIS.

Howard Lemke was re-elected to a term as president of the Wisconsin Automatic Merchandising Council at the group's annual meeting here recently. Werner Fahl will remain as vice president, Robert Egan will continue as treasurer and Jerome Engle was elected secretary. Elected to three-year terms on the board of governors were: Lemke, Ben Lindberg, Ernie Potter, Edward Fox and Carl Millman.

CHATTANOOGA, TENN.

Harlan Mills of ARA Service has been elected president of the Tennessee Automatic Merchandising Council. He succeeds Ed Travis. (Continued on page 56)

Girl Mechanic Turns Singer

• Continued from page 53

called me in Fremont, Neb., and asked what songs I did and in which key. Then they recorded a tape and mailed it and a local studio overdubbed my voice. I was sent a contract and ended up with a three-week engagement in Greenland."

In Greenland, an agent promised to introduce her in Nashville. "When I got to Nashville I knew one name—and he was gone. I called the agent in Greenland and he mailed me money. Then I met the people at Nuggett and recorded the two songs they had for me."

Asked about her experience as a jukebox mechanic, she said that repairing pinball games was more fun. "I worked for a long time before someone finally asked that big question—'could I really repair a pinball game?' As it turned out, the job was easy. One of the points was burned and a fuse was out."

The diminutive singer who says she wore Levis and pigtailed as she made the rounds of Kort's jukebox route, came to the firm as a result of an advertisement. She laughs when asked how she felt when she learned what the job entailed. "I was a cocktail waitress at the time but before that I drove an ice cream truck."

Kort plugged her recording of "Knock Him Out Joe" and "In Time" at the meeting and some local stations are playing it. Meanwhile, she is preparing for another engagement in Greenland. "I'm pretty eager about it, too. After all, when I was there before it was dark all the time—I want to see what the place is really like."



BARBARA FISHER, until a few months ago a jukebox mechanic in North Bend, Neb., and her band entertained operators at the Nebraska association meeting recently. Miss Fisher records on the Clark label. Others (from left) T. W. (Little Larry) Harris, leader Lueke Beckner, KOZN radio personality and recording artist on Pacific Avenue Records Billy Egr, Larry Babutzke and Butch Jones.

MOA One-Stop Push Focus of Criticism

• Continued from page 53

1969—we have 400 members enrolled in the plan now."

He mentioned a hospital money plan that pays \$30-\$20-\$10 per day while hospitalized, a pension plan, an income protection plan and the availability of public relations materials and tax service books.

Sipiora says: "There's no question that one-stops should be an important part of MOA. After all, we gain our livelihood from operators and we should certainly be involved in MOA. I'm just discouraged because too few one-stops have joined. I don't want to be one of the few. MOA should be an organization where one-stops could meet together and discuss problems—it could be a semi-organization for us."

Granger says: "I could be more sympathetic about the complaints of one-stops if they had an organization of their own. MOA has mounted many drives during my tenure to recruit one-stops. We have even erected a special booth for one-stops but only a few showed up to man it."

"This year, we're making three separate mailings to one-stops and will again have special badges for one-stop members." Partial text from MOA's first mailing reads: "We not only invite you to attend, but we are also enclosing an exhibit prospectus in the event you would like to exhibit. And if you exhibit we would locate you in the prominent area of the record company exhibitors, of which there will be several."

Sipiora says: "I know some one-stops have said that exhibits on their part are ineffective because they see only those jukebox operators from the Chicago area. One-stops should not look to MOA as an opportunity to procure new business—they can do this in their own area. One-stops should join and participate because they are a vital part of the jukebox industry."

One complaint from one-stops concerns the lack of jukebox programmers at the convention. Labels also complain that they see only the route management people—not the people back home who do the actual programming.

"We recognize this problem and we're working to solve it. Perhaps we can arrange to have jukebox programmers brought in for one day during the convention," Granger says. Often, jukebox programmers double as

route mechanics and office personnel and are sorely needed on the routes back home. The expense of bringing in additional personnel is another part of the problem, Granger indicated.

"If more one-stops belonged to MOA it would help to build their strength and bring a closer understanding between one-stops, operators and the record manufacturers. This could bring in more jukebox programmers which is something we've been trying to accomplish and represents an area where we have failed thus far. We're trying to bring in more programmers."

Both Granger and Sipiora mentioned the exciting one-stop seminar in 1968. But "we can't have the same kind of seminar every year," Granger says. Sipiora agrees on this point but hopes MOA can still be a focal point for one-stops and that the organization can do more to help one-stops.

New Tobacco Tax

RICHMOND, Va. — Taxes for over 2 billion packs of cigarettes were imposed in the 50 states and the District of Columbia during the month of April, according to the Tobacco Tax Council. This was an increase of 4.4 percent over April of 1969.

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Gaffney, S. C.; Young Adult Location

Hal Shinn,
operator,
Star
Amusement Co.



Current releases:

"The Love You Save," Jackson 5, Motown 1166;
"The Wonder of You," Elvis Presley, RCA Victor 9835;
"Spirit in the Dark," Aretha Franklin, Atlantic 2731.

La Crosse, Wis.; Young Adult Location

Jim Stansfield,
operator;
Belle Southwick,
programmer;
Stansfield
Novelty Co.



Current releases:

"The Wonder of You," Elvis Presley, RCA Victor 9835;
"Spirit in the Sky," Norman Greenbaum, Reprise 0885;
"A Song of Joy," Miquel Rios, A&M 1193.

Hudson Falls, N. Y.; Young Adult Location

John Powers,
programmer,
H. C. Knoblauch
& Sons, Inc.



Current releases:

"I Just Can't Help Believing," B. J. Thomas, Scepter 12283;
"(They Long to Be) Close to You," Carpenters, A&M 1183;
"Lay Down (Rain in the Road)," Melanie with the Edwin Hawkins Singers, Buddah 167.

Trenton, Mo.; C&W Location

Art Hunolt,
programmer,
Automatic
Music Co.



Current releases:

"Heart Over Mind," Mel Tillis, Kapp 2086;
"Kansas City Song," Buck Owens, Capitol 2783;
"Is Anybody Goin' to San Antone?," Charley Pride, RCA Victor 9806.

Ames, Iowa; Kid Location

Carol Larkin,
programmer,
K&D Music Co.



Current releases:

"Mama Told Me (Not to Come)," Three Dog Night, Dunhill 4239;
"The Love You Save," Jackson 5, Motown 1166;
"Gimme Dat Ding," Pipkins, Capitol 2819.

Jackson, Miss.; Soul Location

Windham
Caughman,
programmer,
Capitol Music
Co., Inc.



Current releases:

"Steal Away," Johnnie Taylor, Stax 0063;
"I'll Be Right There," Tyrone Davis, Dakar 618;
"Get Up (I Feel Like a Sex Machine)," James Brown, King 6318.

Missoula, Mont.; Kid Location

Eva Shelhamer,
programmer,
Montana Music
Rentals



Current releases:

"Run Through the Jungle," Creedence Clearwater Revival, Fantasy 641;
"Mama Told Me," Three Dog Night, Dunhill 4239;
"Baby Hold On," Grass Roots, Dunhill 4237.
Oldies:
"It's Your Thing," Isley Brothers;
"Bad Moon Rising," Creedence Clearwater Revival.

Pierre, S.D.; Adult Location

Darlow Maxwell,
operator;
Mrs. Darlow
Maxwell,
programmer;
Maxwell Music
Service



Current releases:

"The Wonder of You"/"Mama Liked the Roses," Elvis Presley, RCA Victor 47-9835;
"Which Way You Going, Billy," Poppy Family, London 129;
"Primrose Lane," O. C. Smith, Columbia 4-45106.
Oldies:
"Anybody Goin' to San Antone?" Charley Pride;
"Alley Cat," Bent Fabric.

Haddonfield, N.J.; Young Adult Location

Patricia Pavese,
programmer,
Cannon Coin
Machine Co.



Current releases:

"Ohio," Crosby, Stills, Nash & Young, Atlantic 2740;
"Overture From Tommy," Assembled Multitude, Atlantic 2737;
"Future Blues," Canned Heat, Liberty 56180.

Oldies:

"You Send Me," Sam Cooke;
"I Walk the Line," Johnny Cash.

Springfield, Ill.; Young Adult Location

Bud Hashman,
programmer,
Star Novelty Co.



Current releases:

"Gimme Dat Ding," Pipkins, Capitol 2819;
"Hitchin' a Ride," Vanity Fare, Page One 21029;
"Wonder of You," Elvis Presley, RCA Victor 47-9835;
"He Loves Me All the Way," Tammy Wynette, Epic 5-10612.

Coin Machine News

Better Service to Location Way to Beat Direct Sales

• Continued from page 53

records each week but the main thing is that we're in that location every week selling the idea of our service. I have only lost seven locations during all my years of operating and this was not due to direct sales."

Smith told the group: "Just sit back and wait. Usually it's the poorest locations that try to operate on their own. Sooner or later, you'll get a telephone call asking you to come back in and set the location."

Many operators may not have Smith's calm approach to business, however.

Smith recalls how he set his very first location. "I started from scratch, that is, I didn't buy an existing route. So I started piece by piece. I remember installing a pinball machine where the location owner said the kids were awfully mean. When I got in there with the machine a kid jumped right on top of it and broke the glass.

"I told him that I had a lot more pieces of glass back at the shop (actually he had none) and that as fast as he broke one I'd bring in a new piece. He listened to this and so did the other kids in the place. I never had any more trouble."

Smith points out that one way to avoid trouble in locations is to always let your routemen "know everything." He said: "My men even know when my bank notes are coming due. I believe in letting them know the score. And I tell them that I will back them up one time no matter what kind of deal they propose or what mistake they make out on the route."

Smith believes that operators can sit down with location people and explain the basics of making money. A merchant who operates a retail outlet in White Clay as well as a jukebox and vending service, he makes each location aware of the increasing costs of operating.

Mentioning one example, he said he would like to furnish his routemen with air conditioned

Poor Quality Disks Hit

• Continued from page 53

minor aspect of the over-all problem.

He does not think the problem stems from the switch to stereo pressing either. "Most of the operators either have the new stereo jukeboxes or have some type of stereo cartridge. We find that poor quality records cause problems on our newest jukeboxes as well as on our oldest."

He said he could not begin to estimate what percentage of the singles he buys are stereo.

In some cases, he said he has found entire boxes of a given single to be faulty (there are 25 copies in a box) but this is the exception.

"Often you will get a service call that a certain record is sticking. You send another copy out with your service man and it might stick, too. This is where you have to finally put on another record."

"I'm going to keep a log of the records that give us trouble. Maybe if we publicize this the record manufacturers will try to be more careful."

vehicles "so that we could offer something in the candy line each summer besides things like a whistle full of jelly beans. But air conditioned trucks would be far too expensive—we just have to put up with the summer candy problem and keep looking for more vending items that are not affected by the weather."

One such item, but not in the candy area, is canned cold drinks. Smith thinks more jukebox operators should diversify into canned drink vending. "Some locations are fantastic.

Henry Sikes Dies

LAS CRUCES, N.M.—Henry J. Sikes, operator of the Canyon Music Co. here for the past five years, died recently. Sikes, 52, operated Sikes Music Co. in Carlsbad, N.M. for 10 years before Canyon. He was also associated with Alfred D. Harper, owner-manager of Harper's Consolidated Music Co. here. Sikes is survived by his wife, Louise, three sons, his mother, and a brother.

We have one filling station that sold 23 cases a day. This meant we had to go back three times during the week."

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Classical Music

4 Releases Mark 10th Year of Lyrita, English Music Specialist

By KEN WILLSMER

LONDON—Lyrita, the independent company which specializes in recordings of English music, celebrated its 10th anniversary with four releases that include 20 world premiere recordings.

The company will devote further releases during this year to over 30 more world premiere recordings of works by English composers.

Leading the new releases is Edmund Rubbra's "Symphony 7" coupled with Vaughan Williams' "Tallis" fantasia with the London Philharmonic conducted by Sir Adrian Boult.

Imogen Holst follows her award winning album of music by her father with a second LP which contains the "Double Concerto," "Capriccio" and ballet music from "The Golden Goose," plus "Country Song" and "Marching Song."

The two final volumes in the complete piano music of John Ireland comprising 12 pieces, two unpublished, played by Alan Rowlands are available in monaural only.

The fourth current release is devoted to music by Moeran with the London Philharmonic conducted by Boult: "Overture

for a Masque," "Rhapsody No. 2," and the "Cello Concerto," soloist Peers Coetmore.

Among releases to come as part of the anniversary celebrations is a special LP for the occasion. This album will contain four 'firsts,' Holst's "Japanese Suite," the "Melee Fantastique" by Bliss, "Music for Children" by Walton and the Britten/Berkeley "Suite Mont Juic."

The first London Symphony recording for the company will contain four works by Parry: "Symphonic Variations," "Overture to an Unwritten Tragedy," "Lady Radnor" and "English Suites," all conducted by Boult. Also Sir William Walton will conduct his own works: ballet suite "The Quest," the "Scapino" overture and "Sinfonia Concertante." The orchestra is the London Symphony.

The fourth and final volume of the orchestral music of John Ireland with the London Philharmonic under Boult will also be issued. This will contain an early symphonic prelude "Triton" and the suite "The Overlanders" as well as first performances and recording of two symphonic studies and incidental music to "Julius Caesar."

Other important first recordings will include the "Sinfonia" by Robert Still, song cycles by Finzi, piano music of Moeran and the cello sonata and an album devoted to contemporary Welsh chamber music.

5 Units Receive ASCAP Awards for Programming

DENVER — The St. Louis Symphony, Buffalo Symphony, Princeton Chamber Orchestra, Honolulu Symphony and Corpus Christi Symphony received ASCAP awards for "outstanding programming of contemporary American music" during the past season.

The awards were presented by Morton Gould, first vice chairman of the American Symphony Orchestra League (ASOL) and a vice president of ASCAP, at the recent 25th annual ASOL convention, held here.

Helen M. Thompson, manager of the New York Philharmonic and a former ASOL executive vice president and treasurer, received the Gold Baton for her efforts in behalf of orchestras and music.

The Women's Council of the ASOL presented national awards to the Women's Committee of the Indianapolis Symphony, the Sacramento Symphony League, the Midland (Tex.) Symphony Guild, and the Charleston (W.Va.) Women's Committee.

John S. Edwards, general manager of the Chicago Symphony, was reelected chairman of the board, while Mrs. Hampton Lynch of New York was named secretary and James N. Ravlin of Louisville was named treasurer. Other vice chairmen, in addition to Gould, are Maurice Abravanel, conductor of the Utah Symphony; Mrs. J. W. Graham, board member of the Sioux City Symphony; Karney Hodge, president of the Fresno Philharmonic; and Lloyd Rigler, board member of the Southern California Symphony-Hollywood Bowl Association.

New board members are Max Rudolf, music director emeritus of the Cincinnati Symphony and director of the opera department of Curtis Institute; Robert Semple, president of the Detroit Symphony; and Alexander J. McDonald, board member and past president of the Buffalo Philharmonic.

Koussevitzky Award TO Writers Wolpe & Shifrin

NEW YORK — The 1970 Koussevitzky International Recording Award has been presented to composers Stefan Wolpe and Seymour Shifrin for works recorded by the Contemporary Chamber Ensemble under Arthur Weisberg.

The \$1,000 award was divided equally among the composers by the American International Music Fund, Inc. for Wolpe's "Chamber Piece No. 1" and Shifrin's "Satires of Circumstance."

Three works on Nonesuch were among five given Special Citations. Their Nonesuch ver-

sions also are by Weisberg and the Contemporary Chamber Ensemble. On the same albums are Frederick Myrow's "Songs from the Japanese" and Roger Reynolds' "Quick Are the Mouths of Earth." The other cited Nonesuch performance was Jacob Druckman's "Incenters."

The other works cited, both on CRI, were Chou Wen-Chung's "Pien" performed by the Group for Contemporary Music at Columbia University, Harvey Sollberger conducting, and Charles Wuorinen's "Piano Concerto" recorded by James Dixon and the Royal Philharmonic.

Coming Events

August 1-4—National Candy Wholesalers Association National Show, Washington Hilton, Washington, D.C.

September 13-16—1970 National Merchandise Show, New York Coliseum, New York City.

September 18-20—1970 Michigan Tobacco and Candy Distributors and Vendors Association Convention, Boyne Mountain Lodge, Boyne Falls, Mich.

September 18-20—Illinois Coin Machine Operators Association, Stauffer's Riverfront Inn, St. Louis.

October 2-3—Texas Merchandise Vending Association annual meeting, Marriott Hotel, Dallas.

October 2-4—Automatic Vendors Association of Virginia annual meeting, Mariner Hotel, Virginia Beach, Va.

October 6-9—International Machine Exposition, Kongresshalle, West Berlin, Germany.

October 9-10—Missouri Automatic Merchandising Council annual meeting, Holiday Inn, Lake of the Ozarks, Mo.

October 15-17—Ohio Association of Tobacco Distributors, Inc., 28th Annual convention and tobacco-candy exposition, Netherland-Hilton Hotel, Cincinnati, Ohio.

October 16-18—Music Operators of America convention, Sherman House, Chicago.

Coinmen In The News

• Continued from page 54

Other new officers are **Carnel Vaughn**, vice president, and **Tom Nelson**, secretary-treasurer. Board members elected to three-year terms are **Allen Clark**, **Ed Piloskee** and **Robert Stimmitt**. **Jack Forbis** was chosen for a two-year term.

CHICAGO

Six Wurlitzer distributors sent representatives for the recent service seminar in Chicago. Those distributors were United Inc. of Brookfield, Wis.; Brady Distributing Co. of Charlotte, N.C.; Cruse Distributing Co., Inc., of Charleston, W. Va.; Bilotta Enterprises, Inc., of Newark, N.Y.; Commercial Music Co., Inc., of Dallas, and National Coin Machine Exchange here. Leading the instruction were **Robert Harding**, **Karel H. Johnson** and **Harry D. Gregg**, all field service representatives of the Wurlitzer Co. Attending were: **Lewis R. Sawicky**, **Thomas J. Ashenbrenner**, **Wayne Zabel**, **Ero E. Alenen**, **William Drew** and **Gerald M. Rentmeester**, all of United; **David L. Parker** of Brady; **George Nester** of Cruse; **Andrew Misdo** of National; **John Arndt**, **Howard Young**, **Robert J. Sullivan** and **Charles F. Brenon Jr.** of Bilotta; **Donald L. Hobbs**, **Gerald P. Russell**, **Jimmy D. Cluck** and **Jim Curran** of Commercial.

measure into law until Jan. 15. The 5-cent increase will be reflected in increases from 6 to 10 cents in retail prices. It is expected that vending machines may go for the 10-cent hike in machines to make it a 50 cents a pack.

WICHITA, KAN.

Mark Blum Jr. and **Ronald Cazal**, secretary-treasurer of the Kansas Amusement and Music Association (KAMA), has notified members of the association that they are working out a sticker decal for coin-operated machines in Kansas. KAMA had previously approved a resolution that stickers be used on each machine to warn potential burglars of the penalties for breaking into machines. The stickers should be available July 1. Plans call for the next KAMA meeting in July. The site will be the cabin of **John Emick** on Lone Star Lake. Advance reservations can be made at the Virginia Inn in Lawrence. KAMA members will be notified of the exact date later.

SAN FRANCISCO

Leonard Hicks, field service representative for the Wurlitzer Co., was in charge of instruction for the recent service seminar conducted here. Fourteen persons attended including **Edward Carrey** and **David Chittenden** of Servomation in Fresno; **Henry Meza** and **Chuck Barnes** of ABC Music in Fresno; **Walter Walter** of Central Valley Music in Turlock; **Duke Harrison** and **Robert Brown** of Harrison Music in Modesto; **Ralph Butcher** of B&D Music in Stockton; **Royer Pantucso**, **Scott Jenkins** and **Donald Brink** of Automatic Corp., in San Jose; and **Frank Guidessei** and **David Maxwell** of Morgen Music Co. in San Jose.

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



ART HUNOLT, president, Missouri Coin Machine Council, a group of jukebox operators. Hunolt is challenging the record manufacturers on the poor quality of records and is issuing an open invitation for any record company or one-stop executive to address the organization's next meeting. (see Association Digest in this issue).

Pa. Cigarette Tax

PHILADELPHIA — Vending machine operators throughout Pennsylvania are busy readjusting the coin mechanisms of their machines to pass another nickel in taxes along to the consumer. To help meet the state budget, new taxes were adopted including a 5-cent increase in cigarette taxes to bring in an estimated \$21 million. The increased tax brings the state tax from 13 cents to 18 cents on each pack, making it the highest state tax in the nation.

In order to give vending machine operators time to adjust their machines, Gov. Raymond P. Shaffer did not sign the tax

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Country Music

Show Biz Is Planning New Expansion Programs; Names 2

NASHVILLE — Show Biz Music, Inc., which has made strong moves recently in both the record and publishing business, is making new expansion programs. They involve the appointment of a music director and a business manager.

Jim Hall, one of the long-time Nashville producers, conductors, arrangers and writers, takes over the music directorship. He will be in charge of recording sessions for the Show Biz label, working with artists such as Chase Webster, Jamey Ryan, George Owens and Blake Emmons.

Hall has conducted, arranged or produced for such artists as Eddy Arnold, Boots Randolph, Lenny Dee, Jack Greene, Roy Orbison, Jeannie Seely, Marion Worth, Mary Taylor and scores of other Nashville artists. He will continue his work as conductor and arranger for outside artists and labels, with such work now being channeled through his Show Biz office. Hall's credits go back to the orchestra of the late Francis Craig.

Virginia Parker, as business manager of Show Biz, Inc., will coordinate all related activities of the record label and of Show

Biz Publishing (BMI) and Monster Music (ASCAP). She also will head promotion and publicity for Show Biz Records. Miss Parker formerly was with the firm of Holder-Kennedy, largest public relations company in the South.

Heretofore, Show Biz had been known almost exclusively as a major producer and marketer of music syndications for television. However, the company expanded some time back, and has utilized the record company, the publishing companies and the syndications to complement each other and to give complete exploitation to the artist. Among those who have moved under the Show Biz wing are Jim Ed Brown, Del Reeves and those mentioned above who have recording contracts with the firm.

Show Biz this week announced

its newest color special, to debut nationwide in prime time on more than 100 major market TV stations.

Titled "Breezing Along with the Nashville Sound," the half-hour musical is sponsored by Lever Brothers' Breeze detergent, and features some of the biggest names in the field of country music. Hosting the special will be RCA's Porter Wagoner, with guests Dolly Parton, the Wagon Masters, Spec Rhodes, Hank Williams Jr., The Cheatin' Hearts, Loretta Lynn and Kenny Price.

The spectacular was produced for Lever Brothers by Show Biz, in conjunction with the company's advertising agency, Doyle, Dane, Bernbach, Inc., of New York. Facilities used for the taping were those of Television Productions International, Atlanta.

Country Artists, Auto Racing Warm Up For Sports Special

NASHVILLE—The close tie between country music and auto racing, already accented on two major occasions, will be highlighted when the July 25 ABC-TV "Wide World of Sports" is telecast live from here with leading country artists.

The Nashville 400 Grand National NASCAR Race, the first live sports event ever to be produced on network from here, will include the participation of such inveterate race drivers or spectators as Marty Robbins, Columbia; Bobby Goldsboro, UA; Jerry Reed, RCA, and Tom T. Hall, Mercury.

During certain points in the race, the artists and the music industry people will be interviewed generally about racing, about Nashville and about the music industry.

Gayle Hill of G. Hill and Co. is coordinating the industry's participation in the event.

NASCAR two years ago be-

came an official part of the "Grand Ole Opry" birthday celebration here, as some of the top drivers and cars in the country were brought in to take part in the disk jockey gathering. That same year, Mercury's Roy Drusky was chosen to drive the pace car at the famed Daytona 500.

(Continued on page 60)

GRT Nashville Office Opened

NASHVILLE—GRT Records has opened an office here. The Nashville branch of GRT will be headed by executive producer Tommy Allsup.

Allsup, one of Nashville's top producer-musicians, worked with Len Levy, president of the GRT Group, when Levy was president of Metromedia Records.

The Nashville office will be located at 1512 Hawkins St.

Nashville Scene

Sound 70, a back-up group headed by Richard Law, now is being used on all of the Jim Ed Brown television shows, and doing session work for records as well as commercial jingles. The group, consisting of Law, Trish Williams and Ronnie Drake, now has been joined by Mary and Ginger Holliday from Memphis, giving new dimension to the sound.

Skeeter Davis, George Hamilton IV, Ralph Emery, Pete Drake, Johnny Carver and Junior Samples played to a full house at South Bend, Ia. Skeeter, on her return home, saved a group of small birds from an attack by bluejays, then dug worms to feed the survivors. Also in the animal-saving department, Dot's Carl Philips teamed with WSM's Bud McCain to save a stray calf, and found what a tough life it is on the range. Darrell McCall and Mona Vary teamed to entertain at a children's home.

Versatile Mac Vickery showed his multitalents, teaming with Merle Kilgore in a series of impersonations on local television.

Gene Crawford of Metromedia is back fronting the David Houston group, the Persuaders. Others in the group are Jack Pruett, George Rogers, Jerry Owens and Dennis Digby.

WLAS has become the first AM station in the Jacksonville, N.C. area to play exclusive country music. Paul Parker, station manager, says the station needs records.

Conway Twitty has made one of his rare Nashville visits for a guest spot on the syndicated show, "Something Else." The West Coast-based show, hosted by John Hartford, will be in the city on location for a week.

Jack Greene and his Jolly Giants are off on a brief vacation until the Jasper County Fair at Newton, Ill. Jeannie Seely will rejoin the show in mid-August. She is still mending from surgery.

Snuffy Miller, for six years the drummer and a featured vocalist will Bill Anderson's Po'

(Continued on page 58)

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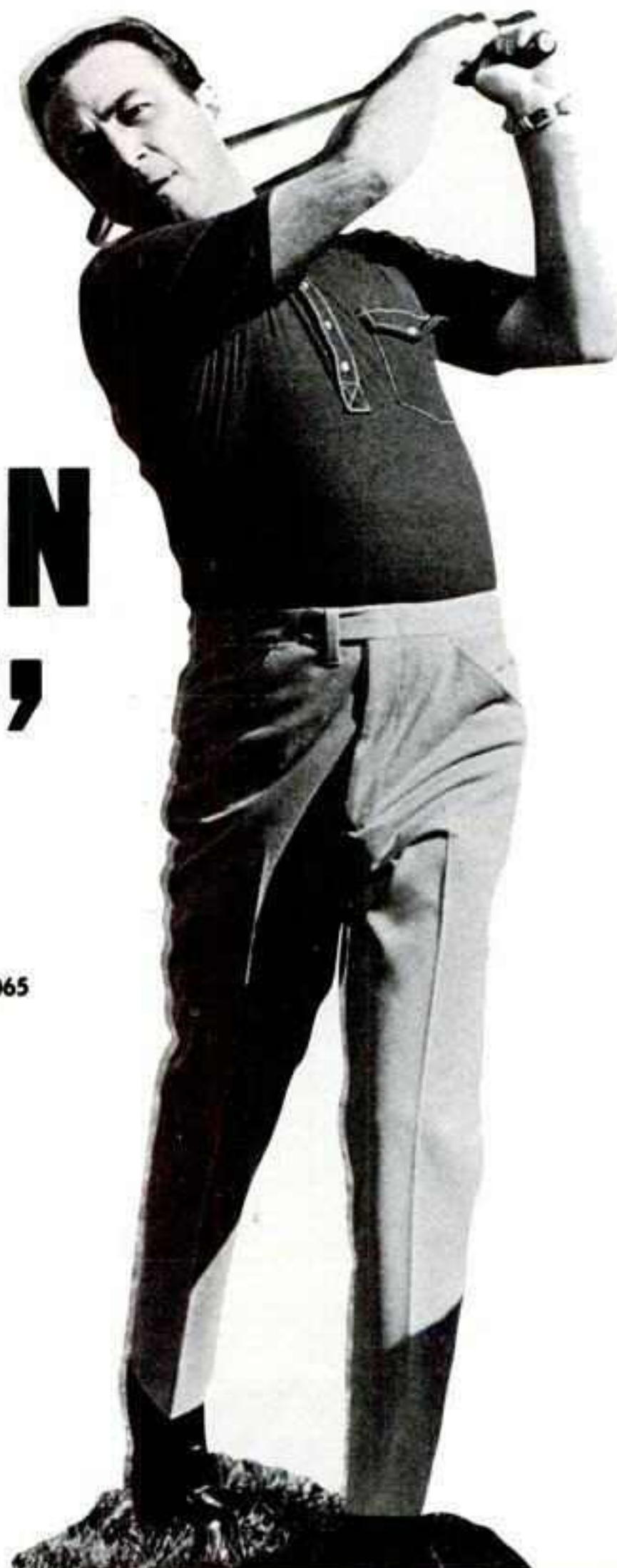
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Written By

TOM T. HALL

Published By

NEWKEYS MUSIC

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Nashville, Tennessee 37203

EXCLUSIVELY ON
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Nashville Scene

Continued from page 57

Boys, made his first appearance as single artist on a Carleton Haney promoted package in Louisville. Bob Neal is handling his bookings. Miller also has a single release on Stop, a tune written by Sorrells Pickard. . . . Tree writer Glenn Martin took his vacation this year in Dottie West's old bus.

Disk jockeys wishing copies of the Ray Griff recording "My Everlasting Love" on Royal American can have same by writing on station letterhead to Blue Echo Music, P.O. Box 1223, Nashville, 37202. . . . Red Stewart's rendition of "Cut Across, Shorty" on his Mercury LP looks like his strongest tune. It was written by Cedarwood's Marjahn Wilkin and Wayne Walker. . . . Mel Tillis is still scoring well on Kapp, although he now is with MGM. The latest Kapp release is "Heart Over Mind," which he wrote himself. . . . Ricci Mareno, vice president of Terrace Music, has announced the signing of Charlie Black and Ailie

Cunningham, both of Washington, to exclusive long-term contracts as artists and writers. They will be utilized in all areas of operations for Dunwich Productions, an affiliate of Terrace. . . . "Voice of Change" has been taken from Happy Tiger's Mason Profit album and set for early July release as a single. All songs on the LP are properties of Rolling Meadows Music and were produced by Bill Traut and Terry Talbot. . . . David Allan Coe's "Monkey David Wine," a Moss-Rose property, has been lifted from Coe's "Penitentiary Blues" album on the SSS International label and scheduled for July release as a single, according to Audie Ashworth.

(Continued on page 61)

Magazines on Country, Gospel

NASHVILLE — Two more consumer publications, one dealing with country music and one with gospel, will be on the market shortly.

Georgia Chellman, well-known executive here, has been named editor of Gospel Music Jubilee, a publication of Charlton Publications. Mrs. Chellman is president of Veesson International, an advertising and public relations firm, and is vice president of Touchdown and Adventure music publishing companies.

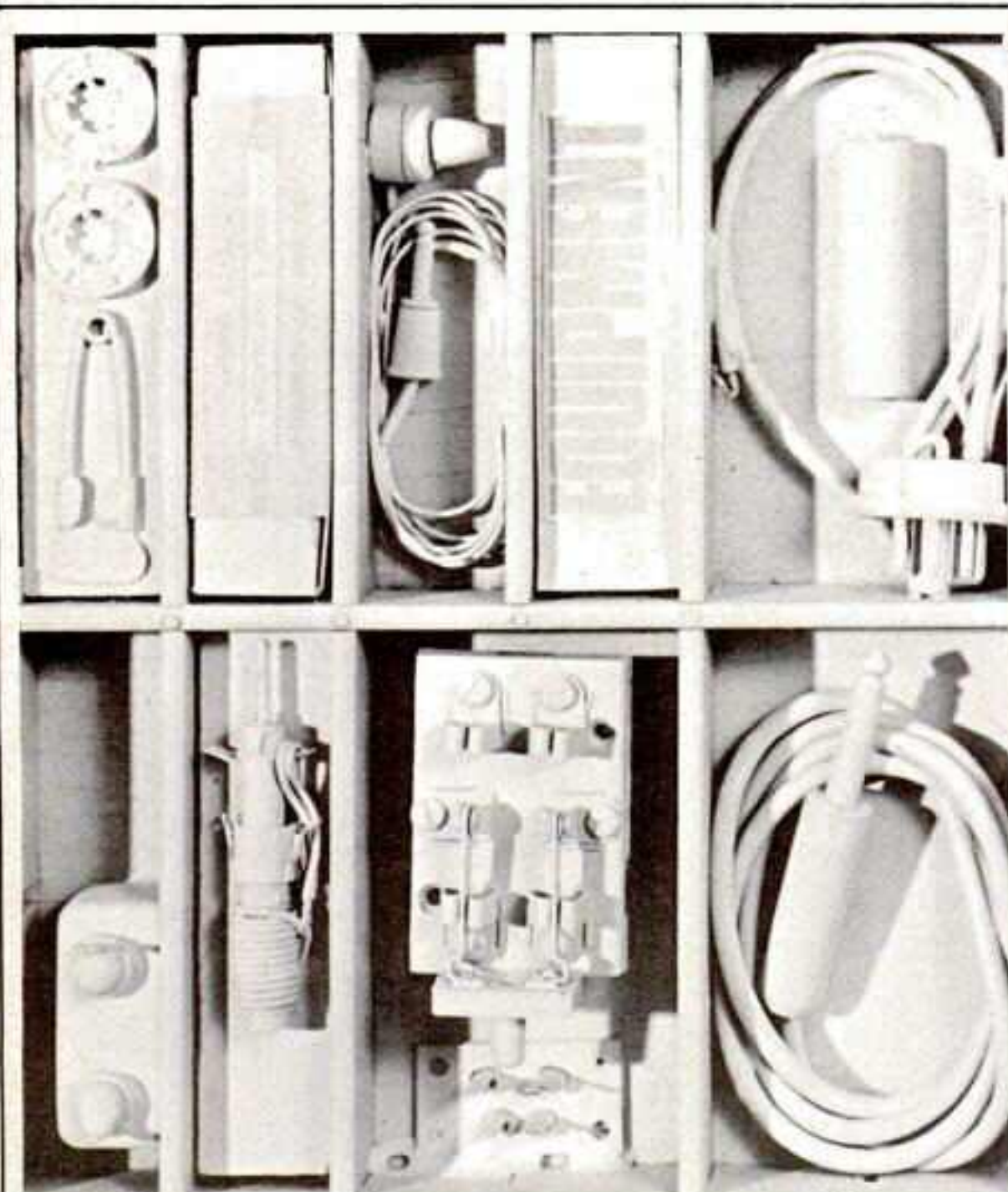
Gospel Music Jubilee will have a 48-page format. Also a magazine, Country/Western Album No. 1, will be distributed from New York by Ideal Publishing Co. It will be placed on newsstands. No editors or other officials have been listed.

Credit Card Tie Aids Music Mart

NASHVILLE — Music Mart has shown an 80 percent increase in monthly sales volume due to the tie-in with the Mastercharge and BankAmericard credit systems.

Phil Earhart, general manager of the mail order complex, said the increase has been reflected in the fields of records, tapes and all affiliated music products.

Music Mart is negotiating premium offers with several large manufacturers. It sponsors nightly spots on both WHO Radio, Des Moines, and WSM Radio, Nashville.



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Advertising deadline:

July 24, 1970

Issue date:

August 29, 1970

Hot Country Singles

Billboard SPECIAL SURVEY For Week Ending 7/11/70

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

This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart	This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
1	1	HE LOVES ME ALL THE WAY Tammy Wynette, Epic 5-10612 (Algee, BMI)	8	37	28	YOU AND ME AGAINST THE WORLD Bobby Lord, Decca 32657 (Contention, SESAC)	11
2	4	WONDER COULD I LIVE THERE ANYMORE Charley Pride, RCA Victor 47-9853 (Hall-Clement, BMI)	5	38	60	MULE SKINNER BLUES Dolly Parton, RCA Victor 47-9863 (Peer International, BMI)	2
3	2	HELLO DARLIN' Conway Twitty, Decca 32661 (Twitty Bird, BMI)	12	39	17	WHAT IS TRUTH? Johnny Cash, Columbia 4-45134 (House of Cash, BMI)	13
4	8	KANSAS CITY SONG Buck Owens, Capitol 2783 (Blue Book, BMI)	6	40	41	IT DON'T TAKE BUT ONE MISTAKE Luke the Drifter Jr., MGM 14120 (Minstrel, BMI)	8
5	7	IF I EVER FALL IN LOVE (With a Honky Tonk Girl) Faron Young, Mercury 73065 (Newkeys, BMI)	7	41	53	DUTY NOT DESIRE Jeannie C. Riley, Plantation 59 (Singleton, BMI)	3
6	5	LONG LONG TEXAS ROAD Roy Drusky, Mercury 73956 (Combine, BMI)	10	42	55	A PERFECT MOUNTAIN Don Gibson, Hickory 1571 (Acuff-Rose, BMI)	3
7	6	SHE'S A LITTLE BIT COUNTRY George Hamilton IV, RCA Victor 47-9829 (Wilderness, BMI)	11	43	57	LUZIANA RIVER Van Trevor, Royal American 9 (Birmingham/Noma/S.P.R., BMI)	5
8	3	HEART OVER MIND Mel Tillis, Kapp 2086 (Cedarwood, BMI)	12	44	50	THE WONDER OF YOU Elvis Presley, RCA Victor 47-9835 (Duchess, BMI)	6
9	14	I NEVER PICKED COTTON Roy Clark, Dot 17349 (Central Songs/ Freeway, BMI)	6	45	66	REMOVING THE SHADOW Hank Williams & Lois Johnson & the Nashville Band, MGM 14136 (Williams Jr., BMI)	2
10	9	I NEVER ONCE STOPPED LOVING YOU Connie Smith, RCA Victor 47-9832 (Stallion, BMI)	9	46	46	SON OF A COAL MAN Del Reeves, United Artists 50667 (United Artists, ASCAP)	8
11	12	JESUS, TAKE A HOLD Merle Haggard, Capitol 2838 (Blue Book, BMI)	5	47	42	LILACS AND FIRE George Morgan, Stop 365 (Window, BMI)	13
12	29	SOMEDAY WE'LL BE TOGETHER Bill Anderson & Jan Howard Decca 32689 (Jobete, BMI)	4	48	70	DO IT TO SOMEONE YOU LOVE Norro Wilson, Mercury 730077 (Newkeys, BMI)	2
13	39	FOR THE GOOD TIMES/GRAZIN' IN GREENER PASTURES Ray Price, Columbia 4-45178 (Buckhorn, BMI/Combine, BMI)	3	49	35	STREET SINGER Merle Haggard & the Strangers, Capitol 2778 (Shade Tree, BMI)	13
14	13	HEAVENLY SUNSHINE Ferlin Husky, Capitol 2793 (Gallico, BMI)	9	50	44	DRIVIN' HOME Jerry Smith, Decca 32679 (Papa Joe's, ASCAP)	6
15	11	I CAN'T SEEM TO SAY GOODBYE Jerry Lee Lewis, Sun 1115 (Robertson, ASCAP)	12	51	51	HIT THE ROAD JACK Connie Eaton & David Peel, Charl 5066 (Tangerine, BMI)	8
16	26	HUMPHREY THE CAMEL Jack Blanchard & Misty Morgan, Wayside 013 (Back Bay, BMI)	4	52	64	LET'S GO FISHIN' BOYS Charlie Walker, Epic 5-10610 (Green Grass, BMI)	3
17	32	YOU WANNA GIVE ME A LIFT Loretta Lynn, Decca 32693 (Sure-Fire, BMI)	3	53	27	BIG WHEEL CANNON BALL Dick Curless, Capitol 2780 (Southern, ASCAP)	11
18	19	PLAYIN' AROUND WITH LOVE Barbara Mandrell, Columbia 4-45143 (Algee, BMI)	8	54	59	COME AND GET IT MAMA Charlie Louvin, Capitol 2824 (Tuff, BMI)	2
19	16	I DO MY SWINGING AT HOME David Houston, Epic 5-10596 (Algee, BMI)	15	55	75	ONE NIGHT STAND Susan Raye, Capitol 2833 (Blue Book, BMI)	2
20	30	LAND MARK TAVERN Del Reeves & Penny De Haven, United Artists 50669 (Passkey, BMI)	7	56	52	WHOEVER FINDS THIS, I LOVE YOU Mac Davis, Columbia 4-45117 (BnB, BMI)	12
21	23	ROCKY TOP Lynn Anderson, Charl 5068 (House of Bryant, BMI)	6	57	61	MARY GOES ROUND Bobby Helms, Certron 10002 (Jack, BMI)	3
22	22	I WISH I HAD A MOMMY LIKE YOU Patti Page, Columbia 4-45159 (Algee, BMI)	7	58	56	YOU'RE GONNA NEED A MAN Johnny Duncan, Columbia 4-45124 (Detail, BMI)	10
23	24	HELLO MARY LOU Bobby Lewis, United Artists 50668 (January/Champion, BMI)	7	59	—	BABY I TRIED Jim Ed Brown, RCA Victor 47-9858 (Monster, ASCAP)	1
24	10	MY LOVE Sonny James, Capitol 2782 (Duchess, BMI)	14	60	65	MISSISSIPPI John Phillips, Dunhill 4236 (Alchemy, ASCAP)	2
25	18	LOVIN' MAN Arlene Harden, Columbia 4-45120 (Acuff-Rose, BMI)	12	61	58	FLYING SOUTH Hank Locklin, Danny Davis & the Nashville Brass, RCA Victor 47-9849 (Coldwater, BMI)	3
26	15	TOGETHERNESS Buck Owens & Susan Raye, Capitol 2791 (Blue Book, BMI)	10	62	62	GREEN GREEN VALLEY Tex Ritter, Capitol 2815 (Moss-Rose, BMI)	6
27	20	I'M LEAVING IT UP TO YOU Johnny & Jonie Mosby, Capitol 2796 (Venice, BMI)	10	63	—	PICK ME UP ON YOUR WAY DOWN Carl Smith, Columbia 4-45177 (Tree, BMI)	1
28	21	THE MOST UNCOMPLICATED GOODBYE I'VE EVER HEARD Henson Cargill, Monument 1198 (Blue Crest, BMI)	9	64	—	SALUTE TO A SWITCHBLADE Tom T. Hall, Mercury 73078 (Newkeys, BMI)	1
29	45	TELL ME MY LYING EYES ARE WRONG George Jones & the Jones Boys, Musicor 1408 (Blue Crest, BMI)	2	65	63	OLD LOVE AFFAIR NOW SHOWING Leroy Van Dyke, Kapp 2091 (Moss-Rose, BMI)	5
30	25	SINGER OF SAD SONGS Waylon Jennings, RCA Victor 47-9819 (Jack, BMI)	13	66	—	ALL AMERICAN HUSBAND Peggy Sue, Decca 32698 (Sure-Fire, BMI)	1
31	36	WHEN A MAN LOVES A WOMAN (The Way I Love You) Billy Walker, MGM 14134 (Forrest Hills, BMI)	3	67	—	VANISHING BREED Hank Snow, RCA Victor 47-9856 (Forest Hills, BMI)	1
32	47	A MAN'S KIND OF WOMAN/LIVING UNDER PRESSURE Eddy Arnold, RCA Victor 47-9848 (Twin Forks/Ragmar/Fickle, BMI/Four Most, BMI)	5	68	68	HARVEY HARRINGTON IV Johnny Carver, Imperial 66442 (Tree, BMI)	4
33	33	I'LL BE YOUR BABY TONIGHT Claude King, Columbia 4-45142 (Dwarf, ASCAP)	7	69	—	HONKY TONK MAN Bob Luman, Epic 5-10631 (Cedarwood, BMI)	1
34	34	A GOOD THING Bill Wilbourne & Kathy Morrison, United Artists 50660 (Passkey, BMI)	10	70	73	COLUMBUS STOCKADE BLUES Danny Davis & the Nashville Brass, RCA Victor 47-9847 (Peer International, BMI)	2
35	69	DON'T KEEP ME HANGIN' ON Sonny James, Capitol 2834 (Marson, BMI)	2	71	71	DOOGIE RAY George Kent, Mercury 73066 (Newkeys, BMI)	2
36	31	WARMTH OF THE WINE Johnny Bush, Stop 5402 (Window, BMI)	9	72	72	BORN THAT WAY Stonewall Jackson, Columbia 4-45151 (Gallico, BMI)	2
				73	74	FINGERPRINT Freddie Hart, Capitol 2839 (Blue Book/Ching-Ring, BMI)	2
				74	—	LONELY FOR YOU Wilma Burgess, Decca 32684 (Singleton, BMI)	1
				75	—	BROTHER RIVER Johnny Darrell, United Artists 50675 (Tree, BMI)	1

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Say You Saw It in the Billboard

Country Music

From the Music Capitols Of the World

DOMESTIC

NASHVILLE

Roxx, a rock group from Texas, was in Nashville recently to record at **Buzz Cason's** studio. While here they cut two new singles entitled, "It's Too Late So Why Wait" and "Lies." Following **Roxx** was another new group from Mobile, Ala., called **the Mothers of Mobile**, who worked on some cuts from an LP to be completed next month. **Foxx**, another Texas group, was in Nashville last week to work on their third LP which was also done at Cason's studio. Soon to be recorded there is a new artist, **Jimmy Hendricks**, who will do a single, "If Jesus Was a Junky." . . . **Country Joe MacDonald's** new LP "Tonight I'm Singing Just for You" was recorded in Nashville. . . . **Jake Holmes** cut recently at **Danner** studio in Nashville. The session was produced by **Elliott Mazer** for Polydor. . . . **Clint Eastwood**, who came here last week to record for **Cartron**, has already had his first single released called, "Burning Bridges."

Sandy Mason, who has signed as an artist and writer for **Combine Music** on Mercury, released a single this week, "Me and Jack Daniels." The session was produced by **Jerry Kennedy** and **Bob Beckham**. . . . The **Pozo Seco's** have released a new LP on **Cartron**, "Spend Some Time With Me." . . . **Kris Kristofferson** has been held over for another week at the **Trubador Club** in Los Angeles. . . . The **Allman Brothers**, who have a new LP, "Livingston Taylor," have been in Florida working on a new album at **Criterion** studios. The sessions are being produced by **Tony Dowd**. . . . **Johnnie Jenkins** released a new LP last week called "Ton Ton Macoute." The name comes from a militant police force as depicted in the **Graham Green** book "The Comedians." . . . Funeral services have been held for **Grady Tannell** and **Wayne Reynolds** of the **Electric Toilet**. The two along with other members of the group were on the way to Memphis when they were involved in a fatal accident. **Jack Eldridge** and **Larry Eades** were injured in the accident.

TOM WILLIAMS

Sports Special Set

• Continued from page 57

Since that time, hardly a major race has occurred in this country without some participation on the part of country musicians and singers.

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Billboard Hot Country LP's

Billboard SPECIAL SURVEY
For Week Ending 7/11/70

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

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	JUST PLAIN CHARLEY Charley Pride, RCA Victor LSP 4290	21
2	2	TAMMY'S TOUCH Tammy Wynette, Epic BN 26549	8
3	3	MY WOMAN, MY WOMAN, MY WIFE Marty Robbins, Columbia CS 9978	7
4	8	THE WORLD OF JOHNNY CASH Columbia GP 29	6
5	5	PORTER WAYNE AND DOLLY REBECCA Porter Wagoner & Dolly Parton, RCA Victor LSP 4305	16
6	6	THE BEST OF CHARLEY PRIDE RCA Victor LSP 4223	37
7	4	OKIE FROM MUSKOGEE Merle Haggard, Capitol ST 384	25
8	28	HELLO DARLIN' Conway Twitty, Decca DL 75209	3
9	9	TAMMY WYNETTE'S GREATEST HITS Epic BN 26486	45
10	15	WORLD OF TAMMY WYNETTE Epic BN 503	5
11	11	BABY BABY David Houston, Epic BN 26539	15
12	10	HANK WILLIAMS JR. GREATEST HITS MGM SE 4656	14
13	14	YOU AIN'T HEARD NOTHIN' YET Danny Davis & the Nashville Brass, RCA Victor LSP 4334	6
14	12	THE WAYS TO LOVE A MAN Tammy Wynette, Epic BN 26519	22
15	13	BEST OF JERRY LEE LEWIS Smash SRS 67131	11
16	39	LOVE IS A SOMETIMES THING Bill Anderson, Decca DL 75206	2
17	7	HELLO, I'M JOHNNY CASH Columbia KCS 9943	22
18	16	WE'RE GONNA GET TOGETHER Buck Owens & Susan Raye, Capitol ST 448	10
19	19	BIRDS OF A FEATHER Jack Blanchard & Misty Morgan, Mercury WSS 33-001	7
20	17	TO SEE MY ANGEL CRY/WHEN SHE STARTED TO STOP LOVING YOU Conway Twitty, Decca DL 75172	22
21	24	SIX WHITE HORSES Tommy Cash, Epic BN 26535	13
22	18	A TASTE OF COUNTRY Jerry Lee Lewis, Sun SUN 114	11
23	23	LORD, IS THAT ME Jack Greene, Decca DL 75188	14
24	26	YOU WOULDN'T KNOW LOVE Ray Price, Columbia CS 9918	9
25	20	WAYLON Waylon Jennings, RCA Victor LSP 4260	23
26	22	OH HAPPY DAY Glen Campbell, Capitol ST 443	9
27	29	WINGS UPON YOUR HORNS Loretta Lynn, Decca DL 75163	22
28	21	YOU GOT-TA HAVE A LICENSE Porter Wagoner, RCA Victor LSP 4286	22
29	27	IT'S JUST A MATTER OF TIME Sonny James, Capitol ST 432	18
30	25	JOHNNY CASH AT SAN QUENTIN Columbia CS 9827	54
31	31	BEST OF PORTER WAGONER, VOL. II RCA Victor LSP 4321	2
32	33	LONG LONESOME HIGHWAY Michael Parks, MGM SE 4662	5
33	36	OCCASIONAL WIFE/IF I EVER FALL IN LOVE WITH A HONKY TONK GIRL Faron Young, Mercury SR 61275	4
34	45	ON STAGE—FEBRUARY 1970 Elvis Presley, RCA Victor LSP 4367	2
35	35	STAY THERE TILL I GET THERE Lynn Anderson, Columbia CS 1025	7
36	30	COUNTRY GIRL Jeannie C. Riley, Plantation PLP 8	12
37	37	WORLD OF DAVID HOUSTON Epic BN 502	5
38	38	I'LL MAKE AMENDS Roy Drusky, Mercury SR 61260	3
39	34	THE CARL SMITH ANNIVERSARY ALBUM/ 20 YEARS OF HITS Columbia GP 31	4
40	—	LORETTA LYNN WRITES 'EM AND SINGS 'EM. Decca DL 75198	1
41	41	HUSBAND HUNTING Liz Anderson, RCA Victor LSP 4346	7
42	—	I WITNESS LIFE Tom T. Hall, Mercury SR 61277	1
43	44	WELFARE CADILAC Guy Drake, Royal American RA 1001	10
44	42	ROCK ME BACK TO LITTLE ROCK Jan Howard, Decca DL 75207	3
45	—	WORLD OF RAY PRICE Columbia GP 28	1

Concert Concept For Williams TVer

NASHVILLE—A "new concept in television with continuity like a concert" will be pioneered by MGM with the taping of the Hank Williams Jr. television syndication.

"The performer will have total involvement with his audience, and that audience will become part of the show," said Miles Harmon and Larry Murray, co-producers of the show.

Further explaining the differences in this show and most of those already under syndication, the producers said the program will utilize lighting and camera techniques of a motion picture studio, a crane moving 360 degrees around a stage.

The audience will be drawn from the "outlying area around Los Angeles," and the show will be done at Culver City. The audiences will be country music oriented, and there will be special "community nights."

The show, which will be rather uptown, sophisticated "country," will have as regulars the Dillars and female artists such as Linda Ronstadt, Edie Sands and Marilee Rush.

The producers explained the presence of "pop" regulars by saying the show would be "country in the sense that it's for all of the country."

3 Music Firms Join to Promote TV Follow-Up

NASHVILLE — Three Nashville music firms are working together to promote a national product as a follow-up to a television special aired regionally June 18.

The Boots Randolph television special on CBS South and Southwest Regional networks was the key to this promotion campaign by Texize Chemicals.

The three firms who have joined for the follow-up are 21st Century Productions, which produced and videotaped the special; Monument Records, which produced a special LP of Randolph playing at the show, and Custom Distributors, which will handle the mailing of the albums across the nation.

The campaign included simultaneous radio, TV, newspaper and magazine ads and store displays throughout the South and Southwestern U.S. announcing that, for three labels from any Texize product on the market, a free album of Boots Randolph music would be mailed.

Initial returns are into the thousands. The campaign is scheduled to continue until September. Custom Distributors is mailing some 3,000 records per day. Early projections are that some 250,000 LP's will be mailed during the three-month campaign.

Principals in the business arrangement are Roy Smith, 21st Century Productions; Fred Foster, Monument; Boots Randolph, Monument, and Steve Whaley, Custom Distributors.

However, additional country artists from Nashville will be used as guests on the show, which also will feature songwriters "not normally seen on the networks." They said this would include such writer-performers as Red Lane and Mickey Newberry.

MGM is "shooting for" 150 markets, but will not issue a pilot. Shooting will begin in mid-August, with Hugh Cherry doing the announcing.

• *Continued from page 58*

Gene Pfeiffer of WPAC, Patchoque, and WHRF, Riverhead, L.I., now is programming country music nightly, and is striving to make WPAC the center of country music on Long Island. He also has a Sunday show, utilizing the Billboard charts of top country singles. . . . Clyde Beavers and the Eager Beavers are set for a first release on Dot. . . . Barbara Allen of Beaverwood Talent, and her band, the Kountry Kings, are off for a brief vacation, then make a Michigan swing. Barbara has just signed recording agreement with Paul Perry and cut a session. . . .

George Riddle of UA has signed with Beaverwood Talent. . . . Shirley Copeland has cut her first country single for the NRS label. Titled "Show and Tell," it was written by Tree's Robbie Williams. Shirley is a rarebird—a native Nashvillian. . . . Bonnie Henderson of Buddy Records, Marshall, Tex., is now a regular member of Jim Hefner's "Country Express," a new country TV show seen twice daily on WEEK TV, Channel 25, Peoria and Rockford, Ill. . . . The Musicanza Corp., a newly formed country and pop production company, reports that it has signed a major recording artist, with the first release of a series of singles set for the fall. The company

chose not to reveal the name of the artist at this time.

Billy Deaton, Faron Young's manager, signed Faron to work four shows in Honolulu Friday-Saturday 10-11. Faron also has a full schedule of fair dates starting in North Dakota July 24. . . . Johnny Western, who has always managed to do a job when called upon, filled some big shoes recently. He was called on by the Navy to fill in for Bob Hope as emcee of the 19th annual Navy Relief Fund Festival at Corpus Christi, Tex. Monument's Diane Jordan was a welcome addition to the bill. It was called one of the most successful shows of the area.

You are Invited to Participate in Billboard's World of Soul August 22, Issue

This annual showcase reveals the dynamic universe of soul in depth—the scene today—Rhythm & Blues, Gospel, Soul's International impact, Analysis of Billboard Soul Charts complete with artists, labels etc.—PLUS Black Radio Station Managers, Regional Presidents, Top D.J.'s, Program Directors, and top performing talent, booking agents, producers throughout the world. Editorially you'll find no other publication offering this unique, meaningful, high-interest exploration of the World of Soul.

The buying influentials for talent are the people who'll be reading this issue of Billboard. They'll be getting a big, fresh look at the World of Soul. They'll be making new decisions about this exciting scene. Don't be left out of the World—Be part of the action—Reserve your ad space now!!

Bonus distribution will be going to the NATRA Convention in Houston, August 19th. This is in addition to more than 33,000 of Billboard's regular paid subscribers all over the world.

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TOP LP'S

FOR WEEK
ENDING
JULY 11,
1970

Weeks on Chart	Last Week	THIS WEEK	ARTIST - Title - Label & Number	TAPE PACKAGES AVAILABLE				RIAA Million Dollar LP
				8-TRACK	4-TRACK	CASSETTE	REEL TO REEL	
6	3	1	SOUNDTRACK Woodstock Cotillion SD 3-500					
7	1	2	BEATLES Let It Be Apple AR 34001					
10	2	3	PAUL McCARTNEY McCartney Apple STAO 3363					
6	5	4	JACKSON 5 ABC Motown MS 709		NA			
7	6	5	WHO Live at Leeds Decca DL 79175		NA			
15	8	6	CROSBY, STILLS, NASH & YOUNG Deja Vu Atlantic SD 7200					
2	200	★	BOB DYLAN Self-Portrait Columbia C2X 30050					
9	7	8	FIFTH DIMENSION Greatest Hits Soul City SCS 33900		NA			
11	10	9	THREE DOG NIGHT It Ain't Easy Dunhill DS 50078					
13	9	10	ISAAC HAYES Movement Enterprise ENS 1010					
1	—	★	GRAND FUNK RAILROAD Closer to Home Capitol SKAO 471		NA			
31	12	12	RARE EARTH Get Ready Rare Earth RS 507					
22	4	13	CHICAGO Columbia KGP 24		NA			
4	14	14	ELVIS PRESLEY On Stage February 1970 RCA Victor LSP 4362		NA			
4	20	★	PETER, PAUL & MARY 10 Years Together Warner Bros. BS 2552		NA			
11	11	16	JIMI HENDRIX, BUDDY MILES & BILLY COX Hendrix Band of Gypsies Capitol STAO 472					
10	17	17	MELANIE Candles in the Rain Buddah BDS 5060		NA			
22	13	18	SIMON & GARFUNKEL Bridge Over Troubled Water Columbia KCS 9914		NA			
10	15	19	TOM JONES Tom Parrot PAS 71037					
22	19	20	GUESS WHO American Woman RCA Victor LSP 4266		NA			
18	21	21	MOUNTAIN Climbing Windfall 4501		NA		NA	
15	25	22	TEMPTATIONS Psychedelic Shack Gordy GS 947		NA			
11	23	23	DIONNE WARWICK I'll Never Fall in Love Again Scepter SPS 581					
14	30	★	FOUR TOPS Still Waters Run Deep Motown MS 704					
13	16	25	STEPPENWOLF Live Dunhill DSD 50075					
2	95	★	DAVE MASON Alone Together Blue Thumb BTS 19		NA		NA	
20	24	27	FLIP WILSON The Devil Made Me Buy This Dress Little David LD 1000		NA		NA	
3	41	★	GRATEFUL DEAD Workingman's Dead Warner Bros. WS 1869		NA			
10	18	29	JETHRO TULL Benefit Reprise RS 6400					
9	79	★	ERIC BURDEN DECLARES WAR MGM SE 4663		NA		NA	
44	26	31	SANTANA Columbia CS 9781		NA			
4	46	★	ROD STEWART Gasoline Alley Mercury SR 61246		NA		NA	
34	34	33	JOE COCKER! A&M SP 4224					
3	37	34	THE JIM NABORS HOUR Columbia CS 1020		NA			
9	35	35	MILES DAVIS Bitches Brew Columbia GP 26		NA			

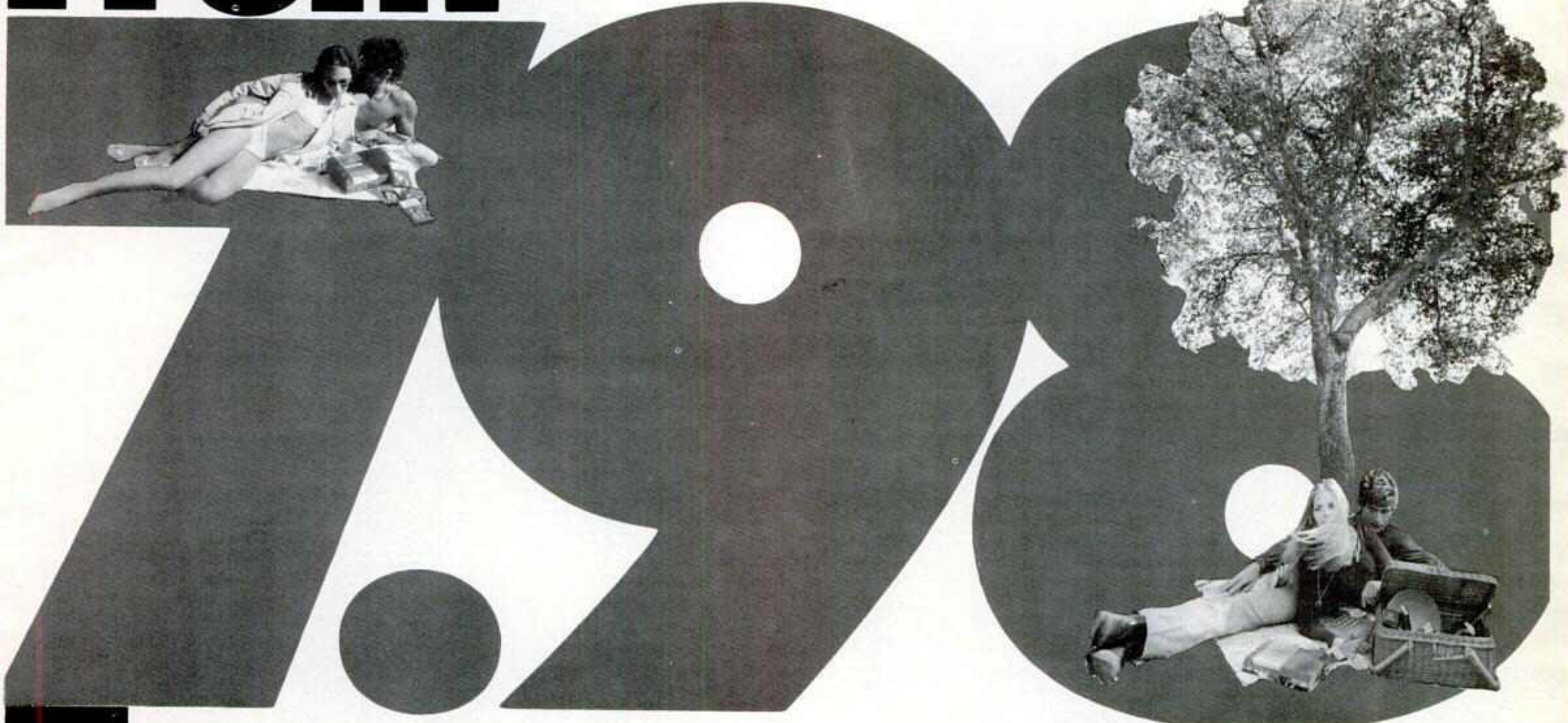
★ STAR PERFORMER - LP's on chart 15 weeks or less registering greatest proportionate upward progress this week.
NA Not Available

Weeks on Chart	Last Week	THIS WEEK	ARTIST - Title - Label & Number	TAPE PACKAGES AVAILABLE				RIAA Million Dollar LP
				8-TRACK	4-TRACK	CASSETTE	REEL TO REEL	
6	28	36	SUPREMES Right On Motown MS 705			NA		
45	36	37	SOUNDTRACK Easy Rider Dunhill DXS 90063 (Tapes-Reprise B RM 2026)					
17	32	38	BEATLES Hey Jude Apple SW 385					
5	40	39	RAY STEVENS Everything Is Beautiful Barnaby 212 35005		NA		NA	
18	44	40	JAMES TAYLOR Sweet Baby James Warner Bros.-Seven Arts WS 1843					
11	22	41	CREAM Live Atco SD 33-328			NA		
2	51	★	IT'S A BEAUTIFUL DAY Marrying Maiden Columbia CS 1058			NA	NA	
14	27	43	BOBBY SHERMAN Here Comes Bobby Metromedia MD 1028			NA		
8	45	44	GINGER BAKER'S AIR FORCE Live Atco SD 2-703			NA		
8	52	★	IRON BUTTERFLY Live Atco SD 33-318					
16	49	46	JOHN B. SEBASTIAN Reprise RS 6379/MGM SE 4654					
33	31	47	BURT BACHARACH/SOUNDTRACK Butch Cassidy & the Sundance Kid A&M SP 4227			NA		
13	48	48	TEN YEARS AFTER Cricklewood Green Deram DES 18038			NA		
39	53	49	BEATLES Abbey Road Apple SO 383					
14	56	★	JONI MITCHELL Ladies of the Canyon Reprise RS 6376					
5	43	51	ANDY WILLIAMS Raindrops Keep Fallin' on My Head Columbia CS 9896			NA		
1	—	★	RARE EARTH Ecology Rare Earth RS 514		NA	NA	NA	NA
36	60	53	NEIL YOUNG & CRAZY HORSE Everybody Knows This Is Nowhere Reprise RS 6349					
33	57	54	THREE DOG NIGHT Was Captured Live at the Forum Dunhill DS 50068					
1	—	★	PROCOL HARUM Home A&M SP 4261		NA	NA	NA	NA
28	33	56	B. J. THOMAS Raindrops Keep Fallin' on My Head Scepter SPS 580					
8	38	57	GLEN CAMPBELL Oh Happy Day Capitol ST 443					
102	63	58	ORIGINAL CAST Hair RCA Victor LOC 1150 (M); LSO 1150 (S)					
3	82	★	IDES OF MARCH Vehicle Warner Bros. WS 1863			NA		
8	29	60	MICHAEL PARKS Long Lonesome Highway MGM SE 4662					
37	64	61	CHARLEY PRIDE Best of RCA Victor LSP 4223			NA		
64	67	62	SLY & THE FAMILY STONE Stand Epic BN 26456					
10	39	63	FIFTH DIMENSION Portrait Bell 6045					
12	66	64	RAY CONNIFF Bridge Over Troubled Water Columbia CS 1022			NA		
1	—	★	TRAFFIC John Barleycorn Must Die United Artists UAS 5504			NA	NA	
24	50	66	GRAND FUNK RAILROAD Grand Funk Capitol SKAO 406			NA		
26	42	67	JACKSON 5 I Want You Back Motown MS 700					
22	65	68	ARETHA FRANKLIN This Girl's in Love With You Atlantic SD 8248					
13	55	69	KENNY ROGERS & THE FIRST EDITION Something's Burning Reprise RS 6385					
6	74	70	POCO Epic BN 26522			NA	NA	

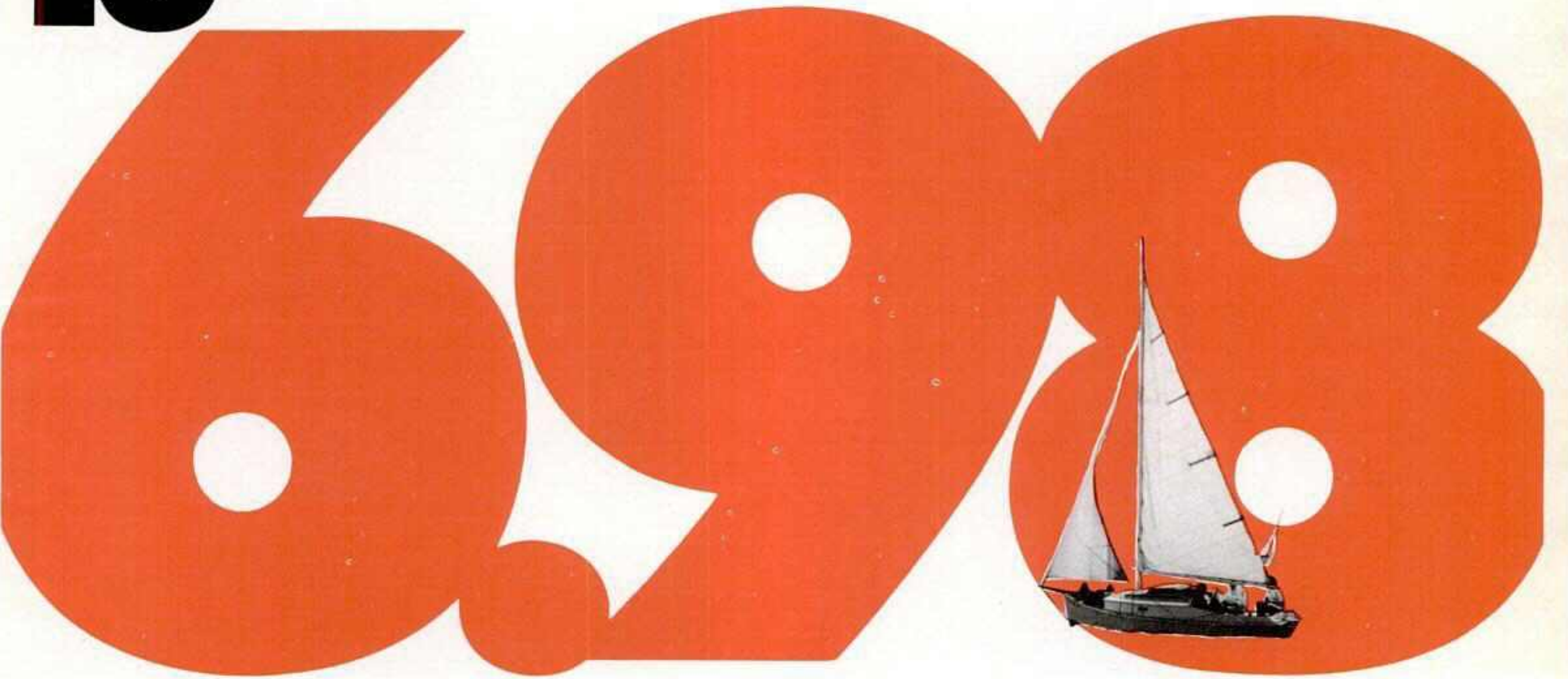
Awarded RIAA seal for sales of 1 Million dollars at manufacturer's level. RIAA seal audit available and optional to all manufacturers.

Weeks on Chart	Last Week	THIS WEEK	ARTIST - Title - Label & Number	TAPE PACKAGES AVAILABLE				RIAA Million Dollar LP
				8-TRACK	4-TRACK	CASSETTE	REEL TO REEL	
1	—	★	DIANA ROSS Motown MS 711			NA	NA	
5	83	★	EL CHICANO Viva Tirado Kapp KS 3632			NA		
104	73	73	IRON BUTTERFLY In-A-Gadda-Da-Vida Atco SD 33-250					
2	76	74	SMITH Minus Plus Dunhill DS 50081			NA		
7	78	75	JOSE FELICIANO Fireworks RCA Victor LSP 4370			NA		
4	117	★	THE LAST POETS Douglas 3					
36	54	77	LED ZEPPELIN II Atlantic SD 8236					
1	—	★	ENGELBERT HUMPERDINCK We Made It Happen Parrot PAS 71038					
2	100	★	CONWAY TWITTY Hello Darlin' Decca DL 75209			NA	NA	
4	86	80	POPPY FAMILY London PS 574			NA	NA	
31	90	81	CREEDENCE CLEARWATER REVIVAL Willie and the Poor Boys Fantasy 8397					
22	47	82	HELLO, I'M JOHNNY CASH Columbia KCS 9943					
61	72	83	CHICAGO TRANSIT AUTHORITY Columbia GP 8			NA		
6	59	84	JOHNNY CASH World of Columbia GP 29					
25	88	85	FRIJID PINK Parrot PAS 71033					
2	108	★	BUDDY MILES Them Changes Mercury SR 61280			NA		
59	84	87	FIFTH DIMENSION Age of Aquarius Soul City SCS 92005					
18	81	88	VAN MORRISON Moondance Warner Bros. WS 1835					
9	58	89	RINGO STARR Sentimental Journey Apple SW 3365					
76	70	90	BLOOD, SWEAT & TEARS Columbia CS 9720					
9	85	91	TAMMY WYNETTE Tammy's Touch Epic BN 26549			NA	NA	
9	89	92	DIANA ROSS & THE SUPREMES Farewell Motown MS 708			NA		
44	92	93	CREEDENCE CLEARWATER REVIVAL Green River Fantasy 8393					
39	94	94	THE BAND Capitol STAO 132					
19	61	95	DOORS Morrison Hotel Elektra EKS 75007					
55	80	96	CROSBY/STILLS/NASH Atlantic SD 8229					
27	98	97	MOODY BLUES To Our Children's Children's Children Threshold THS 1					
28	91	98	ENGELBERT HUMPERDINCK Parrot PAS 71030					
6	97	99	FERRANTE & TEICHER Getting Together United Artists UAS 5501					
4	75	100	VINCENT BELL Airport Love Theme Decca DL 75212			NA	NA	
2	103	101	SERGIO MENDES & BRASIL '66 Greatest Hits A&M SP 4252			NA	NA	
31	102	102	LES McCANN & EDDIE HARRIS Swiss Movement Atlantic SD 1537			NA		
2	106	103	BOBBY GOLDSBORO'S GREATEST HITS United Artists UAS 6602			NA	NA	
20	77	104	NORMAN GREENBAUM Spirit in the Sky Reprise RS 6365					
4	71	105	MARMALADE Reflections of My Life London PS 575			NA	NA	

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TOP LP'S

CONTINUED FROM PAGE 62

Weeks on Chart	Last Week	THIS WEEK	ARTIST - Title - Label & Number	TAPE PACKAGES AVAILABLE				RIAA Million Dollar LP
				8-TRACK	4-TRACK	CASSETTE	REEL TO REEL	
7	107	106	SMOKEY ROBINSON & THE MIRACLES Whatlovehas...joinedtogether Tamla TS 301		NA	NA		
2	110	107	MIKE CURB CONGREGATION Come Together Coburn CO 1002	NA	NA	NA	NA	
15	69	108	JOHNNY MATHIS Raindrops Keep Fallin' on My Head Columbia CS 1005		NA			
35	87	109	TOM JONES Live in Las Vegas Parrot PAS 71031				1	
2	114	110	GEORGE BAKER SELECTION Little Green Bag Colossus CS 1002		NA	NA		
20	68	111	CHARLEY PRIDE Just Plain Charley RCA Victor LSP 4290		NA			
40	116	112	GRAND FUNK RAILROAD On Time Capitol ST 307		NA			
25	93	113	MERLE HAGGARD Okie From Muskogee Capitol ST 384		NA			
13	62	114	DELANEY & BONNIE & FRIENDS On Tour Atco SD 33-326		NA	NA		
36	99	115	MICHAEL PARKS Closing the Gap MGM SE 4646		NA	NA		
1	-	★	GARY PUCKETT & THE UNION GAP Greatest Hits Columbia CS 1042		NA	NA		
9	109	117	OLIVER Again Crewe CR 1344		NA			
53	101	118	THREE DOG NIGHT Sudable for Framing Dunhill DS 50058				1	
3	96	119	BLODWYN PIG Getting to This A&M SP 4243		NA	NA		
3	164	★	SOUNDTRACK Norwood Capitol SW 475		NA	NA		
53	122	121	ISAAC HAYES Hot Buttered Soul Enterprise ENS 1001				1	
32	120	122	ROLLING STONES Let It Bleed London NPS 4				1	
29	115	123	COLD BLOOD San Francisco 200		NA			
18	118	124	JOHN MAYALL First Step Warner Bros. WS 1851					
2	133	125	JAMES BROWN It's a New Day King KS 1095		NA	NA		
34	137	126	QUINCY JONES Walking in Space A&M SP 3023					
49	112	127	SOUNDTRACK Midnight Cowboy United Artists UAS 5198		NA		1	
14	132	128	LEON RUSSELL Shelter SHE 1001		NA			
45	129	129	BURT BACHARACH Make It Easy on Yourself A&M SP 4188					
29	134	130	B. B. KING Completely Well BluesWay BLS 6027					
43	147	131	JOHN MAYALL Turning Point Polydor 24-4004					
58	140	132	MOODY BLUES On the Threshold of a Dream Deram DES 18025					
109	131	133	JOHNNY CASH At Folsom Prison Columbia CS 9639				1	

Weeks on Chart	Last Week	THIS WEEK	ARTIST - Title - Label & Number	TAPE PACKAGES AVAILABLE				RIAA Million Dollar LP
				8-TRACK	4-TRACK	CASSETTE	REEL TO REEL	
35	135	134	STEPPENWOLF Monster Dunhill DS 50066				1	
7	111	135	DANNY DAVIS & THE NASHVILLE BRASS You Ain't Heard Nothin' Yet RCA Victor LSP 4334		NA	NA		
17	127	136	HERB ALPERT & THE TIJUANA BRASS Greatest Hits A&M SP 4245					
3	-	★	FIVE STAIRSTEPS Stairsteps Buddah BDS 5061		NA	NA		
11	113	138	B. J. THOMAS Everybody's Out of Town Scepter SPS 582					
23	139	139	GLEN CAMPBELL Try a Little Kindness Capitol SW 389		NA		1	
9	125	140	JAMES BROWN Soul on Top King KS 1100		NA			
54	130	141	JOHNNY CASH At San Quentin Columbia CS 9827				1	
19	126	142	MARK LINDSAY Arizona Columbia CS 9986		NA	NA		
10	105	143	ELVIS PRESLEY Let's Be Friends RCA Camden CAS 2408		NA	NA	NA	
1	-	★	CHARLES EARLAND Black Talk Prestige PR 7758		NA	NA		
94	123	145	SOUNDTRACK Funny Girl Columbia 805 3320				1	
17	146	146	CANNONBALL ADDERLEY QUINTET Country Preacher Capitol SKAO 404		NA			
104	142	147	SOUNDTRACK 2001: A Space Odyssey MGM SIE ST 13				1	
57	151	148	IT'S A BEAUTIFUL DAY Columbia CS 9768		NA	NA		
9	160	149	IKE & TINA TURNER Come Together Liberty LST 7637		NA			
114	149	150	SIMON & GARFUNKEL Sounds of Silence Columbia CS 9269				1	
10	148	151	BOBBIE GENTRY Fancy Capitol ST 428					
2	199	★	PACIFIC GAS & ELECTRIC Are You Ready? Columbia CS 1017		NA	NA		
45	154	153	TAMMY WYNETTE Greatest Hits Epic BN 26486				1	
34	150	154	JEFFERSON AIRPLANE Volunteers RCA Victor LSP 4238		NA		1	
1	-	★	RAY CHARLES My Kind of Jazz Tangerine TRS 1512		NA	NA		
20	145	156	BARBRA STREISAND Greatest Hits Columbia CS 9363		NA			
21	128	157	BROOK BENTON TODAY Cotillion SD 9018		NA	NA		
16	104	158	FRIENDS OF DISTINCTION Real Friends RCA Victor LSP 4313		NA			
38	155	159	SOUNDTRACK Paint Your Wagon Paramount PMS 1001					
29	163	160	TOMMY ROE Twelve in a Roe ABC ABCS 700					
29	179	161	CHAMBERS BROTHERS Love, Peace & Happiness Columbia KGP 20		NA	NA		
15	178	★	MANTOVANI Today London PS 572					
12	119	163	SMALL FACES Empty Rooms Polydor 24-4010					
76	156	164	PETER, PAUL & MARY Album 1700 Warner-Bros.-Seven Arts WS 1/00				1	
5	138	165	ORIGINAL CAST Purlie Ampex A 40101		NA			
117	166	166	SIMON & GARFUNKEL Parsley, Sage, Rosemary & Thyme Columbia CS 9363				1	

Weeks on Chart	Last Week	THIS WEEK	ARTIST - Title - Label & Number	TAPE PACKAGES AVAILABLE				RIAA Million Dollar LP
				8-TRACK	4-TRACK	CASSETTE	REEL TO REEL	
3	192	★	BEST OF JERRY BUTLER Mercury SR 61281				NA	
7	172	168	ORIGINAL CAST Applause ABC ABCS OS 11				NA	
31	158	169	NEIL DIAMOND Touching You, Touching Me UNI 73071					
63	169	170	JOHNNY CASH Greatest Hits Columbia CS 9478				1	
40	171	171	JETHRO TULL Stand Up Reprise RS 6360					
16	165	172	BADFINGER Magic Christian Music Apple ST 3364					
74	141	173	CREEDENCE CLEARWATER REVIVAL Bayou Country Fantasy F387					
27	174	174	PLASTIC ONO BAND Live Peace in Toronto 1969 Apple SW 3362				1	
8	162	175	LENA HORNE & GABOR SZABO Lena & Gabor Skye SK 15		NA	NA		
14	152	176	STEVIE WONDER LIVE Tamla TS 298				NA	
1	-	★	JERRY BUTLER You & Me Mercury SR 61269				NA	
12	195	178	SOUNDTRACK Airport Decca DL 79173				NA	
11	186	179	BOOKER T. & THE MG'S McLemore Avenue Stax STS 2007		NA	NA		
23	180	180	LETTERMEN Traces/Memories Capitol ST 390				NA	
38	181	181	TEMPTATIONS Puzzle People Gordy GS 949					
81	143	182	SOUNDTRACK Oliver Colgems CS0D 5501				1	
6	189	183	PEGGY LEE Bridge Over Troubled Water Capitol ST 463				NA	
3	185	184	CRABBY APPLETON Elektra EKS 74067				NA	
2	188	185	MOTT THE HOOPLE Atlantic SD 8358				NA	
8	121	186	MARTY ROBBINS My Woman, My Woman, My Wife Columbia CS 9978				NA	
7	190	187	MYSTIC MOODS ORCHESTRA Stormy Weekend Philips PHS 600-342				NA	
19	124	188	ANDY WILLIAMS Greatest Hits Columbia KCS 9979				NA	
3	197	189	JERRY VALE Let It Be Columbia CS 1021				NA	
1	-	190	BLUES IMAGE Open Atco SD 33-317				NA	
2	191	191	JACK BLANCHARD & MISTY MORGAN Birds of a Feather Wayside 33001				NA	
1	-	192	LOU DONALDSON Everything I Play Is Funky Blue Note BST 84337				NA	
1	-	193	SOUNDTRACK M*A*S*H Columbia OS 3520				NA	
6	182	194	SAVAGE GRACE Reprise RS 6399				NA	
1	-	195	RHINOCEROS Better Times Are Comin' Elektra EKS 74075				NA	
1	-	196	TYRONE DAVIS Turn Back the Hands of Time Dakar SD 9027				NA	
2	194	197	THIRD POWER Believe Vanguard VSD 6554				NA	
1	-	198	ORIGINALS Portrait of Soul SS 724				NA	
1	-	199	SANDLER & YOUNG Honey Come Back Capitol ST 449				NA	
1	-	200	ED AMES Sing Away the World RCA Victor LSP 4381				NA	

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

Cannonball Adderley Quintet 146	Chambers Brothers 161	Jose Feliciano 75	It's a Beautiful Day 42, 148	Mott the Hoople 185	Kenny Rogers & the First Edition 69	Ringo Starr 89
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Ginger Baker's Air Force 44	Crosby, Stills & Nash 96	Friends of Distinction 158	B. B. King 130	Hair 58	Santana 31	James Taylor 40
94	Crosby, Stills, Nash & Young 6	Frijid Pink 85	Last Poets 76	Purlie 165	John Sebastian 46	Temptations 22, 181
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Vincent Bell 100	Danny Davis & the Nashville Brass 135	Bobby Goldsboro 103	Peggy Lee 183	Pacific Gas & Electric 152	Simon & Garfunkel 18, 150, 166	Third Power 197
Brook Benton 157	Miles Davis 35	Grand Funk Railroad 11, 66, 112	Lettermen 180	Michael Parks 60, 115	Sly & the Family Stone 62	B. J. Thomas 56, 138
Jack Blanchard & Misty Morgan 191	Tyrone Davis 196	Grateful Dead 28	Mark Lindsay 142	Small Faces 163	Smith 74	Three Dog Night 9, 54, 118
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Blood, Sweat & Tears 90	Neil Diamond 169	Guess Who 20	Marmalade 105	Easy Rider 37		Ike & Tina Turner 149
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Booker T. & the MG's 179	Bob Dylan 7	Isaac Hayes 10, 121	Johnny Mathis 108	Funny Girl 145		Jerry Vale 189
James Brown 125, 140	Charles Earland 144	Jimi Hendrix, Buddy Miles & Billy Cox 16	John Mayall 124, 131	M*A*S*H 193		Dionne Warwick 23
Eric Burdon & War 30	El Chicano 72	Lena Horne & Gabor Szabo 175	Les McCann & Eddie Harris 102	Midnight Cowboy 127		Who 5
Glen Campbell 57, 139		Engelbert Humperdinck 78, 98	Paul McCartney 3	Norwood 120		Andy Williams 51, 188
Johnny Cash 82, 84, 133, 141, 170		Ides of March 59	Melanie 17	Paint Your Wagon 159		Flip Wilson 27
		Iron Butterfly 45, 73	Sergio Mendes & Brasil '66 101	Woodstock 1		Stevie Wonder 176
			Buddy Miles 86			Tammy Wynette 91, 153
			Joni Mitchell 50			Neil Young & Crazy Horse 53
			Moody Blues 97, 132			
			Van Morrison 88			

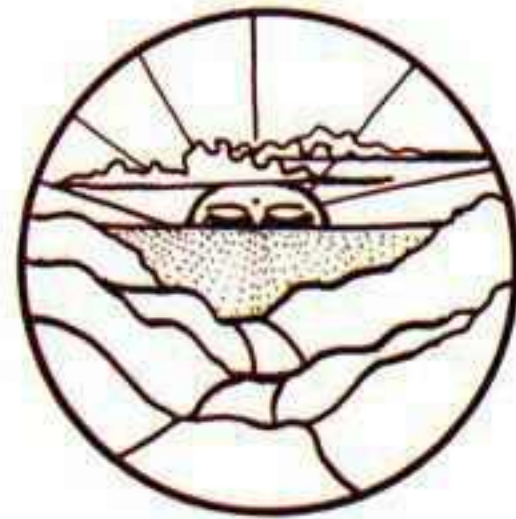
Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard.



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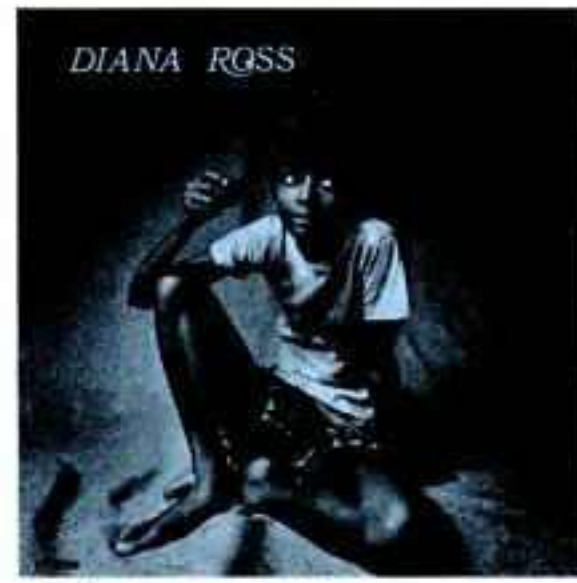
JULY 11, 1970



POP
BLOOD, SWEAT & TEARS 3—
 Columbia KC 30090 (S)
 Chalk up another big album for one of today's most popular groups, Top 40 and underground. The material is good and varied ranging from the extended "Symphony for the Devil/Sympathy for the Devil" to "Somethin' Comin' On," which has the group's hit style. In addition to David Clayton-Thomas on vocals, other members of this talented nine-man group are featured with large chorus helping in "Hi-De-Ho."



POP
PETULA CLARK—
 Memphis.
 Warner Bros. WS 1862 (S)
 Pet Clark has gone to Memphis, and the result is a sure-fire winner for her. This collection of contemporary songs will carry her high on the charts, and will win much favor with programmers. She is especially effective in her treatments of "Goodnight Sweet Dreams," "I Wanna See Morning With Him," and "Neon Rainbow." Hats off to producer Chips Moman for bringing out the very best in Pet.



POP
DIANA ROSS—
 Motown MS 711 (S)
 Diana Ross is as potent on the solo trail as she was when leading the Supremes. Her single click "Reach Out and Touch" attests to her continued sales punch and it will lead this album to big sales. Among the other goodies here are "Now That There's You," "Something on My Mind," "These Things Will Keep Me Loving You" and "Keep an Eye."



POP
LEROY HOLMES ORCH. & CHORUS—
 A Song of Joy.
 United Artists UAS 6769 (S)
 LeRoy Holmes' standout workover of the hit single, "A Song of Joy," is this LP's main attraction but there's plenty to enjoy in his slick handling of "Airport Love Theme," "Long and Winding Road" and "Love Is a Funny Thing." The other tracks are from previous albums.



POP
TRAFFIC—
 John Barleycorn Must Die.
 United Artists UAS 5504 (S)
 Traffic, minus Dave Mason, is back and showing a new style mixed in with the old. Electric saxophone, flute, piano, organ, and electric piano as well as several percussion instruments and drums with the usual guitar are used here to augment the vocals of Steve Winwood and Capaldi on one cut. The musicianship shown by this group will be appreciated by everyone.



POP
RARE EARTH—
 Ecology.
 Rare Earth RS 514 (S)
 This new album by Rare Earth follows in the chart riding tradition of earlier releases by the group. Here is a racy blend of soul/rock sounds that come together in an explosion of rhythm that is as earthy as the group's name implies. Highlights of the album include "Eleanor Rigby" and the lengthy, "I'm Losing You."



POP
JULIE ANDREWS/HENRY MANCINI—Music from the Film Score—Darling Lili.
 RCA Victor LSPX 1000 (S)
 Henry Mancini, with the aid of Julie Andrews, turns in another winning album . . . this time, his own delightful score for the film "Darling Lili." The orchestrations are rich and Miss Andrews is a wonderful interpreter of such numbers as "I'll Give You Three Guesses" and "Smile Away Each Rainy Day." A programming must with healthy sales to follow.



POP
BRIAN AUGER & THE TRINITY—
 Befour.
 RCA Victor LSP 4372 (S)
 Auger's first album under his new RCA contract and the first since his split with singer Julie Driscoll. A very tight set that starts off with a driving "I Want to Take You Higher" includes a classical excursion (a composition by Alvinoni) and some experimentation (using four drummers) on "Listen Here." A very together group falling into the jazz-rock category and doing a whole lot better than most.



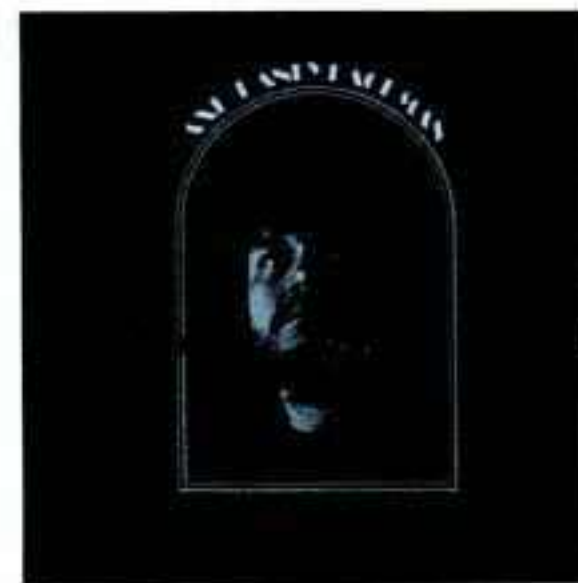
POP
TEN WHEEL DRIVE—
 Brief Replies.
 Polydor 24-4024 (S)
 This second album by Genya Ravan and Ten Wheel Drive, a group which came into musical prominence last summer, is a clear indication that this group is not just a passing fad. "Brief Replies" is a collection of thoughts and situations of young lovers and spans many moods, highlighting, in the process, the group's talent and versatility.



POP
CAT MOTHER & THE ALL-NIGHT NEWSBOYS—
 Albion Doo-Wah.
 Polydor 24-4023 (S)
 The wait for Cat Mother's second LP was really worth it, as the rock 'n' rolling Village peaceniks have improved upon their bumptious brand of fun-rock with stronger melodies, better lyrics and a new musicianship. Recorded in San Francisco, the disk radiates the climate, romping in their happy-honky tonk style through the title tune, "Riff Raff," "Boonville Massacre" and "Rise Above It."



POP
SYMPHONIC METAMORPHOSIS—
 London PS 573 (S)
 Eight members of the Detroit Symphony come up with a winner in this unique and clever "birth of fusion rock," that combines pop, jazz, rock, blues and classics. The material is original which lead singer Ervin Monroe delivers in wild vocal workouts. LP must be heard to be thoroughly understood and enjoyed. Top programming for underground and Top 40.



POP
RANDY BACHMAN—
 Axe.
 RCA Victor LSP 4348 (S)
 The former Guess Who guitarist is out on his own and has created an instrumental album that creates many moods. "La Jolla," and "Noah" have the heavy guitar sound while other cuts, notably, "Not to Return" can be considered more homey, fire-side music. The album actually transcends any classification but good music.



POP
KANNIBAL KOMIX—
 Colossus CS 1004 (S)
 The success Colossus Records has had with Dutch groups (Shocking Blue and Tee Set) should be followed by success for Kannibal Komix, comprised of three young Germans (from Kiel) and an Italian (from Milan). This album is a honey and highly commercial with such cuts as "Cosy Rosy" and "Neurotic Reaction." There are also top-notch new numbers, whose titles should not be confused with earlier successes, such as "Sunday Morning," "Choo Choo Train" and "Elenor."



ORIGINAL CAST
ORIGINAL TV CAST—The Sesame Street Book & Record.
 Columbia CS 1069 (S)
 The award winning TV show makes its first appearance in album form, and the result should prove as successful as the original. The cast is intact and the musical selection will be recognized by anyone who has seen the show. Included in the deluxe package is a 24 page color booklet with lyrics to all the songs featured and photos and drawings of the cast. A delightful entry that should have a long and healthy sales ride.



SOUNDTRACK
SOUNDTRACK—
 An Elephant Called Slowly.
 Bell BELL 1202 (S)
 The "Born Free" couple stars in the motion picture. This should assure hot sales for the track album. On its own it has what th. kiddies want—music about leopards, ostriches and of course the elephant called Slowly. Original music was composed by Howard Blake. Should appeal to adults too.



COUNTRY
DOLLY PARTON—
 A Real Live Dolly.
 RCA Victor LSP 4387 (S)
 This package has a very homey quality. Dolly is recorded live, doing a show in her home town. Special guest is Porter Wagoner, and together they do several of their noted duets. The tunes include "Wabash Cannon Ball," "Two Sides to Every Story," "How Great Thou Art." This disk is headed for big sales.



COUNTRY
KENNY PRICE—Northeast Arkansas Mississippi County Bootlegger.
 RCA Victor LSP 4373 (S)
 This album by Kenny Price has two choice qualities: one is Kenny's distinctive style of delivery; the other is his fine choice of songs. The latter includes the strong "Northeast Arkansas Mississippi County Bootlegger," and "Brown Eyed Handsome Man," "River Town," "My Mountain Dew" and others.



CLASSICAL
STRAVINSKY SONGS—Various Artists (Stravinsky/Craft).
 Columbia MS 7439 (S)
 There's much tenderness in these short pieces that deal with flowers, doves, home and swans, among others. And Evelyn Lear's rich voice spearheads the list of artists adding their flavor to these sensitive pieces. Stravinsky and Robert Craft conduct.



CHILDREN
LORETTA LONG—Susan Sings Songs From Sesame Street.
 Scepter SPS 584 (S)
 Loretta Long, who is known to the many viewers of "Sesame Street" as Susan, makes her album debut with a collection of songs featured on the award winning show. Aided by a children's chorus, she offers such familiar and clever items as "The Counting Song," "Three of These Things Belong Together" and a delightful treatment of "Happy Talk." Susan has a winner the first time out.



CHILDREN
BOB McGRATH FROM SESAME STREET—
 Affinity A 1001S (S)
 Bob McGrath, one of the co-stars of the highly successful "Sesame Street" TV show has come up with an album of Robert Allen songs, educational and entertaining for all ages. His performances are warm and sensitive, and his exposure on TV guarantees sales. Especially noteworthy in the album are "Sunshine-Guitar," "Best Friend" and "Why Does It Have to Rain on Sunday." Label distributed by Stereo-Dimension.

Eleven Exciting New Albums on Atco Summer, 1970



ERIC CLAPTON
Atco SD/TP/CS 33-329



CACTUS
Atco SD/TP/CS 33-340



LULU
MELODY FAIR
Atco SD/TP/CS 33-330



OTIS REDDING
TELL THE TRUTH
Atco SD/TP/CS 33-333



KING CURTIS
GET READY
Atco SD/TP/CS 33-338



DEE DEE WARWICK
TURNING AROUND
Atco SD/TP/CS 33-337



JERRY JEFF WALKER
BEIN' FREE
Atco SD/TP/CS 33-336



DONNY HATHAWAY
EVERYTHING IS EVERYTHING
Atco SD/TP/CS 33-332



THE UNSPOKEN WORD
Atco SD/TP/CS 33-335



LIVINGSTON TAYLOR
Atco SD/TP/CS 33-334



JOHNNY JENKINS
TON-TON MACOUTE!
Atco SD/TP/CS 33-331



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JAZZ

TONY WILLIAMS LIFETIME—(Turn It Over). Polydor 24-4021 (S)

From the vocal of "Once I Loved," to the hard hitting instrumentals including "To Whom It May Concern—Us," this album features a steady blend of Tony Williams' jazz drumming style combined with noted musicians Jack Bruce, Johnny McLaughlin and Khalid Yasin (Larry Young), an unbeatable combination of the best from two worlds of musicians who understand all phases of music.

INTERNATIONAL

LUISITO REY—15 Hits. Caytronics CYS 1215 (S)

Luisito Rey, internationally famous in Latin and non-Latin countries, here is represented by 15 of his top numbers, including "El Loco," which, although a Rey original, has been recorded by Gilbert Beaud in French. This re-channeled pressing includes dramatic versions of "Novios" and "Mi Amor" and a host of other winning cuts, which should draw considerable interest in the large Latin market.

POP

STEEPLECHASE—Lady Bright. Polydor 24-4027 (S)

The four-man Steeplechase play within the usual rock framework, but like few groups they improve upon the effect with a depth of talent, including the flawless production of Eddie Kramer. The songs of Radicello and Parrish are top vehicles for the group's inspired guitar, rhythm work and vocal harmony, and it all comes together in hit form on "Down on the Town," "Lady Bright" and "Seashore." Exposure will sell it all.

SWAMP DOGG—Total Destruction to Your Mind. Canyon LP 7706 (S)

Swamp Dogg is a hip soul man who not only can bring "Total Destruction to Your Mind" with some potent funk, but some creative social commentary as well in the ballads of a new breed blues artist. His no-jive soul makes a star out of producer-arranger-songwriter Jerry Williams Jr., who through Swamp Dogg, communicates a new cool in soul music. "Synthetic World," "Mama's Baby, Daddy's Maybe" set the pace.

ACCEPT CHICKEN SHACK—Blue Horizon BH 4809 (S)

One of the next British blues group who should make it big here is Chicken Shack, who can get down into Mayall-type blues while updating and upgrading rock 'n'

roll. With a couple of albums on Epic to their credit, as well as the experienced production of Mike Vernon, the foursome, led by guitarist-singer-songwriter Stan Webb, are real pros and play together. Especially on "Diary of Your Life." U.S. tour set.

★★★★ 4 STAR ★★★★★

SOUNDTRACK ★★★★★

SOUNDTRACK—Beneath the Planet of the Apes. Amos AAS 8001 (S)
SOUNDTRACK—Vixen. Beverly Hills BHS 22 (S)
SOUNDTRACK—Cherry. Beverly Hills BHS 23 (S)

POPULAR ★★★★★

NINA SIMONE—Gifted & Black. Canyon LP 7705 (S)
KIKI DEE—Great Expectations. Tamla TS 303 (S)
BILL DOGGETT—The Nearness of You. King KS 1097 (S)
ROBERT ALLEN—The Naked Piano. Gregar GG 100 (S)

LOW PRICE POP ★★★★★

EVERY HOUR WITH LITTLE RICHARD—RCA Camden CAS 2430 (S)

COUNTRY ★★★★★

AL DEAN & THE ALLSTARS—Down Our Way. Kik-R LPS 20001-K (S)

JAZZ ★★★★★

STANLEY TURRENTINE—Flipped. Canyon LP 7701 (S)

GOSPEL ★★★★★

BRO. HENDERSON'S "FABULOUS" WATTS COMMUNITY CHOIR—We Need More Love. Proverb PR-LP-503 (S)
JONES SISTERS—People Get Ready! Word WST 8504-LP (S)
DAVID REECE—Zondervan ZLP 7945 (S)
DON HUSTAD—The Lord's My Shepherd. Word WST 8468-LP (S)
JOHN MCKAY—Oh What a Savior. Zondervan ZLP 789 (S)

RELIGIOUS ★★★★★

MIKE JONCAS—Singing in the Light. WLSM FR 1952-5M (S)

INTERNATIONAL ★★★★★

JAVIER SOLIS—Las Manaitas. Caytronics CYS 1210 (S)
SANDRO—El Sorprendente Mundo. Caytronics CYS 1212 (S)

BEST SELLING Jazz LP's

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	THE ISAAC HAYES MOVEMENT Enterprise ENS 1010	12
2	2	BITCHES BREW Miles Davis, Columbia GP 26	10
3	3	SWISS MOVEMENT Les McCann & Eddie Harris, Atlantic SD 1537	31
4	4	WALKING IN SPACE Quincy Jones, A&M SP 3023	34
5	5	COUNTRY PREACHER Cannonball Adderley Quintet, Capitol SKAO 404	18
6	6	MEMPHIS UNDERGROUND Herbie Mann, Atlantic SD 1522	62
7	9	WES MONTGOMERY'S GREATEST HITS A&M SP 4247	15
8	12	COME ON DOWN Eddie Harris, Atlantic SD 1554	6
9	8	HOT BUTTERED SOUL Isaac Hayes, Enterprise ENS 1001	52
10	13	JEWELS OF THOUGHT Pharaoh Sanders, Impulse AS 9190	11
11	7	BEST OF RAMSEY LEWIS Cadet LPS 839	19
12	11	BEST OF HERBIE MANN Atlantic SD 1544	20
13	16	GROOVE DROPS Jimmy Smith, Verve V6-8794	6
14	10	THE PIANO PLAYER Ramsay Lewis, Cadet LPS 836	15
15	14	LENA & GABOR Lena Horne & Gabor Szabo, Skye SK 15	6
16	—	RED CLAY Freddie Hubbard, Cti CTI 6001	2
17	17	BEST OF BUDDY RICH World Pacific BST 20169	4
18	20	MY KIND OF JAZZ Ray Charles, Tangerine TRCS 1512	3
19	19	STONE FLUTE Herbie Mann, Embryo SD 520	19
20	—	BLACK TALK Charles Earland, Prestige PR 7758	1

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International News Reports

Video Disk Recorder Makes World Bow

BERLIN — The world's first video disk recorder, a new German invention, was unveiled at a conference given by AEG (German General Electric), Telefunken and Teldec (the latter company representing Telefunken and British Decca). The recorder is produced by the AEG-Teldec group.

Dr. Hans Groebe, newly elected president of AEG's board of directors, said the video disk invention could be no longer be kept a secret as too many persons were involved in its manufacture.

But, he said, the first video disk models would not be on the market until 1972, "together with video cassettes."

While video record players retail at between \$120-\$500, the disks, by that time available in both color and black and white, would retail at a price below \$5, depending on the circulation base. Production price was said to be as low as \$2 DM. This was well below the production cost of any other audio-visual media.

The potential customers for the video disks, said Dr. Groebe, would be firstly television subscribers.

The first pop music video disks will be produced by the Teldec company. But, there is little known on how licenses for the new disks as well for the recorders will be apportioned to other companies.

At the unveiling ceremony, were

Decca's Sir Edward Lewis and Mr. Maurice Rosengarten, from Zurich.

The demonstration began with Manuela singing "Alles und noch viel mehr" (All and Yet More), with the disk spinning at 1,500 revolutions per minute. The first audio-visual demonstration lasted for five minutes.

Teldec's director, Kurt Richter, gave comprehensive details of the system. He said that because of the thinness of the material, video disks could be manufactured fairly cheaply and could also be enclosed inside a newspaper, enabling the reader to review, visually, the latest current affairs.

According to the joint inventor and labor director of Teldec, Horst Redlich, it will take no more than two to three hours from the recording to produce the completed video disk. With a 0.2 lb. pick-up pressure the disk is almost indestructible. The pick-up differs from the conventional system inasmuch as a special diamond stylus does not track in the grooves, in the same way as that of a record-player stylus.

PARAS Acad. Is Founded

MANILA — Founder Oskar Salazar was elected co-chairman of the Philippine Academy of Recording Arts and Sciences (PARAS). The 75-member body was realized after more than a year of campaigning which started in late 1968 when the Awit Awards project was conceived. The Awit Awards are the Philippines' counterparts of the U.S. Grammy Awards. The Awit Awards will be given for the second time, this time by PARAS in July. With the formation of PARAS, the Awit Awards Executive Committee has been automatically dissolved.

Danny Villanueva, outgoing president of the Filipino Academy of Movie Arts and Sciences (FAMAS), is chairman of PARAS. Villanueva appointed William Leary, general manager of Wil-ear's Records, as executive secretary and Danny Yson, music-record columnist of Weekly Nation, as press officer.

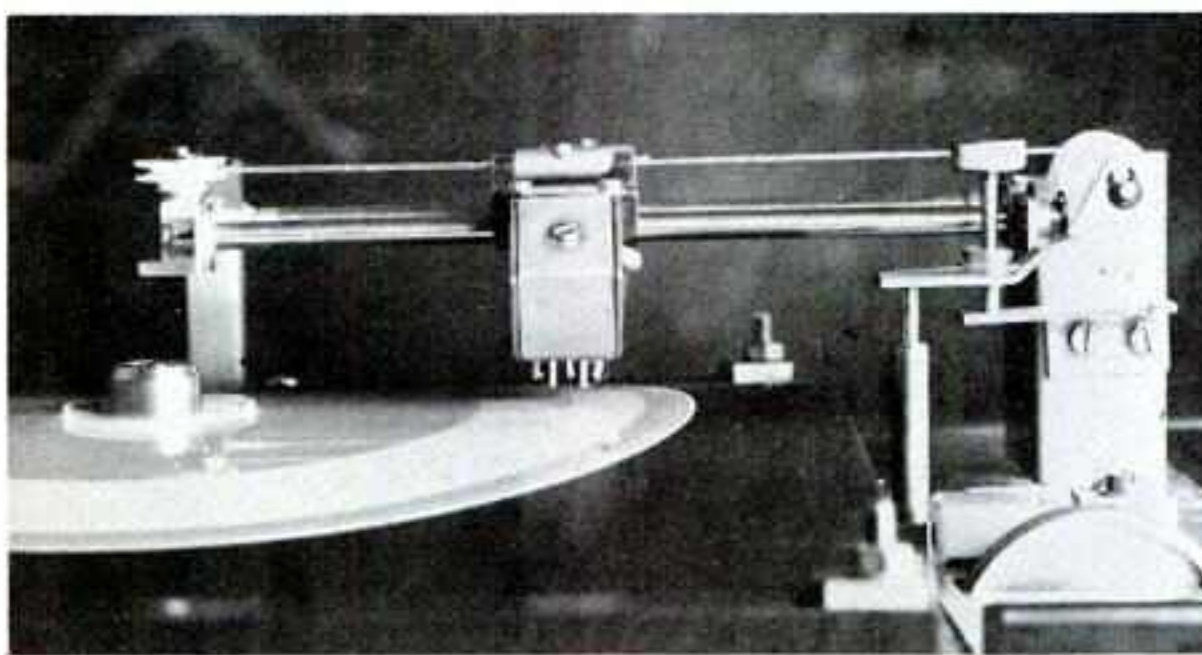
PARAS board members are Ronnie Villar (Mareco-Filipinas), Buddy de Vera (Alpha), Vic del Rosario Jr. (Vicor), Mike Lee (D'Swan), Emiliano Gonzales (Fil-Homes), Sonny Lozano (JPL International), Jose Mari Gonzales (Cinema-Audio, Inc.), Simplicio Suarez (FILSCAP), Tony Gerena (Manila Music Center) and Eddie Campaner (Pioneer Songhits). There are standing invitations to Dyna Products, Inc., Mico Industries, Inc. and Home Industries Development Corp. to sit in the board.

D'Swan Resumes London Distrib

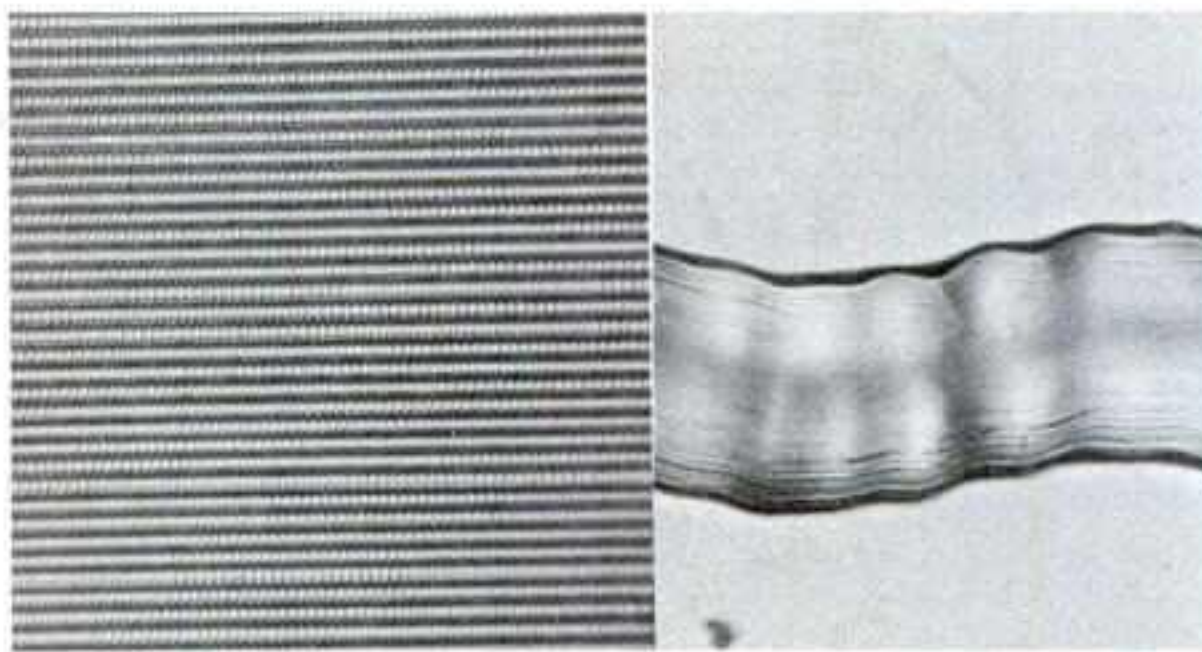
MANILA—D'Swan Sound System Co. has resumed exclusive distribution and promotion in the Philippines of London and Deram singles after re-entering into a new contract with Super Record Co., the local London licensee.

Distribution and promotion of London and Deram singles through D'Swan was stopped last January, the time when the popularity of Tom Jones was at its peak. Previously, D'Swan successfully pushed London artists Jones and Engelbert Humperdinck.

D'Swan is now concentrating in the promotions of London artists, Jones, Engelbert Humperdinck, Rolling Stones, Billie Davis, Marianne Faithful, Turtles, Fortunes, Bachelors, Mantovani, Ronnie Aldrich, Edmundo Ros, Stanley Black, Bobby Hanna and Neil MacArthur.



VIDEO DISK—The pick-up process differs from the conventional one by taking pressure impulses in the rhythm of the stored signals of the folio disk.



ENLARGED REPRODUCTION of, left, the video groove and right, the sound groove.

Japanese Label Makes Debut With 'Favor' Disk

TOKYO—Latest label to be introduced into Japan is Nippon Phonogram, who released their first single, "Onegai Ga Aru No" (There Is a Favor), by Kiyosen Ohashi and the Thoroughbreds.

Nippon Phonogram was established June 1, within the Nippon Victor company. Partners in the new joint venture are Victor Co. of Japan, and Matsushita Electric Industrial Co., which together share 60 percent of Nippon Phonogram. The NV Philips' Phonographische Industrie (Philips' Phonographic Industries) of the Netherlands controls the remaining 40 percent.

Matsushita, which already controls the Victor company here, is also the manufacturer of electronic and electrical appliances under the brands National and National-Panasonic. Kokichi Matsuno, a Matsushita executive, has been named president of Nippon Phonogram, while N. Itoh becomes general manager.

In addition to the new domestic label, Nippon Phonogram, the new company's repertoire includes Phil-

ips, Fontana, Mercury, Island, R-Fi and Roulette.

Next to producing and marketing records, cassettes and other sound carriers, the scope of Nippon Phonogram includes activities in other fields of the entertainment industry such as artist management, music publishing and other related business. Nippon Phonogram was established with a capital investment of 100 million yen (\$277,777). The ratio of share control will become 50:50 after an initial period of five years.

Jones TV Show Manila Top 20

MANILA—The second season of the TV series "This Is Tom Jones" is the only foreign canned show in the Top 20 evening programs determined by a recent survey conducted by Seamark, Inc., an independent research group, for the Philippine Mass Communications Research Society.

Jones' show, telecast every Tuesday on ABS-CBN Channel 4, ranked No. 13 in a competitive field. It obtained a rating of 20.2 as against 43.9 of the No. 1, "Buhay Artista," a comedy, and 14.8 of the No. 20, "Progress Harmony," a special documentary.

Of the top 20, only three are musical programs, including the Jones show. "Tawag Ng Tanghalan," the institutional weekly amateur singing contest ranked No. 3 with rating of 33.5. "An Evening With Pilita," hosted by Pilgeora artist Pilita Corrales, ranked No. 6 with 26.1. The show is a consistent recipient of the local award for TV, the CAT.

CHARLES INTO TOKYO HOTEL

TOKYO — The Prince Hotel has booked Ray Charles Orchestra and Raelets for a one-nighter on Tuesday (14), billing it as his first hotel appearance in Japan.

Prices for the show set a high for Tokyo—20,000 yen (\$55.60) for dinner, tax, service and drink.

Imudico Slates Finnish Branch

HELSINKI—Danish publishing firm Imudico, whose catalog items from Jobete, Ardmore & Beechwood, Walt Disney and Noel Gay, will open a Finnish branch here in the fall.

The company, which will be called Nuottikustannus (Imudico), Finland, will operate under the roof of Finnish EMI at Holyaamontie 18, Helsinki 37, and will be headed by Reino Backman, managing director of Finnish EMI and the manager of the company's local publishing activities on the Odeon label.

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Cap Canada Signs Distrib Deal With Love Subsidiary

TORONTO — Capitol Records of Canada has signed a long-term distribution deal with Daffodil Records, a subsidiary of Love Productions of Toronto. A minimum of five albums and 10 singles will be issued annually on the Daffodil label.

"Daffodil represents a great boost to the Canadian talent scene," said Arnold Gosewich, vice president, general manager, Capitol, "and we are very pleased that Daffodil will be working closely with Capitol in exposing and promoting new local talent. The Daffodil deal is a further step forward in our striving to be a major part of the Canadian talent scene."

Daffodil's first release, an album "Official Music" which features King Biscuit Boy with Crowbar, will be issued within two weeks. The LP features a packing con-

cept utilizing brown wrapping paper.

Francis Davis, Love Productions vice president, said that most of the creative processes involved in record production—including jacket and ad design—would be handled by Love, but that Capitol would be responsible for promotion.

This deal only applies to the Canadian market, and Davis said that Love is now considering offers from the U.S. He returned last week from a month-long stay in England, where he has been negotiating European rights to Daffodil product.

Davis said that Daffodil would probably work with other independent producers in Canada, and that the label also intended to acquire product from markets outside Canada. He said that Daffodil would have a highly selective release schedule, and that not everything produced by Love would necessarily be released through the company's label.

Ampex Single From 'Bird' LP

TORONTO — Ampex Records of Canada has rushed out a single from "The Great Speckled Bird" album, which features Ian & Sylvia. Titles are "Truckers Cafe" and "Smiling Wine."

Joe Pariselli, marketing manager at Ampex Records, said the release follows heavy AM play on the sides.

The charts tell the story — Billboard has THE CHARTS

Compo Handles Molten Label

TORONTO — The Compo Co. has signed an agreement with Wes Dakus of Edmonton for the distribution of the Molten label. The first two singles to be released on Molten were written and produced by Randy Bachman, former lead guitarist with the Guess Who. They are "Second Thoughts" by Cheyenne Winter, and Barry Allen's "Wednesday in Your Garden." Decca is to release the Cheyenne Winter single in the U.S., and Uni has the rights to the Barry Allen record. Bachman is also working on his first solo album, to be released by RCA.

Canadian Rights to 'Cry' Goes to Quality

TORONTO — Quality has acquired Canadian rights to the latest single by Kim Fowley, "Born to Make You Cry." Fowley is in Finland recording a group, Wigwam. He is formerly from Los Angeles, where he had several albums out on the Imperial label.

Canada Executive Turntable

Peter Houston, recording engineer, has joined the staff of Toronto Sound Studios Ltd. Houston has more than eight years experience as an engineer and was previously with Eastern Sound Studios, also of Toronto.

John Pozer, formerly with RCA, has joined Warner Bros. in the merchandising department.

Compo Scores With French Canadians

MONTREAL—The Compo Co. is enjoying success with its Apex and Pop Apex labels, both expressly aimed at the large French Canadian market. Bernard Desjardins, a&r director, said the labels had artist success with Isabelle Authier, Daniel Guerard, Priscilla and Les Fils D'Alexandre in Quebec. All except Guerard—who had several hits prior to his association with Compo—are relatively new to the recording scene.

Both labels are aimed at the progressive music market, says Desjardins.

Guerard, who has been active in Quebec for seven years, has a current hit with "Les Ameriques." Miss Authier was established with her single, "Si Tu Le Vois." "Petite Fee" and "La Vie Sans Amour" are two songs written by Priscilla Lapointe, which won her first prize at the Festival De La Chanson De Granby in December last year and were her debut single for Apex. "Mon Amour Est Part 1" is getting much airplay for Les Fils D'Alexandre, a rock-country group.

Desjardins said he is looking at several other Quebec artists. There are seven million French speaking Canadians in the Quebec market.

Electric Circus In Canada Shut

TORONTO—The Electric Circus club has closed down, thus ending one of this city's few remaining spots for the exposure of local and international rock talent. The final act to appear at the Circus was Crowbar, last weekend.

Along with the now defunct Rock Pile, the Circus provided Toronto's only venues for the presentation of progressive rock acts.

Compo Acquires Rights to 'Earth'

TORONTO — The Compo Co. has obtained the rights to U.S. hit "This Bitter Earth" by the Satisfactions on Lionel Records of New York. The deal was negotiated between Compo's Lee Armstrong and Phil Picone of the Lionel Entertainment Corp.



THE DELUXE Bibliocassette is issued by the Guilde Internationale de Disque, France—an outlet for the Concert Hall Record Club.

From The Music Capitals of the World

TORONTO

Ronnie Hawkins flew to Miami this week to cut his second album for Atlantic with producer Jerry Wexler. Hawkins will record with the Dixie Flyers. Hawkins' latest single "One More Night" has been rushed in Canada to follow his "Bittergreen" single. . . . London's Ken McFarland reports strong initial reaction to the Blake Fordham debut of "Uncle Pen." Single was produced by Love Productions and is getting airplay in Toronto, Kingston, Hamilton and Peterborough. . . . Canadian product is bursting out all over. Quality notes that the first album by the Original Caste, and the new single of "Nothing Can Touch Me," is getting strong airplay. . . . Harold's single of "Come on Up" is getting play in Ottawa, London, Kingston and Smith Falls. . . . Compo's best selling angle is still Neil Diamond's "Soolaimon." On the Canadian front, the label is scoring with Tom Northcott's "Crazy Jane" and "Back in Love Again" by Sebastian.

Van Records has signed composer-singer-guitarist John Murray. Harris plans an album later in the summer. Van Records' debut single, was "(I Can) Feel It Coming" by Strange Movies. . . . Warner Bros. promoting Gordon Lightfoot's single of "Me and Bobby McGhee" from the "Sit Down Young Stranger" album. . . . The Merryman, Caribbean folk calypso group, return to Canada this month for appearances at Montreal's Edgewater Hotel June 17-25, and at Toronto's Beverly Hills starting Tuesday (7). Caravan recently issued its 10th album by the Merryman, "Color It Calypso" notes John Lowth, promotion director for the label.

Bob Martin at Modern Tape reports radio request action on John Rutter's single, "Jesus She Is Leaving." It's another Love Production title. . . . A & M's Liam Mullin flew to Los Angeles to attend the label's convention this week. . . . A series of postal strikes throughout Canada has been causing great communication difficulty within the industry.

Capitol's Wayne Patton reports the new Bear single "You Can't Deny It" is being shipped here and in the U.S. . . . Columbia rushed out the new Bob Dylan double-album, "Self Portrait" this week. RITCHIE YORKE

BARCELONA

Raimon (Discophon), the pioneer of protest song in Spain and also of the "nova canco catalana" (new Catalonian song) is on an extensive, four-month tour of Latin America. Before his departure, his "Ves e vent" (Sails and Winds) was released. . . . Odeon is issuing "Love Grows," recent hit by Edison Lighthouse. . . . Los Mismos (Belter) has recorded a Spanish version of "Jingle Jangle." . . . Novola-Edigsa's Joan Manuel Serrat had her second film premiered recently. Title is "La Larga Agonia de Los Peces" (The Long Agony of the Fish), a story about life among hippies. . . . Big promotion by Odeon for "Hasta luego" (See You Later), sung by Antonio. . . . Italian singer Fausto Leali (Marfer) has made his debut in Spain. . . . Ekipo is releasing two U.S. recordings—"Your Kind of Love" by Johnny Adams, and "That Reminds Me" by the Four Seasons. . . . Matt Monro (Odeon) gave four concerts in Spain and has a Spanish language single released here—"Un dia de Esto," from the film "An Italian Job" which is a success in Spain. . . . Sergio En Drigo (Vergara) has recorded in Spanish "Noah's Ark" (El arca di Noe). He performed it during the San Remo Festival.

Odeon is releasing "All I Have to Do Is Dream" by Bobbie Gen-

try and Glen Campbell, "Time Machine" by Grand Funk Railroad, and "Two Little Boys" by Rolf Harris. . . . After the success of "Jean" and "Good Morning Starshine," Ekipo is releasing "Sunday Morning" by Oliver. . . . Italian duo Al Bano and Romina Power (both Odeon) visited Spain and taped a TV program. . . . John Lee Hooker (Movieplay) gave a sellout concert at the Palacio de la Musica of Barcelona. Hooker recorded a program for TV. It was his first visit to Spain. . . . Michel (Belter) has postponed his projected tour of Russia until October. He appeared recently in Warsaw and Cologne, and he is now doing concerts in Mexico, the Argentine, Chile, Uruguay and Puerto Rico. JOAQUIN LUQUI

PARIS

Leslie Gould, director of international operations for Dot and Paramount, was in Paris for a meeting with Pathe-Marconi president Francois Minchin. . . . Pathe-Marconi has signed to represent the Invictus and Hot Wax catalogs in France. . . . Philippe Constantin of Pathes international department was in London to supervise a recording, specially aimed at the French market, by Pete Brown. Brown will appear at the Antibes Festival. . . . Set to visit France for concerts are jazzman Albert Ayler, the Pink Floyd, who have dates at Bendol, Barceares and Saint Tropez and Kommintern. . . . Adamo follows an appearance as special guest artist at the Athens Song Festival with a five-day visit to Rumania before beginning his August tour of France. He recently recorded "Va Mon Bateau" and "Tiens V'la l'Ete" for Pathe-Marconi. . . . Regine's latest single couples "Parisse" with "Un Amour Chocolat." MICHAEL WAY

BRUSSELS

Palette Records has released albums by the Mertens Brothers, and Jimmy Campbell while the new Jess & James single, "The Naked," has topped the charts. . . . Claude Lombard and Jean Lefennec, both selected for the SPA Festival, are recording new material. . . . The Troggs are promoting their new record here, "Lover," with radio and TV appearances this month. James Lloyd will be presenting his top number, "Keep on Smiling," on the same show as the Troggs. Star of the program will be Cliff Richard. . . . Following talks with Roland Kluger in Brussels, Ron Gillespie of Australian W&G Records, will release the Hurrah series plus Belgian artist Nico Gomez in Australia. . . . At the same time, Australian Carinia, represented by M. Kulakowski, and Palette Records reached agreement whereby there would be further cooperation between the two companies in future. . . . Will Tura is preparing a single for Kapp Records, following his recent visit to the U.S. The top Belgian singer will perform both numbers in English. . . . The J.J. Band left for a Danish tour. Their new single has been rush released in Holland and an album issued in Canada—both through Phonogram. . . . Kluger International has acquired sub-publishing rights of the song "You Don't Know" by the Butterscotch.

The ninth "Golden Guitar" Festival was held on June 28, Ciney. The only Belgian group on the bill was Waterloo. . . . Polydor held a press conference to present Dutch groups on Polydor—Earth & Fire, the Shoes, the Machines (formerly Swinging Soul Machine) and Amsterdam, who introduced the first authentic pop opera in Holland, "Kid Galahad." The Cultural Deputy of the Netherlands Embassy attended the conference.

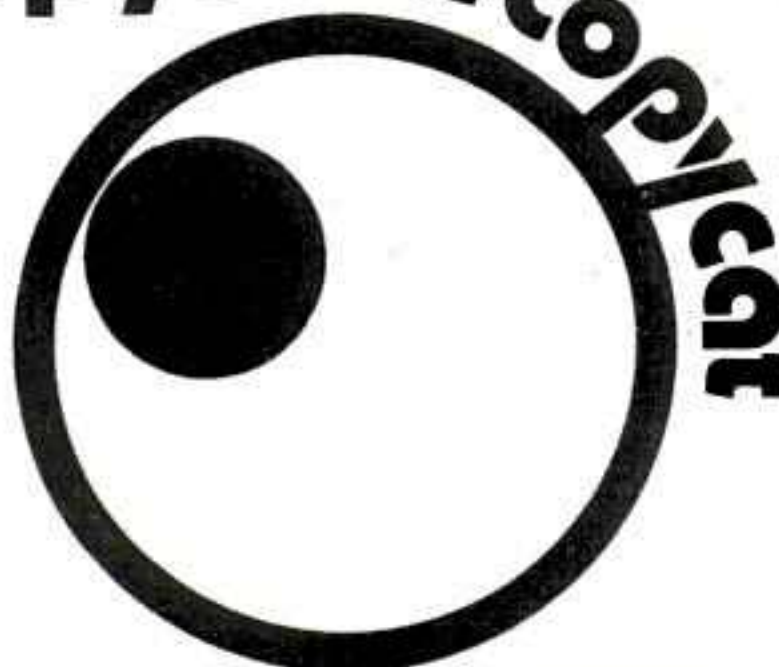
Roland Kluger, representative (Continued on page 75)

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EMI Bids for Bigger Slice of Tape Mart

LONDON—EMI will relaunch its tape catalog in a bid to capture a larger slice of the cassette and 8-track market. Part of the cassette repertoire is to be updated with new inlay cards and a fresh catalog is being built up with monthly releases of up to 20 albums. First new issue, which includes the Beatles' "Let it Be" LP, is this week and the company aims to have 500 titles available on cassette by the end of the year.

Stereo 8 production is also being increased and starting this month, EMI will drop its cardboard sleeve packaging for cartridges. Instead, product will be shrink-wrapped.

The drive will be backed by a heavy advertising campaign scheduled for the autumn and a cassette sampler which will be released at the end of August, including titles by Cilla Black, Steppenwolf and the Pipkins but no Tamla-Motown material.

All tape duplication is now being handled by EMI at the company's new £100,000 Gauss-equipped manufacturing plant at Hayes.

FOREIGN BREAK IN DENMARK

COPENHAGEN — Foreign artists performing in Denmark will be required to pay only 20 percent tax on gross earnings, despite taxation legislation which says that 40 percent tax should be paid. The government tax office stated that foreign artists would have to pay the reduced rate because they did not enjoy the rights to Danish social amenities.

Present output of the two master and seven 'slave' machines is currently running at about 10,000 units per week but production will be stepped up as the tape market grows.

Stereo 8 assembly, which started at Hayes last November, was formerly done by Tape Duplicating while the cassette division became fully operational last week.

Philips Bows Sun in U.K.

LONDON—Philips will launch the Sun label in the U.K. under its own logo as a full-price line and as \$2.39 label. The deal is for a three-year period.

Philips will launch the Sun label in the autumn plus a special Sun Golden Treasure Series label in the \$2.39 price bracket.

The Shelby Singleton labels were handled by Philips managing director for the Australian markets when he was the managing director of the Festival label.

Peregrina Cuts 'Gold' Sides

MANILA—Eddie Peregrina became the first Filipino recording artist to have come out with an LP of his own gold record award winners with "Eddie Peregrina's Greatest Hits" on D'Swan.

Seven of what are considered in the local circle as gold records are contained in the LP.

Each sold more than 50,000 copies.

WB's Rose in Tokyo Talks

TOKYO—Phil Rose, vice president of Warner Bros. international a&r division, arrived here for talks with Japanese music industry representatives, including executives of Toshiba Musical Industries, Japan licensee for the Warner Bros., and Nippon Victor Co., Japan licensee for Reprise.

It is rumored that plans are in progress to form a new joint-venture record company in Japan, the principals of which would be Warner Bros., a major Japanese producer of audio and electronic products, and a major Japanese talent management and production firm.

Rose refused to give details at this early date, saying only that "it is hoped that the Warner's complex can join others in Japan to form a very, very meaningful entity in the Japanese market soon."

Manila Station Opens Season

MANILA—The Kanlaon Broadcasting System (KBS) Channel 9 launched its new TV show color season when it telecast "Colorview-In," a two-hour preview.

The preview was highlighted by clips from "The Engelbert Humperdink Show," "The Steve Allen Show," "Sonny Side-Up," "The Nora-Eddie Show" and "Fifty Girls and Gene Kelly."

"Sonny Side-Up" is a weekly show of Vicor artist Sonny Cortez. "The Nora-Eddie Show" is hosted weekly by Alpha artist Nora Aunor and D'Swan artist Eddie Peregrina.



A HIPPIY-STYLE Eddie Barclay congratulates Peter Holm, David Alexandre Winter and Patricia Carli after the gold disk presentation. Partly hidden by Winter is CED a&r director Leo Missir.

Japan Festival To Be Televised

TOKYO—Television viewers in the U.K. will have the chance to orient themselves to the world of modern Japanese entertainment during Thames Television's week-long Japan Festival beginning July 20. One of the features to be aired is a video tape color special produced in Japan in June, spotlighting new Japanese talent. The special was created by a team from the talent discovery show "Opportunity Knocks." The team visiting Japan included Roy Mayoh, producer-director; Bob Sharples, musical director; Hughie Green, host, and David Clark, Thames Television program director.

Among the talent appearing on the show will be pop singer Humie Asaka, Shinji Hama and Cook, Nick & Chuckie, who have just released "Rider Blues," for Philips in Japan.

INTL SINGFEST IN BELGIUM

LONDON — The first intercontinental singing contest in Europe will be staged at Knokke le Zoute in Belgium, Friday (17) as a finale to the regular Coupe d'Europe contest in which teams from the U.K., Belgium, France, Germany, Holland and Spain will compete.

On the final day of the event, a team of five singers chosen by the international jury as the most outstanding competitors from all the European teams will meet a team chosen to represent the U.S.

Representing the U.S. will be Delsey McKay, a singer signed to Pleasurama Records; Mark Murphy (CBS), Rosetta Hightower (CBS), Jonathan Swift (Decca) and Salena Jones (CBS).



RADIO - TELE - LUXEMBOURG

GRAND PRIX INTERNATIONAL 1970

**RECORD PRODUCERS ARE INVITED TO
SUBMIT ENTRIES FOR R-T-L's SECOND
GRAND PRIX INTERNATIONAL**

The Final will be held in Luxembourg

on

October 28th, 1970.

This competition is open to all Producers in the principal listening countries to Radio Luxembourg.

The 12 Final Productions will receive massive exposure on all services of Radio Luxembourg throughout Europe.

For Rules & Details Contact:-

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For Belgium (Dutch Speaking) & Holland

De Herr H.J.M. Terheggen
Radio-Tele-Luxembourg
11, Ave. Lloyd Georgelaan, BRUSSELS.5.

For Germany, Austria & Switzerland (German Speaking)

Helmut Stoldt, Radio-Tele-Luxembourg
B.P. 163, LUXEMBOURG, G.D.

For Great Britain & Ireland

Geoffrey Everitt,
Radio Luxembourg (London) Ltd.,
38, Hertford Street, London, W1Y 8BA

For Luxembourg

M. Nic. Weber,
Radio-Tele-Luxembourg
B.P. 163, Luxembourg G.D.

From The Music Capitals of the World

• Continued from page 72

Palette & World Music, has clinched an agreement with Polydor and will be in charge of the production of the national repertoire. Managing director M. Mertens says that Polydor musicasset sales have increased by 400 percent. Turnover in the classical field shows an increase of 106 percent compared with the same period in 1969. . . . More success for DGG singer **Gundula Janowitz** at a Belgian concert appearance three weeks ago. . . . The "Woodstock" album was released in Belgium to tie in with the premiere of the film. Special attractions from the show were local Barclay artists, **The Pebbles** and **Tenderfoot Kids**. . . . Gramophone will release, in September, a unique recording of "Musique Sacree Juive." Several countries are already interested. . . . Although having less titles in the Belgian charts than in the previous year, Gramophone closed the season with a considerable increase in sales.

A Belgian recording of "Amour De La Danse," by **Francois Glorieux**, is not only a local success, but has been released in France, Italy, Germany and Canada. . . . Special Harvest campaign with the **Picnick** double album, and fragments of the whole Harvest repertoire, which is known by the public through several specialist radio programs which broadcast only album material. . . . **Primavera Editions** were very active last month, with a brilliant TV show, including **Earth & Fire**, **Shoes, Machine, Albert Show, Casey & Pressure Group, Jack Cornell** and **Amsterdam**, all Primavera groups. . . . Edited by Primavera, CBS is releasing a single by local boy **Charlie Toast**. The record was cut in London with **Mike Lennox** as producer.

Pelgrims de Bigard, congratulated in *Billboard* a few weeks ago for his 40th year in showbusiness, invited all members of the IFPI to a reception in his unique castle, Chateau de Grand Bigard. Leaders of industry from all over Europe, and the U.S. as well, plus leading local personalities attended. French actor **Fernandel** was also there.

RENE VAN DER SPEETEN

MILAN

The 18th edition of the Festival of Naples will be held on July 16-18. . . . The song festival, City of Lugano, opened at the Kursaal Theatre July 1. . . . The new **Beatles** LP, "Let It Be," has sold over 20,000 copies in 20 days. . . . CGD has acquired exclusive rights for Italy of both album and single from the original soundtrack recording of the French movie "Les Choses de la Vie," starring **Romy Schneider**. . . . French artist **Regine** has signed with CGD and will soon be recording a song from the French movie "Borsalino." . . . **Gigliola Cinquetti** has just recorded a series of radio and TV appearances in Germany.

DANIELE PREVIGANO

MADRID

Karina (Hispanovox), top-selling Spanish singer, made her debut recently at the J&J discotheque in Madrid. It was the first time she had sung "live" after 10 p.m., since previous appearances have always been in teen-age clubs, usually open until 8:30 p.m. Karina's fiance, **Tony Luz**, guitarist with **Los Pekenikes**, and composer of several songs in her repertoire, accompanied her at the J&J. . . . After a year of solid success with its LP "Serrat Canta a Machado," Novola has released a single from the album—"La saeta" and "Cantares." "Serrat Canta a Machado" is the biggest selling LP by a Spanish vocalist. . . . **Stevie Wonder** (RCA) has recorded several of his hits in Spanish—the first time he has recorded in this language. Wonder's first all-Spanish recording—"Mi Ayer, tu Ayer, el Ayer" (Yesterday, Yesterday, Yesterday) and "Mi Querido Amor" (My Cherie Amour). . . . CBS is releasing

singer **Donna Hightower** makes numerous club appearances throughout Spain. She has signed a contract with Guitarra (distributed by Movieplay) and her first record, in both Spanish and English, is "Soy Feliz" (I'm Happy).

Pablo Guerrero (Accion) has a new single released, pairing two original compositions: "Son Hombreres que se Mueren Sin Haber Visto la Mar" (There Are Men Who Die Without Having Seen the Sea) and "En una Calle de Caceres55 (In a Street of Caceres). . . . After a long absence from the

record scene, **Los Brincos** (Novola) have released an LP, "Mundo, Demonio y Carne" (World, Devil and Flesh). It is the group's first-ever recording in a progressive music vein. Recorded in English and Spanish, a single has been taken from the LP, "Reality" and "Jenny Miss Genius." . . . **Rod**

Mayall, John's younger brother, who has left **Los Buenos** (Accion), has formed a new, progressive group—**The Pipe** (RCA). They sing in English. First record by **The Pipe** features "Your Daddy Won't Do It" and "Take Him Back." . . . **Katja Ebstein** (Hispanovox), Ger-

many's representative at the last Eurovision Song Contest, has recorded (in Spanish) the song she sang at the festival: "Wunder Gibt es Immer Wieder." Spanish title is "Siempre ahy Algun Milaro." . . . **Martha Reeves & The Vandellas** (RCA) have also recorded in Spanish their four year old hit, "I'm Ready for Love" (Yo Necesito de Tu Amor). . . . At the Teatro de la Zarzuela, the musical "Fiddler on the Roof" was premiered (under the Spanish title of "Un violinista en el Tejado"). Actor **Antonio Garisa** takes the leading role.

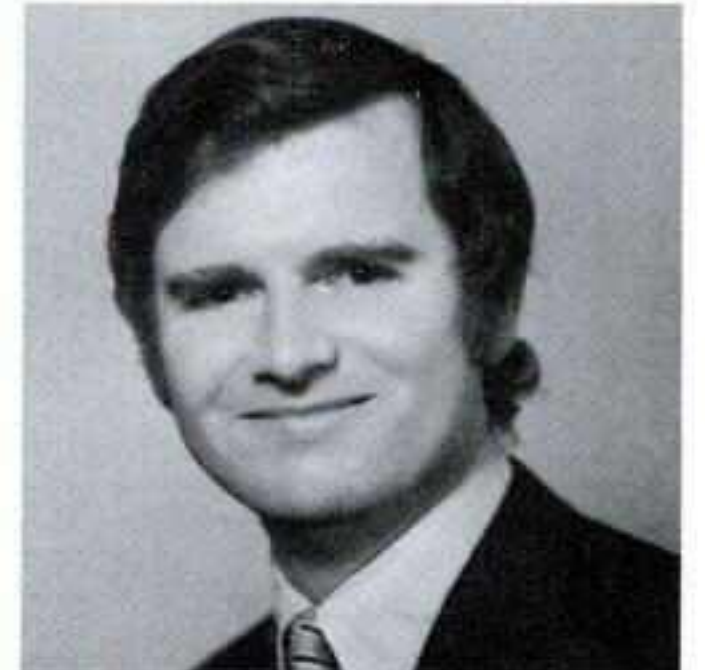
(Continued on page 76)

ing "Ding Dong Esas Cosas del Amor" (Ding Dong those Love Things) by **Leonardo Favio**; "A Boy named Sue" by **Johnny Cash**; "Lay Lady Lay," by **Bob Dylan**, and "Call Me Number One," by the **Tremeloes**. . . . Resident in Europe for the past ten years, jazz



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| "THE BALLAD OF BONNIE & CLYDE" | GEORGIE FAME | "EVEN THE BAD TIMES ARE GOOD" . . . | TREMELOES |
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| "HUSH . . . NOT A WORD TO MARY" | JOHN ROWLES | "AS YOU ARE" } | |
| "HOW DO YOU DO IT?" } | GERRY & THE | "ONCE THERE WAS A TIME" } | TOM |
| "I LIKE IT" } | PACEMAKERS | "TO MAKE A BIG MAN CRY" } | JONES |
| "I'M TELLING YOU NOW" } | FREDDIE & | "LEAVE A LITTLE LOVE" | LULU |
| "YOU WERE MADE FOR ME" } | THE DREAMERS | "GIVE ME TIME" | DUSTY SPRINGFIELD |

THREE YEARS AGO WE CULDN'T EVUN SPEL KONSISTANT
. . . NOW WE ARE IT!!!

Jazz Festival in Germany Stages Audience Happening

NURENBERG, Germany — A revolutionary way of presenting jazz to a mass public was pioneered at the Jazz OST-WEST International Festival here in the Meistersingerhalle—and since the festival drew more than 10,000 people, it was an outstanding success, much greater than the two previous Jazz Ost-West events.

Formal jazz performances were presented on only the first day of the three-day event. On the second day the organizers staged a "happening" called Jazz Ambiente, which featured several bands playing in different halls, sometimes

with visual effects. The audiences were allowed to circulate from hall to hall so that they could select what was for them the most appealing music at any one stage. Each group played several sets on this second evening, giving everyone a chance to hear everything. And in the lobby of the Meistersingerhalle there was a non-stop presentation of old jazz movies, plus magazine and poster stands and a buffet.

This second evening attracted 5,000 people, mostly teen-agers.

On the final night the main hall was transformed into a dance hall and two bands were featured—the Ljubljana RTV Big Band led by Dusko Gojkovic, with guest soloist Slide Hampton, and the Brian Auger Trinity.

Although some critics condemned the presentation as not being good for the music itself, the great success the festival enjoyed in terms of enthusiastic attendance demonstrates that this is an example to be followed.

Featured were the Herbie Mann group, Polish vocal group, Novi Singers, Wlodzimierz Nahorny Group, the Hagaw Association from Poland, the Zagreb Jazz Quintet and Big Band from Yugoslavia, and the Laco Dezi group from Czechoslovakia.

During the festival there was a meeting of the European Jazz Federation.

Catalonian Group Tops Hit Parade

BARCELONA — For the first time in the Spanish record industry, a Catalonian group has reached No. 1 in the Spanish hit parade. The group is Los Diablos and the song "Un de rayo sol" (A Sunbeam).

The group has already recorded the title in several languages for release overseas. The English version has been titled "Dancing in the Sun."

The hit version was released by Odeon, who mounted one of the strongest promotional and publicity campaigns ever for a Spanish group in their catalog.

From The Music Capitals of the World

Continued from page 75

Hispavox is releasing "Wandrin' Star" by Lee Marvin; "Always Something There to Remind Me," by R.B. Greaves; "Tutti Frutti" by MC5; "Comin' Home" by Delaney & Bonnie & Friends; and "Something's Burning," by Kenny Rogers & First Edition. . . . Singer-

actor Junior (Novola) was featured in the leading role in the movie "Los Jovenes Amantes" (The Young Lovers), based on the song "Adoro" by Armando Manzanero. Female star of the movie is Mexican Fanny Cano.

Nino Bravo (Fonogram) made his debut at a club for teen-agers. Coinciding with his appearance at the club, his record company released a single—"Voy Buscando" (I Go Searching). . . . French singer Michel Polnareff (Hispanavox) has recorded, in Spanish, his recent hit "Tous les Bateaux, Tous les Oiseaux, Tous les Soleils." Spanish title is "Todos los Barcos, los Pajaros y el Sol." . . . Columbia Espanola has released two new singles: "My World's Beginning," by New Inspiration, and "Let It All Hang Out," by Jonathan King.

Italian comedian-singer Ugo lino (RCA) has recorded in Spanish "Que bella jornada" (What a Beautiful Day). . . . New intentional hits released by Fonogram—"The Rapper," by Jaggerz; "Guide Me Orion," by Flaming Youth; "It's Five O'Clock" by Aphrodite's Child; and "The Liquidator" by Harry J. & the All Stars.

JOAQUIN LUQUI

LUIGI CAMPI IS DEAD AT 28

STOCKHOLM — Luigi Campi, who ran the international music operation, Groupo Campi, with his brothers, Guisepe and Feliciano, died of a heart attack in Stockholm June 26. He was 28 years old.

His brothers will continue to run the firm which has a catalog of more than 1,500 foreign film scores. The Campi brothers also headed a magazine operation, TV-Sorrisie Canzoni, which has a circulation of 1,500,000.

In addition to his brothers, three sisters and his mother survive.

International Executive Turntable

Yoshinori Maeda, president of the Japan Broadcasting Corp. (NHK), was reappointed to his present post for the third consecutive term by the NHK management committee. His third term begins July 16. Maeda has been NHK president since 1964. . . . Silvano Marzenta appointed head of Durium Press and Publicity office, Italy. Luciano Giacotto, former head of Durium press office, has been named director of Barclay production for the SIF label. . . . Hara Mintarjan has been appointed by SIF to overall responsibility for the U.K. Major Minor and Young Blood labels in Italy.

Head in Deal With Philips

LONDON—Head Records has completed a deal with Philips which leases product to the larger firm from the Head catalog for the world, with the exclusion of the U.K., the U.S. and Canada.

The deal is for three years and covers all product on the Head Records label in Britain—groups Heavy Jelly, Mighty Baby, Harvey Matusow's Juice Harp Band, Village, Quiver and Jackie Lomax.

At the same time, Head has discontinued distribution through Pye in the U.K. and will probably switch to CBS. In the U.S. and Canada Head product had been handled by the Chess label, but with the exit of Marshall Chess from the U.S. company to form his own new label, Head is moving with him.

The deal with Philips gives Head acts their introduction into territories outside the U.K. and North America.

Two Monument Execs in U.K.

LONDON—Monument Records president Fred L. Foster and Bobby Weiss, vice-president and international director, arrived in London June 27 for a series of meetings with Decca, Monument's U.K. record licensee, and KPM Music, the music publishing partner of Combine in Britain.

In addition the Monmouth executives were conferring with various British recording and production teams on securing product for release on the Monument label in the U.S. and certain foreign markets, similar to their recent acquisition of some Penny Farthing disks. While here, they held meetings with Peter Phillips, manager of the overseas division of KPM Music, and Johnny Gordon, professional manager for the Combine/KPM operation.

Page Full of Hits Forms Pub Co.

LONDON—Page Full of Hits has formed Drill Music to handle the firm's progressive music copyrights. First writer contracted to Drill is Bill Fay, who previously published his material through Page Full of Hits. Page Full of Hits chief Terry Noon also formed a 50/50 company, Woodside Music with the Fortunes group. The group is unable to write for the company themselves as they are under contract to Carlin Music. John Killigrew is the first writer signed to Woodside.

Noon has also formed a 50/50 company called Guys Music with Stuart Johnson, manager of a group, Candy Choir. Noon has also picked up the publishing for the U.K. and Erie for the Dutch group, Earth and Fire, and the writing activities of a U.K. group, Glory.



MATSUSHITA ELECTRIC Industries Co., Kadoma, Japan, the Victor Co. of Japan, and the Philips Phonographic Industries of the Netherlands have formed a record company, Nippon Phonogram. Left to right are Tanimura Hirozo, senior managing director, Matsushita; Okuyama, head of the Matsushita legal department; Matsushita, shaking hands, president Matsushita; Coen Sollovel, president, Philips of Holland; Sugimura, of Philips, Japan, and Wisse Dekker, (seated), president of Philips IDCC, Japan.

Grand Prix Will Spotlight Role of European Producer

LONDON—The combined services of Radio-Tele Luxembourg are again sponsoring a Grand Prix to spotlight the role of the disk producer in the European music business.

Producers from Austria, Belgium, France, Germany, U.K., Ireland, Luxembourg, Netherlands and Switzerland will compete for the Luxembourg trophy in the Grand Duchy, Oct. 28.

Artists will represent each country but the judges will reach

their decision after listening to the production of the entries. The producers and writers of any U.K. entry, for instance, must be British, but the restriction does not apply to the artist.

The final on Oct. 28 will be carried as a color TV special over part of the Eurovision link. The 12 European productions selected will receive heavy airplay on all the services of Radio Luxembourg beginning Oct. 12.

5 Nations to Antibes Fest

ANTIBES, France — Organized this year not as a contest but as a festival of both hit songs and new songs, the Festival 70 of the Rose d'Or d'Antibes attracted teams from Germany, U.K., Benelux, France and Italy.

Promoted by Claude Tabet with the collaboration of music publishers Jean Pierard, Max Amphoux and Maurice Bouchoux, the festival which ran from June 19-21 was broadcast by Radio Luxemburg International and Radio Monte Carlo, both of which stations gave considerable airplay to the records featured in the festival.

Radio Monte Carlo also ran a contest asking listeners to vote for the best of the new songs presented.

Appearing in the festival were Joe Dolan, Deliah Lavi and the Marmalade (U.K.); Brigitte Petry, Mary Roos and Peter Rubin (Germany); the Ekseption, Heart of Soul and Lenny Khur (Benelux); Aphrodite's Child, Nicoletta and Zanini (France); and Herbert Pagani, Iva Zanicchi (Italy).

Guest of honor was guitarist Manitas de Plata.

EMI to Launch 2 U.S. Labels

LONDON — EMI will launch the U.S. Invictus and Hot Wax labels under their own logos within the next few weeks. The two labels were introduced in the U.S. recently by the former Tamla Motown writing team, Eddie Holland, Lamont Dozier and Brian Holland.

Capitol label manager Jam McLintock has been given added responsibilities as label manager for Invictus as well as being responsible for promoting the labels material. MGM label manager at EMI, Richard Smith will become label manager for Hot Wax. However Johnnie Evans will be responsible for promoting the labels product.

Among the acts which record for Invictus are Chairmen of the Board, Freda Payne and Glasshouse, and Flaming Embers record for Hot Wax.

Barclay in Dual Role

PARIS—Barclay Records chief Eddy Barclay took the opportunity during his hippy party to celebrate his marriage to Beatrice Chatelier and to present three gold disks to Riviera artists David Alexander Winter, Peter Holm and Jean-Christian Michel.

The party in the Pavillon d'Armenoville in the Bois de Boulogne, saw Winter take his award for his hit of 1969 "Oh Lawdy Mary," a Turkish tune with a French lyric by Patricia Carli.

The Swedish-born Peter Holm's disk "Monia" (Editions Vogue) continually topped the French charts late 1968 and way through 1969. Clarinetist Jean-Christian Michel received his gold disk for combined sales of three albums of sacred music composed by himself—"Aranjuez," "Musique Sacree" and "Requiem."

After the party came a private showing of Warner Bros. "Woodstock." The triple album will be released by Barclay.

Leslie Grade Sets Independent Co.

LONDON — Leslie Grade has formed his own independent company, Leslie Grade. Fellow directors of the company are Albert Knight and Ron Ricardo.

Grade will present the London Palladium pantomime this year in association with Louis Benjamin. The show will be produced, as usual, by Albert Knight. Grade's company will also be producing Mirelle Mathieu's first film, "Little World Big People" plus a film by Cliff Richard. In September Grade will present a concert tour by Des O'Connor and a Cliff Richard tour of 10 major cities in November. It is understood that Richard's back-up group, the Shadows, might be re-forming to accompany him on these dates. Following Des O'Connor's tour, Grade will present the singer in "The London Palladium Revue" in Toronto in February.

Grade has been appointed European representative for the International and Flamingo hotels in Las Vegas.

You'll find it in The BUYERS GUIDE Billboard

HITS OF THE WORLD

Billboard

BRITAIN

(Courtesy Record Retailer)
*Denotes local origin

This Week	Last Week	Title	Artist
1	1	IN THE SUMMERTIME—	*Mungo Jerry (Dawn)—Our (Barry Murray)
2	3	ALRIGHT NOW—*Free	(Island) Blue Mountain (Free)
3	2	GROOVIN' WITH MR. BLOE	*Mr. Bloe (DJM)—Stephen James
4	5	SALLY—George Monroe	(Chapter 1)—Keith Prowse (Jackie Rae)
5	6	COTTONFIELDS—Beach	Boys (Capitol)—Kensington (Beach Boys)
6	7	HALLO SAME GOODBYE SAMANTHA—*Cliff	Richard (Columbia)—Intune (Morrie Paramop)
7	4	YELLOW RIVER—Christie	(CBS)—Gale (Mike Smith)
8	13	IT'S ALL IN THE GAME—	Four Tops (Tamlam-Motown)—Warner Bros. (Frank Wilson)
9	18	UP AROUND THE BEND—	Credence Clearwater Revival (Liberty)—Burlington (John Fogerty)
10	10	THE GREEN MANALISHI—	*Fleetwood Mac (Reprise)—Fleetwood (Fleetwood Mac)
11	8	HONEY COME BACK—Glen	Campbell (Capitol)—Jobete/Carlin (Al De Lory)
12	14	DOWN THE DUSTPIPE—	*Status Quo (Pye)—Valley (John Schroeder)
13	9	ABRAHAM, MARTIN & JOHN—Marvin Gaye	(Tamlam-Motown)—R. Mellin (Norman Whitfield)
14	11	EVERYTHING IS BEAUTIFUL—Ray	Stevens (CBS)—Peter Maurice (Ray Stevens)
15	21	LOVE OF THE COMMON PEOPLE—*Nicky	Thomas (Trojan)—Green Tree (Joel Gibson)
16	32	LADY D'ARBANULLE—	*Cat Stevens (Island)—Freshwater (Paul Samwell Smith)
17	16	I WILL SURVIVE—*Arrival	(Decca)—Essex (Arrival Tony Hall)
18	12	UP THE LADDER TO THE ROOF—Supremes	(Tamlam-Motown)—Jobete/Carlin (Franklin K. Wilson)
19	26	AMERICAN WOMAN—Guess	Who (RCA)—Sunbury (Jack Richardson)
20	17	QUESTION—*Moody	Blues (Threshold)—Tyler (Tony Clark)
21	24	ABC—Jackson	(Tamlam-Motown)—Jobete Carlin (Corporation)
22	—	LOLA—*Kinks	(Pye)—Dauray/Carlin
23	27	BET YER LIFE I DO—	*Herman's Hermits (Rak) (Mickie Most)
24	15	BACK HOME—*England	World Cap Sound (Pye)—Mews
25	22	KENTUCKY RAIN—Elvis	Presley (RCA)—Carlin
26	23	GROUPIE GIRL—Tony	Joe White (Monument)—Combine (Bill Swan)
27	19	I DON'T BELIEVE IN IF ANYMORE—*Roger	Whittaker (Columbia)—Tembo (Denis Preston)
28	37	SOMETHING—*Shirley	Bassey (United Artists)—Harrisons (Harris/Colton)
29	30	LOVE LIKE A MAN—*Ten	Years After (Deram)—Chrys-A-Lee (Ten Years After)
30	34	WHAT IS TRUTH—Johnny	Cash (CBS)—Screen Gems/Columbia (Bob Johnston)
31	49	BIG YELLOW TAXI—Joni	Mitchell (Reprise)—Siquomb (Joni Mitchell)
32	25	SPIRIT IN THE SKY—	Norman Greenbaum (Reprise)—Great Honesty (Erik Jacobsen)
33	20	DON'T YOU KNOW—	*Butterscotch (RCA)—Sunbury (Arnold, Martin & Morrow)
34	36	PSYCHEDELIC SHACK—	Temptations (Tamlam-Motown)—Jobete/Carlin (Norman Whitfield)
35	28	DAUGHTER OF DARKNESS—	*Tom Jones (Decca)—Hush-A-Bye Carlin (Peter Sullivan)
36	31	VEHICLE—Ides of March	(Warner Bros.)—Southern (Lee)
37	29	HOUSE OF THE RISING SUN—Frijid	Pink (Deram)—Keith Prowse (Mike Valvand)
38	33	ALL KINDS OF EVERYTHING—	Dana (Rex)—Mews (Phil Coulter)
39	—	(LIKE A) SAD OLD KINDA MOVIE—*Picketty	wich (Pye)—Welbeck/Schroeder (John Macleod)
40	44	MY MARIE—*Engelbert	Humperdinck (Decca)—Immediate/Schroeder (Peter Sullivan)
41	42	MY WAY—Frank	Sinatra (Reprise)—Shapiro/Bernstein (Don Costa)
42	50	WANDERIN' STAR—Lee	Marvin (Paramount)—Chappell (Tom Mack)
43	47	RAINDROPS KEEP FALLIN' ON MY HEAD—	Sacha Dist (Warner Bros.)—Bluseas/Jac (Jimmy Wisner)

44	—	WHERE ARE YOU GOING TO MY LOVE—*Brother-	hood of Man (Deram)—Belwin-Mills (Tony Hiller)
45	—	I'LL SAY FOREVER MY LOVE—Jimmy	Ruffin (Tamlam-Motown)—Jobete-Carlin (Dean/Withrepoon)
46	—	TRAVELLIN BAND—	Credence Clearwater Revival (Liberty)—Burlington (John Fogerty)
47	38	CAN'T HELP FALLING IN LOVE—Andy	Williams (CBS)—Carlin (Dick Glasser)
48	—	NEANDERTHAL MAN—	*Hot Legs (Fontana)—Kennedy St. (Hot Legs)
49	—	HERE COMES SUMMER—	*Dave Clark Five (Columbia)—Mills (Dave Clark)
50	—	THE LETTER—Joe	Cocker (Regal Zonophon)—Earl Barton (Denny Cordell/Leon Russell)

CANADA

This Week	Last Week	Title	Artist
1	2	WONDER OF YOU—Elvis	Presley (RCA Victor)
2	3	MAMA TOLD ME (Not To Come)—Three	Dog Night (Dunhill)
3	1	THE LONG AND WINDING ROAD/FOR YOU	BLUE—Beatles (Apple)
4	4	LAY DOWN (Candles in the Rain)—Melanie	(Buddah)
5	8	GIMME DAT DING—Pipkins	(Capitol)
6	6	RIDE CAPTAIN RIDE—	Blues Image (Atco)
7	7	THE LOVE YOU SAVE—	Jackson 5 (Motown)
8	—	MISSISSIPPI—John	Phillips (Dunhill)
9	9	SONG OF JOY—Miguel	Rios (A&M)
10	—	BAND OF GOLD—Freda	Payne (Invictus)

ISRAEL

This Week	Last Week	Title	Artist
1	1	LOOKY LOOKY—Giorgio	(Top Hits)—Hansa
2	5	DAUGHTER OF DARKNESS—Tom	Jones (PAX)—Carlin H-A-B
3	2	LIVING LOVING—Churchills	(Hed Arzi) Superhype
4	6	YELLOW RIVER—Christie	(CBS)—Gale
5	4	HOUSE OF THE RISING SUN—Frijid	Pink (Pax)—Gallico
6	9	UP AROUND THE BEND/RUN THROUGH THE	JUNGLE—Credence Clearwater Revival (Liberty)—Jondora
7	3	ALL KINDS OF EVERYTHING—Dana	(Pax)—April
8	—	BASHANA HABA'AH (Next Year)—Illan & Illanit	(Hed Arzi)
9	7	BRIDGE OVER TROUBLED WATER—Simon &	Garfunkel (CBS)—Subar
10	—	YOU'RE SUCH A GOOD LOOKING WOMAN/TERESA—Joe	Dolan (Piccadilly)—Shaftsbury

JAPAN

This Week	Last Week	Title	Artist
1	1	KEIKO NO YUME WA YORU HIRAKU—*Fuji	Keiko (RCA)
2	3	KYO DE OWAKARE—	*Sugawara Yoichi (Polydor) J & K
3	2	CHITCHANA KOIBITO—	*Jimmy Osmond (Denon)—A.M.P.
4	5	KEIKEN—*Hemmi	Mari (Columbia)—Watanabe
5	4	YOTSU NO ONEGAI—	*Chiaki Naomi (Columbia)
6	6	AI NO TABIJI O—	*Uchiyama Hiroshi & Cool Five (RCA)—Watanabe
7	12	JIYU NO MEGAMI—	*Mayuzumi Jun (Capitol)—Toshiba
8	7	DRIF NO HONTONI HONTONI GOKUROSAN—	Drifters (Toshiba)—Watanabe
9	8	ONNA NO BLUES—*Fuji	Keiko (RCA)—Nippon Geino
10	13	KUYASHII KEREDO SHIAWASE YO—	*Okumaru Chiyo (Toshiba)—Watanabe
11	11	LE PASSAGER DE LA PLUIE—Francis	Lai (Columbia)
12	9	ANATA NARA DOSURU—	*Ishida Ayumi (Columbia)—Nichion/Geiel
13	17	WARATTE YURUSHITE—	*Wada Akiko (RCA)—Tone
14	10	THE MALTESE MELODY—	Herb Alpert & Tijuana Brass (A&M)—Shinko
15	16	SORA YO—*Toi et Moi	(Express)—Nippon Shuppan Kyokai
16	14	BRIDGE OVER TROUBLED WATER—Simon &	Garfunkel (CBS)
17	15	VENUS—Shocking	Blue (Polydor)—Aberback Tokyo
18	19	LOVE GROWS—Edison	Lighthouse (Bell)—A. Schroeder
19	—	MOERU TE—*Hirota	Mieko (Columbia)—Watanabe
20	20	SUGATA SANSHIRO—	*Sugata Noriko (Crown)—Crown

MALAYSIA

This Week	Last Week	Title	Artist
1	3	LET'S GIVE ADAM AND EVE ANOTHER CHANCE—	Gary Puckett and the Union Gap (CBS)
2	6	I CAN'T TELL THE BOTTOM FROM THE TOP—	Hollies (Parlophone)
3	1	CECILIA—Simon and	Garfunkel (Columbia)
4	2	HE MADE A WOMAN OUT OF ME—Bobbie	Gentry (Capitol)
5	5	SOUL BROTHER CLIFFORD—	Equals (Stateside)
6	8	GIMME DAT DING—Pipkins	(Columbia)
7	9	YELLOW RIVER—Christie	(Columbia)
8	4	NEVER HAD A DREAM COME TRUE—Stevie	Wonder (Tamlam-Motown)
9	—	EVERYTHING IS BEAUTIFUL—Ray	Stevens (CBS)
10	—	THERE'S A BETTER DAY A COMIN'—Crazy	Elephant (Stateside)

MEXICO

This Week	Last Week	Title	Artist
1	3	GOTAS DE LLUVIA SOBRE MI CABEZA (Raindrops	Keep Falling On My Head)—B. J. Thomas (Orfeon)
2	1	CAMPOS DE ALGODON (Cotton	Fields)—Credence Clearwater (Liberty)
3	2	TE HE PROMETIDO—Leo	Dan (CBS)
4	5	TE REGALO MIS OJOS—	Maria del Rayo (Peerless)
5	4	EL TRISTE—Jose	Jose (RCA)
6	6	ESPIRITU EN EL CIELO (Spirit	in the Sky)—Norman Greenbaum (Gamma)
7	9	CUANDO NOS CASEMOS (When	We Get Married)—1910 Fruitgum Co. (Buddah)
8	7	EN LA ESQUINA (On the	Corner)—Credence Clearwater (CBS)
9	9	CECILIA—Simon &	Garfunkel (CBS)
10	—	SRTA. RITA—Archies	(RCA)

NEW ZEALAND

This Week	Last Week	Title	Artist
1	2	GIMME DAT DING—Pipkins	(Columbia)
2	1	STAR CROSSED LOVERS—	Craig Scott (HMV)
3	5	RACHEL—Russell	Morris (Columbia)
4	6	I DON'T BELIEVE IN IF ANYMORE—Roger	Whittaker (Columbia)
5	—	TENNESSEE BIRDWALK—	Jack Blanchard and Misty Morgan (Mercury)
6	4	GIRLIE—Peddlers	(CBS)
7	7	RAINDROPS KEEP FALLIN' ON MY HEAD—B. J.	Thomas (Scepter)
8	—	SOUL BROTHER CLIFFORD—	Equals (President)
9	3	KNOCK KNOCK WHO'S THERE—Mary	Hopkin (Apple)
10	8	CHERYL MOANA MARIE—	John Rowles (CBS)

POLAND

This Week	Last Week	Title	Artist
1	1	MONEY/THAT WHAT I WANT—Lennon/Ono	with Plastic Band (Apple)
2	2	LET IT BE—Beatles	(Apple)
3	4	QUESTION—Moody	Blues (Threshold)
4	3	EVERYBODY GET TOGETHER—Dave	Clark Five (Columbia)
5	8	GOOD MORNING FREEDOM—Blue	Mink (Philips)
6	5	ZYJ MOJ SWIECIE (LP)—	*Maryla Rodowicz (Muza)
7	7	SPIRIT IN THE SKY—	Norman Greenbaum (Reprise)
8	6	YOU KNOW MY NAME—	Beatles (Apple)
9	—	WOLANIE O SLOUCE NAD SWIATEM—*Dzamble	
10	9	HOUSE OF THE RISING SUN—Frijid	Pink (Deram)

SINGAPORE

This Week	Last Week	Title	Artist
1	1	KNOCK KNOCK, WHO'S THERE?—Mary	Hopkin (Apple)
2	3	DAUGHTER OF DARKNESS—Tom	Jones (Decca)
3	4	CECILIA—Simon and	Garfunkel (Columbia)
4	2	BY THE WAY—Tremeloes	(CBS)
5	7	THAT SAME OLD FEELING—	Picketty Witch (Pye)
6	8	HE MADE A WOMAN OUT OF ME—Bobbie	Gentry (Capitol)
7	5	ALL KINDS OF EVERYTHING—Dana	(Rex)
8	—	I CAN'T TELL THE BOTTOM FROM THE TOP—	Hollies (Parlophone)
9	6	THE SEEKER—Who	(Track)
10	9	MIDNIGHT COWBOY—	Johnny Mathis (CBS)

SPAIN

This Week	Last Week	Title	Artist
1	1	UN RAYO DE SOL—*Los	Diablos (Odeon)—E.G.O. Musical
2	3	BRIDGE OVER TROUBLED WATER—Simon &	Garfunkel (CBS)—Grupo Editorial Armonico
3	2	JINGO—Santana	(CBS)
4	10	I.O.I.O.—Bee	Gees (Fonogram)—Ediciones Musicales Fontana
5	5	TODO TIENE SU FIN—	*Modulos (Hispanovox)—Musicales Hispanovox
6	*	CECILIA—Simon &	Garfunkel (CBS)—Grupo Editorial Armonico
7	4	COMO UN CORRION—*Juan	Manuel Serrat (Zafiro)—Ediciones Musicales Zafiro
8	—	ADIOS JOLIE CANDY (en Spanish)—Jean-Francois	Michel (Odeon)—E.G.O. Musical
9	—	CORPINO XEITOSO—	*Andres do Barro (RCA)—Erika Musical
10	—	SPIRIT IN THE SKY—	Norman Greenbaum (Hispanovox)

SOUTH AFRICA

This Week	Last Week	Title	Artist
1	1	DAUGHTER OF DARKNESS—	Tom Jones (Decca)—Francis Day S.A.—Gallo
2	1	KNOCK KNOCK, WHO'S THERE—	Mary Hopkin (Apple)—Southern, Gallo
3	3	CAROL O.K.—Chris	Andrews (WRC)—Laetec, Teal
4	4	SPIDER SPIDER—Tidal	Wave (Storm)—Angela, Gallo (Terry Dempsey)
5	5	COME SOFTLY TO ME—Percy	Sledge (Atlantic)—E.H. Morris, Teal
6	6	WHEN JULIE COMES AROUND	Cuff Links (MCA)—Ardmore & Beechwood S.A. Gallo
7	7	ALL KINDS OF EVERYTHING—	Dana (Decca)—Mews, Gallo
8	8	MA BELLE AMIE—Tee	Set (RPM) Clan, R.P.M. (Peter Tetterroo)
9	1	I DON'T BELIEVE IN IF ANYMORE—Roger	Whittaker (Columbia)—Tembo, EMI (Denis Preston)
10	10	TCHAIKOVSKY—Obega	Limited (Polydor)—Spirit, Trutone

SWEDEN

This Week	Last Week	Title	Artist
1	1	PRETTY BELINDA—Chris	Andrews (Pye)—Edition Liberty
2	2	NOAKS ARK—Svante	Thuresson (Metronome)—Sonet
3	3	BRIDGE OVER TROUBLED WATER (LP)—Simon &	Garfunkel (CBS)—Sonet
4	4	UP AROUND TH EBEND—	Credence Clearwater Revival (Liberty)—Palace
5	5	EL CONDOR PASA—Los	Incas (Philips)—Sonora
6	6	YOU'RE SUCH A GOOD LOOKIN' WOMAN—Joe	Dolan (Pye)—Sweden
7	8	SPIRIT IN THE SKY—	Norman Greenbaum (Reprise)

8	7	GIMME DAT DING—Pipkins	(Columbia)—Air
9	11	LA FLUTE INDIENNE, Vol. 1 (LP)—Los	Calchakis (Barclay)
10	9	ARIZONA—Mark	Lindsay (CBS)—April

SWITZERLAND

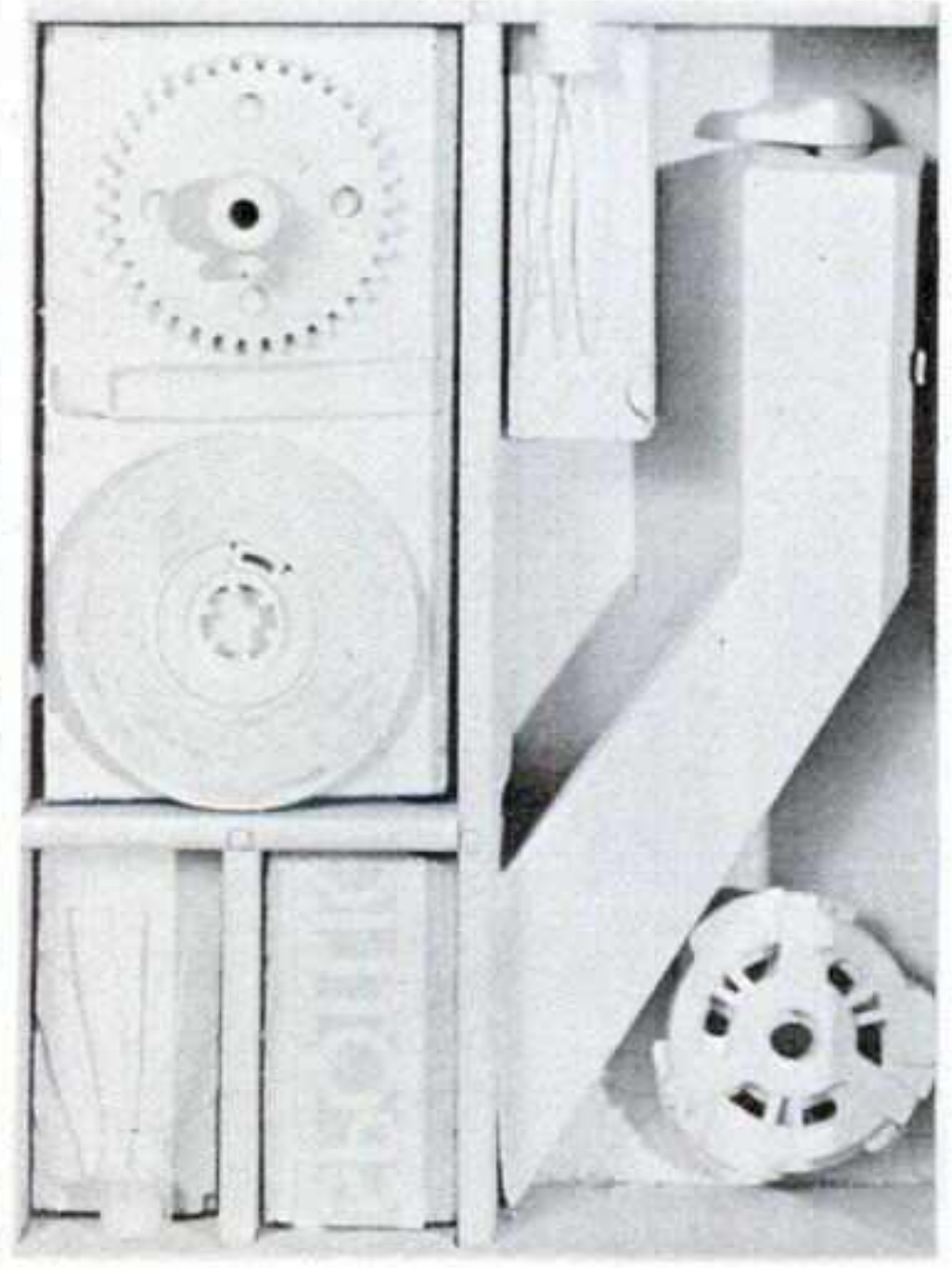
This Week	Last Week	Title	Artist
1	—	EL CONDOR PASA—Simon	and Garfunkel (CBS)
2	2	SHA LA LA, I LOVE YOU—	Die Flippers (Bellaphon)
3	6	DU—Peter	Maffay (Telefunken)
4	3	CECILIA—Simon and	Garfunkel (CBS)
5	4	AMERICAN WOMAN—	Guess Who (RCA)
6	1	MADEMOISELLE NINETTE—	Souful Dynamics (Philips)
7	—	YELLOW RIVER—Christie	(CBS)
8	10	CHILD OF MY KINGDOM—	Tusk (Harvest)
9	—	THE LONG AND WINDING ROAD—Beatles	(Apple)
10	7	LET IT BE—Beatles	(Apple)

WEST GERMANY

This Week	Last Week	Title	Artist
1	1	MADEMOISELLE NINETTE—	Souful Dynamics (Philips)—Sikorski
2	2	WENN DU BEL MIR BIST—Roy	Black (Polydor)—Carlton
3	3	ALL KINDS OF EVERYTHING—	Dana (Decca)
4	4	DU—Peter	Maffay (Telefunken)—ERP
5	5	SHA LA LA, I LVE YOU—Flippers	(Bellaphon)—April
6	6	ALLES UND NOCH YIEL MEHR—	Manuela (Telefunken)—Montana
7	7	SPIRIT IN THE SKY—Norman	Greenbaum (Reprise)—Great Honesty
8	8	DEINE TRANEN SIND AUCH MEINE—Heintje	(Ariola)—Maxim
9	9	UP AROUND THE BEND—	Credence Clearwater Revival (Bellaphon)—Burlington
10	10	DAUGHTER OF DARKNESS—	Tom Jones (Decca)—Francis, Day & Hunter

YUGOSLAVIA

This Week	Last Week	Title	Artist
1	5	DAUGHTER OF DARKNESS—Tom	Jones (Jugoton)
2	1	SVE BILO JE MUZIKA (Everything	Was Music)—Arsen Dedic (Jugoton)
3	2	ZA TVOJU LJUBAV SVE BIH DAO (For	Your Love I Would Give Anything)—Miso Kovac (Jugoton)
4	4	ALL KINDS OF EVERYTHING—Dana	(Jugoton)
5	6	NA NA HEY HEY—Steam	(RTB)
6	3	MIGHTY JOE—Shocking	Blue (Jugoton)
7	—	TI SRCA NEMAS (You Don't	Have Heart)—Pro Arte (Jugoton)
8	7	LET IT BE—Beatles	(Jugoton)
9	—	SOMEDAY WE'LL BE TOGETHER—Supremes	(RTB)
10	8	VENUS—Shocking	Blue (Jugoton)



Look at you!
everyone else will.
august, 1970.

HOT 100

WEEK ENDING JULY 11, 1970

★ STAR PERFORMER—Sides registering greatest proportionate sales progress this week. Record Industry Association of America seal of certification as million selling single.

THIS WEEK	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32
★	2	2	5	MAMA TOLD ME (Not to Come) Three Dog Night (Richard Podolor), Dunhill 4239																							8					
2	1	1	2	THE LOVE YOU SAVE Jackson 5 (Corporation), Motown 1166																							7					
3	3	3	6	BALL OF CONFUSION (That's What the World Is Today) Temptations (Norman Whitfield), Gordy 7099																							8					
4	6	6	11	RIDE CAPTAIN RIDE Blues Image (Richard Podolor), Atco 6746																							10					
5	7	11	17	BAND OF GOLD Freda Payne (Holland-Dozier), Invictus 9075																							12					
6	8	8	10	LAY DOWN (Candles in the Rain) Melanie with the Edwin Hawkins Singers (Peter Schekeryk), Buddah 167																							12					
★	14	37	56	(They Long to Be) CLOSE TO YOU Carpenters (Jack Daugherty), A&M 1183																							4					
8	4	4	1	THE LONG AND WINDING ROAD/FOR YOU BLUE Beatles (Phil Spector), Apple 2832																							8					
9	9	9	15	THE WONDER OF YOU/MAMA LIKED THE ROSES Elvis Presley, RCA Victor 47-9835																							9					
10	5	5	9	HITCHIN' A RIDE Vanity Fair (Roger Eastbury & Don Champ), Page One 21029																							17					
11	12	17	23	GIMME DAT DING Pipkins (John Burgess), Capitol 2819																							8					
★	18	32	35	O-O-H CHILD 5 Starsteps (Stan Vincent), Buddah 165																							15					
13	10	7	4	GET READY Rare Earth (Rare Earth), Rare Earth 5012																							18					
14	13	14	18	UNITED WE STAND Brotherhood of Man (Tony Hillier), Deram 85059																							13					
15	17	22	32	A SONG OF JOY Miquel Rios (Hispanica), A&M 1192																							5					
16	15	13	14	MY BABY LOVES LOVIN' White Plains (Roger Greenaway/Roger Cook), Deram 85058																							13					
★	20	44	47	TIGHTER, TIGHTER Alive & Kicking (Tommy James-Bob King), Roulette 7078																							6					
18	19	29	31	LOVE LAND Charles Wright & the Watts 103rd Street Rhythm Band (Charles Wright), Warner Bros.-Seven Arts 7365																							14					
★	29	31	34	ARE YOU READY? Pacific Gas & Electric (John Hill), Columbia 4-45158																							7					
★	44	59	87	MAKE IT WITH YOU Bread (David Gates), Elektra 45686																							5					
21	23	26	29	MISSISSIPPI QUEEN Mountain (Felix Pappalardi), Windfall 532																							13					
22	16	12	7	LOVE ON A TWO WAY STREET Moments (Sylvia), Stang 5102																							14					
23	11	10	3	WHICH WAY YOU GOIN' BILLY? Poppy Family (T. Jacks), London 129																							16					
★	30	33	38	TEACH YOUR CHILDREN Crosby, Stills, Nash & Young (D. Crosby, S. Stills, G. Nash & N. Young), Atlantic 2735																							6					
25	25	27	28	SUGAR SUGAR Wilson Pickett (Jerry Weiler-Tom Dowd), Atlantic 2722																							15					
★	39	49	—	SIGNED, SEALED, DELIVERED (I'm Yours) Stevie Wonder (Stevie Wonder), Tamla 54196																							3					
27	21	21	21	QUESTION Moody Blues (Tony Clarke), Threshold 67004																							11					
28	28	30	30	CHECK OUT YOUR MIND Impressions (Curtis Mayfield), Curtom 1951																							9					
29	22	19	12	EVERYTHING IS BEAUTIFUL Ray Stevens (Ray Stevens), Barnaby 2011																							15					
★	49	58	—	OHIO Crosby, Stills, Nash & Young (Crosby, Stills, Nash & Young), Atlantic 2740																							3					
31	32	36	42	SAVE THE COUNTRY 5th Dimension (Bones Howe), Bell 895																							5					
32	24	25	25	IT'S ALL IN THE GAME Four Tops (Frank Wilson), Motown 1164																							12					

33	34	34	37	WESTBOUND #9 Flaming Ember (Stagecoach Prod.), Hot Wax 7003																							8
34	36	39	40	MISSISSIPPI John Phillips (Lou Adler), Dunhill 4236																							9
35	31	23	26	SPIRIT IN THE DARK Aretha Franklin (Jerry Weiler, Tom Dowd & Arif Mardin), Atlantic 2731																							8
★	53	60	82	I JUST CAN'T HELP BELIEVING B.J. Thomas (Chips Moman), Scepter 12283																							4
37	37	40	49	GO BACK Crabby Appleton (Don Gallucci), Elektra 45687																							10
★	60	65	80	SPILL THE WINE Eric Burdon & War (Jerry Goldstein), MGM 14118																							8
★	47	55	83	SILVER BIRD Mark Lindsay (Jerry Fuller), Columbia 4-45180																							5
40	48	63	68	END OF OUR ROAD Marvin Gaye (Norman Whitfield), Tamla 54195																							5
41	38	24	24	HEY, MISTER SUN Bobby Sherman (Jackie Mills), Matromedia 188																							9
★	57	67	67	TRYING TO MAKE A FOOL OF ME Delfonics (Stan & Ball Prod.), Philly Groove 162																							6
43	43	51	77	STEAL AWAY Johnnie Taylor (Don Davis), Stax 0063																							6
44	50	62	69	MAYBE Three Degrees (Richard Barrett), Roulette 7079																							6
45	40	38	39	I WANT TO TAKE YOU HIGHER Sly & the Family Stone (Sly Stone), Epic 8-10450																							8
46	46	48	52	CANNED HAM Norman Greenbaum (Eric Jacobsen), Reprise 0919																							5
47	51	53	54	FREEDOM BLUES Little Richard (R. Blackwell & R. Penniman), Reprise 0907																							8
★	55	56	65	LAY A LITTLE LOVIN' ON ME Robin McNamara (Jeff Barry), Steed 724																							7
★	69	84	89	(If You Let Me Make Love to You Then) WHY CAN'T I TOUCH YOU? Ronnie Dyson (Billy Jackson), Columbia 4-45110																							4
50	45	46	50	AIN'T THAT LOVING YOU (For More Reasons Than One) Luther Ingram (Johnny Bayles), K&K 2108																							8
51	52	52	57	SO MUCH LOVE Faith, Hope & Charity (Van McCoy-Joe Cobb), Maxwell 805																							9
52	54	54	55	A LITTLE BIT OF SOAP Paul Davis (Ilene Berns & Paul Davis), Bang 576																							10
53	56	57	59	I WANT TO TAKE YOU HIGHER Ike & Tina Turner & the Ikettes (Ike Turner), Liberty 56177																							8
54	59	66	73	HOW ABOUT A LITTLE HAND (For the Boys in the Band) Boys in the Band (Bob Feldman-Norman Grisson), Spring 103																							6
★	65	76	90	WHEN WE GET MARRIED Intruders (Gamble-Huff Productions), Gamble 4004																							4
56	61	68	78	THE SLY, THE SLICK AND THE WICKED Last Generation (Eugene Record), Brunswick 55436																							6
★	63	90	—	MY MARIE Engelbert Humperdinck (Peter Sullivan), Parrot 40049																							3
58	42	43	43	I CAN'T LEAVE YOUR LOVE ALONE Clarence Carter (Rick Hall), Atlantic 2726																							14
59	66	86	95	CINNAMON GIRL Neil Young with Crazy Horse (David Briggs & Neil Young), Reprise 0911																							4
★	72	92	—	BIG YELLOW TAXI Neighborhood (Jimmy Bryant), Big Tree 102																							3
61	73	81	91	PEARL Tommy Roe (Steve Barry), ABC 11266																							4
62	70	95	—	I'LL BE RIGHT HERE Tyrone Davis (Willie Henderson), Dakar 618																							3
63	71	82	—	OVERTURE FROM TOMMY Assembled Multitude (Bill Buster), Atlantic 2737																							3
64	67	75	66	COTTAGE CHEESE Crew (B. Monaca), Amaret 119																							9
★	86	—	—	TELL IT ALL BROTHER Kenny Rogers & the First Edition (Jimmy Bowen & Danny Rogers), Reprise 0923																							2
★	83	—	—	SUPERMAN Ideas of March (Frank Rand & Bob Destock), Warner Bros. 7403																							2

★	87	—	—	SUNSHINE Archies (Jeff Barry), Kirshner 43-1009																							2
68	68	71	71	THAT SAME OLD FEELING Pickettywitch (John MacLeod), Janus 118																							9
69	58	45	46	DON'T IT MAKE YOU WANNA GO HOME Brook Benton with the Dixie Flyers (Arif Mardin), Cotillion 44078																							7
70	41	35	36	BABY HOLD ON Grass Roots (Steve Barri), Dunhill 4237																							10
71	79	72	76	SONG FROM M*A*S*H Al DeLory (Phil Wright), Capitol 2811																							5
★	—	—	—	WAR Edwin Starr (Norman Whitfield), Gordy 7101																							1
★	85	85	86	SHE CRIED Letterman (Al DeLory), Capitol 2520																							6
★	—	—	—	IN THE SUMMERTIME Mungo Jerry (Barry Murray), Janus 125																							1
75	75	94	—	YOUR OWN BACK YARD Dion (Phil Garnhard), Warner Bros. 7401																							3
76	81	88	92	GIMME SHELTER Merry Clayton (Lou Adler), Ode '70 64003																							6
77	78	83	—	ONE DAY OF YOUR LIFE Andy Williams (Dick Glasser), Columbia 4-45175																							3
78	80	—	—	EVERYTHING A MAN COULD EVER NEED Glen Campbell (Al DeLory), Capitol 2843																							2
★	91	97	—	YOU'VE BEEN MY INSPIRATION Main Ingredient (Silverstein-Simmons-McPherson), RCA 74-0340																							3
★	—	—	—	SUMMERTIME BLUES Who (Kit Lambert-Chris Stamp), Decca 32708																							1
81	82	91	—	THE WITCH Rattus (H. Hildebrandt), Probe 480																							3
82	88	—	—	HELLO DARLIN' Conway Twitty (Owen Bradley), Decca 32661																							2
83	84	—	—	DESTINY/SUSIE-Q Jose Feliciano (Rick Jarrard), RCA 74-0358																							2
★	—	—	—	PAPER MACHE Dionne Warwick (Burt Bacharach-Hal David), Scepter 12285																							1
★	—	—	—	APARTMENT 21 Bobbie Gentry (Rick Hall), Capitol 2849																							1
★	—	—	—	GROOVY SITUATION Gene Chandler (Gene Chandler), Mercury 73083																							1
★	—	—	—	DO YOU SEE MY LOVE (For You Growing) Jr. Walker & the All Stars (Jimmy Bristol), Soul 33073																							1
88	90	—	—	WONDER COULD I LIVE THERE ANYMORE Charley Pride (Jack Clement), RCA Victor 47-9855																							2
89	92	—	—	STEALING IN THE NAME OF THE LORD Paul Kelly (Buddy Killen), Happy Tiger 541																							2
★	—	—	—	SOLITARY MAN Neil Diamond (Jeff Barry-Elle Greenwich), Bang 578																							1
91	—	—	—	DOWN BY THE RIVER Brooklyn Bridge (Stan Vincent), Buddah 179																							1
92	97	99	—	HUMPHREY THE CAMEL Jack Blanchard & Misty Morgan (Little Richie Johnson), Wayside 013																							3
93	93	—	—	HAND CLAPPING SONG Meters (Allen R. Toussaint & Marshall E. Sehorn), Josie 1021																							2
94	—	—	—	I.O.I.O. Bee Gees (Robert Stigwood-Bee Gees), Atco 6752																							1
95	95	—	—	LET THE MUSIC TAKE YOUR MIND Kool & the Gang (Gene Redd), De-Lite 529																							2
96	—	—	—	DROP BY MY PLACE Little Carl Carlton (Mike Terry), Back Beat 613																							1
97	—	—	—	GIVE A WOMAN LOVE Bobbi Martin (Henry Jerome), United Artists 50687																							1
98	—	—	—	QUE SERA, SERA (Whatever Will Be, Will Be) Mary Hopkin (Paul McCartney), Apple 1823																							1
99	99	—	100	I HEARD THE VOICE OF JESUS Turley Richards (Lewis Merenstein), Warner Bros. 7397																							3
100	—	—	—	NO ARMS CAN EVER HOLD YOU Bobby Vinton (Billy Sherrill), Epic 5-10629																							1

HOT 100—A TO Z—(Publisher-Licensee)


Ain't That Loving You (For More Reasons Than One) (East/Warwick, BMI)	50
Apartment 21 (Watts End, BMI)	85
Are You Ready? (J&E, BMI)	19
Baby Hold On (Trosdale, BMI)	70
Ball of Confusion (That's What the World Is Today) (Jobete, BMI)	3
Band of Gold (Gold Forever, BMI)	5
Big Yellow Taxi (Siquomb, BMI)	60
Canned Ham (Great Honesty, BMI)	46
Check Out Your Mind (Camad, BMI)	28
Cinnamon Girl (Cotillion/Broken Arrow, BMI)	59
Close to You (Blue Seas/Jac/U.S. Songs, ASCAP)	7
Cottage Cheese (Vugough/Forty Tunes, BMI)	64
Destiny (Juhl, BMI)	83
Do You See My Love (For You Growing) (Jobete, BMI)	87
Don't It Make You Wanna Go Home (Lowery, BMI)	69
Down by the River (Cotillion/Broken Arrow)	91
Drop by My Place (Tairi Don, BMI)	96
For You Blue (Harrisons, BMI)	8
End of Our Road (Jobete, BMI)	40
Everything is Beautiful (Ensign, BMI)	78
Everything is Beautiful (Ahab, BMI)	29
Freedom Blues (Feyton, BMI)	47
Get Ready (Jobete, BMI)	13
Gimme Dat Ding (Duchess, BMI)	11
Gimme Shelter (Gideon, BMI)	76
Give a Woman Love (United Artists/Teeger, ASCAP)	97
Go Back (Meemoo, BMI)	37
Groovy Situation (Cachand/Patchal, BMI)	86
Hand Clapping Song (Instrumental Rhinelanders; BMI)	93
Hello Darlin' (Twitty Bird, BMI)	82
Hey, Mister Sun (Green Apple, BMI)	41
Hitchin' a Ride (Intone, BMI)	10
How About a Little Hand (For the Boys in the Band) (Yellow Dog, ASCAP)	54
Humphrey the Camel (Back Bay, BMI)	92

I.O.I.O. (Cassero, BMI)	94
I Can't Leave Your Love Alone (Fame, BMI)	58
I Just Can't Help Believing (Screen Gems, BMI)	36
I Heard the Voice of Jesus (Kama/Rippa/Hawk, ASCAP)	99
I Want to Take You Higher (Sly & the Family Stone) (Daly City, BMI)	45
I Want to Take You Higher (Ike & Tina Turner) (Daly City, BMI)	53
(If You Let Me Make Love to You Then) Why Can't I Touch You? (Chappell, ASCAP)	62
I'll Be Right Here (Julio Brian-Jagan, BMI)	44
In the Summertime (Our Music, BMI)	74
It's All in the Game (Remick/Kirshner, BMI)	32
Lay a Little Lovin' On Me (Unart, BMI)	48
Lay Down (Candles in the Rain) (Kama Rippa/Amalanie, ASCAP)	6
Let the Music Take Your Mind (Stephanye, BMI)	95
Little Bit of Soap (Mellin, BMI)	52
Long and Winding Road, The (The Beatles, BMI)	8
Love Land (Wright/Gerst/Tamurlane, BMI)	18
Love on a Two Way Street (Gambi, BMI)	22
Love You Save, The (Jobete, BMI)	2
Make It With You (Screen Gems-Columbia, BMI)	20
Mama Liked the Roses (Press, BMI)	9
Mama Told Me (Not to Come) (January, BMI)	1
Maybe (Nam, BMI)	44
Mississippi (Alchemy, ASCAP)	34
Mississippi Queen (Upfall, ASCAP)	21
My Baby Loves Lovin' (Marius, BMI)	16
My Marie (January, BMI)	57
No Arms Can Ever Hold You (Gil, BMI)	100
Ohio (Cotillion/Broken Arrow, BMI)	30
One Day of Your Life (Screen Gems-Columbia, BMI)	72
O-O-H Child (Duckston/Kama Sutra, BMI)	17
Overture From Tommy (Track, BMI)	63
Paper Mache (Blue Seas/Jac, ASCAP)	84
Pearl (Low-Twi, BMI)	61
Que Sera, Sera (Whatever Will Be, Will Be) (Artist, ASCAP)	98

Question (TRO-Anderson, ASCAP)	27
Ride Captain Ride (ATM, ASCAP)	4
Save the Country (Tuna Fish, BMI)	31
She Cried (Trio, BMI)	73
Signed, Sealed, Delivered (I'm Yours) (Jobete, BMI)	26
Silver Bird (Kangaroo, BMI)	39
Sly, the Slick and the Wicked, The (Julio-Brian, BMI)	56
So Much Love (McCoy, BMI)	51
Solitary Man (Tallyrand, BMI)	90
Song From M*A*S*H (20th Century, ASCAP)	71
Song of Joy (Baroque, BMI)	15
Spill the Wine (Far Out, BMI)	38
Spirit in the Dark (Pondit, BMI)	35
Steal Away (Fame, BMI)	43
Stealing in the Name of the Lord (Tree, MI)	89
Sugar Sugar (Kirshner, BMI)	25
Sunshine (Kirshner, BMI)	67
Summertime Blues (Rumbalero/Presley, BMI)	80
Superman (Idea, BMI)	66
Susie-Q (Arc, BMI)	83
Teach Your Children (Giving Room, BMI)	24
Tell It All Brother (Sunbeam, BMI)	65
That Same Old Feeling (January, BMI)	68
Tighter, Tighter (Big Seven, BMI)	17
Trying to Make a Fool of Me (Nickel Shoe, BMI)	42
United We Stand (Belwin-Mills, ASCAP)	14
War (Jobete, BMI)	72
Westbound #9 (Gold Forever, BMI)	33
When We Get Married (Frost, BMI)	55
Which Way You Goin' Billy? (Gene Fishin', BMI)	23
Witch, The (Multimood, BMI)	81
Wonder Could I Live There Anymore (Hall-Clement, BMI)	88
Wonder of You, The (Duchess, BMI)	9
Your Own Back Yard (Wedge/Fat Zach, BMI)	75
You've Been My Inspiration (Multimood, BMI)	79

BUBBLING UNDER THE HOT 100

101. THE LIGHTS OF TUCSON	Jim Campbell, Laurie 3546
102. MEXICO/HAVE YOU SEEN THE SAUCERS	Jefferson Airplane, RCA 74-0343
103. SNOWBIRD	Anne Murray, Capitol 2738
104. IT'S YOUR LIFE	Andy Kim, Steed 727
105. MILL VALLEY	Miss Abrams & the Strawberry Point School Third Grade Class, Reprise 0928
106. BLACK HANDS WHITE COTTON	Caboose, Enterprise 9015
107. SOME THINGS A MAN'S GOTTA DO	Shango, Dunhill 4242
108. BABY IS THERE SOMETHING ON YOUR MIND	McKinley Travis, Pride 2
109. ROLL AWAY THE STONE	Leon Russell, Shelter 301
110. DOWN BY THE RIVER	Buddy Miles & the Freedom Express, Mercury 73084
111. YELLOW RIVER	Christie, Epic 5-10624
112. EVE OF	

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LITERALLY EXPLODED
OUT OF THE 
HOTTEST ALBUM
IN THE COUNTRY.**

**THE WHO
"SUMMERTIME BLUES"**

**C/W
"HEAVEN AND HELL"**

32708



Spotlight Singles

NUMBER OF
SINGLES REVIEWED
THIS WEEK

112

LAST WEEK
137

*This record is predicted to reach the TOP 40 EASY LISTENING Chart

TOP 20 POP SPOTLIGHT

Spotlights Predicted to reach the top 20 of the HOT 100 Chart

SUPREMES—

EVERYBODY'S GOT THE RIGHT TO LOVE (2:38)

(Prod. Frank Wilson) (Writer: Stallman) (Think Stallman, BMI)—Trio rode right up there with "Up the Ladder to the Roof" and this funky beat rhythm item has all the sales and chart potency of the recent smash. Flip: "But I Love You More" (2:59) (Jobete, BMI). **Motown 1167**

GUESS WHO—HAND ME DOWN WORLD (3:14)

(Prod. Jack Richardson & Nimbus 9) (Writer: Winter) (Expressions, BMI)—Following up "American Woman," the Canadians come up strong once again with this easy beat rocker with good lyric line. Flip: "Runnin' Down the Street" (4:09) (Dunbar, BMI) is a strong rock ballad with possibilities as well. **RCA 74-0367**

RASCALS with the Sweet Inspirations—

GLORY GLORY (3:34)

(Prod. Rascals and Arif Mardin) (Writer: Cavaliere) (Slacсар, ASCAP)—The Rascals are right in the mood and feel of the people of today, with this gospel oriented rhythm item, certain to bring them back to the Top 20 with heavy sales impact. Flip: "You Don't Know" (4:10) (Slacсар, ASCAP). **Atlantic 2743**

CHICAGO—25 OR 6 TO 4 (2:52)

(Prod. James William Guercio) (Writer: Lamm) (Aurelius, BMI)—Their "Make Me Smile" put them right in the Top Ten. This blockbuster rocker has all that potential and more. Powerhouse entry! Flip: "Where Do We Go From Here" (2:44) (Aurelius, BMI). **Columbia 4-45194**

FRIJID PINK—SING A SONG FOR FREEDOM (3:00)

(Prod. Pink Unlimited) (Writers: Beaudry-Thompson-Stevens) (Knip Unlimited, BMI)—Their million selling "House of the Rising Sun" is followed by this driving rocker loaded with much of the sales and chart potency of the recent Top Ten winner. Flip: "End of the Line" (Intra-Something/Gelt, BMI). **Parrot 349**

CLARENCE CARTER—PATCHES (3:17)

(Prod. Rick Hall) (Writers: Dunbar-Johnson) (Gold Forever, BMI)—Carter comes with one of his most commercial entries to date in this powerful blues item that will fast top the success of "I Can't Leave Your Love Alone" on both the Soul and Hot 100 charts. Blockbuster vocal workout. Flip: (No Information Available). **Atlantic 2748**

TOP 60 POP SPOTLIGHT

Spotlights Predicted to reach the top 60 of the HOT 100 Chart

EDISON LIGHTHOUSE—

SHE WORKS IN A WOMAN'S WAY (2:55)

(Prod. Mustard Prod.) (Writers: McCauley-Mason) (January, BMI)—British group broke through heavy here with their "Love Grows Where My Rosemary Goes." This rhythm ballad follow up offers much of that sales and chart potency for the smooth group. Flip: (No Information Available). **Bell 90**

*MAMA CASS ELLIOT—

A SONG THAT NEVER COMES (2:29)

(Prod. Steve Barri) (Writers: Cashman-Pistilli-West) (Ampco, ASCAP)—Strong rhythm ballad with good lyric line is a hot follow up to her "New World Coming" chart rider. Should prove another top chart item for her. Flip is a top revival with potential ala "Dream a Little Dream of Me." (Flip: "I Can Dream Can't I" (2:35) (Chappell & Co., ASCAP). **Dunhill 4244**

BOB DYLAN—WIGWAM/

COPPER KETTLE (Pale Moonlight) (3:08/3:32)

(Prod. Bob Johnson) (Writers: Dylan/Beddoe) (Big Sky, ASCAP/TRO-Melody Trails, BMI)—Two winning sides from Dylan. First, an original instrumental with a Tex-Mex flavor and a humming chorus by Dylan. Flip is the folk favorite brought up to date with much commercial appeal. **Columbia 4-45199**

B.B. KING—HUMMINGBIRD (3:39)

(Prod. Bill Szymczyk) (Writer: Russell) (Skyhill, BMI)—The top blues stylist switches from Bluesways to ABC with a strong commercial ballad loaded with sales appeal for the Hot 100 and Soul charts. Top Leon Russell material and performance to match. Flip: (No Information Available). **ABC 11268**

THE VOGUES—THEME (The Good Old Songs):

OH DONNA/SINCE I FELL FOR YOU/I MISS

YOU SO/SO THIS IS LOVE/GOODNIGHT

MY LOVE (3:09)

(Prod. Dick Glasser) (Writers: Glasser / Anka / Valen / Johnson / Henderson / Scott / Robin / Newman / Mottola / Marascallo) (Richbore / Spanka, BMI/Advanced, ASCAP/MCA, ASCAP/Pattern, ASCAP/None Quintet/Trio, BMI)—Here's a medley that includes some of the biggest hits of the fifties and it's a surefire bet to bring the group back to top honors on the Hot 100. Flip: "Come Into My Arms" (2:47) (Duchess, BMI). **Reprise 0931**

JOE SIMON—YOURS LOVE (3:03)

(Prod. John R.) (Writer: Howard) (Wilderness, BMI)—The country hit proves a first rate vehicle for Simon, and is sure to bring him to the top of the Hot 100 and Soul charts. Flip: "I Got a Whole Lot of Lovin'" (2:30) (Cape Ann, BMI). **Sound Stage 7 2664**

*NANCY SINATRA—

HELLO L.A., BYE BYE BIRMINGHAM (3:18)

(Prod. Billy Strange) (Writers: David-Bramlett) (Metric, BMI)—She's back

SPECIAL MERIT SPOTLIGHT

Spotlighting new singles deserving special attention of programmers and dealers.

FREE—All Right Now (4:14) (Writers: Fraser-Rodgers) (Irving, BMI)—Currently at the top of the British chart, group offers much potential for the U.S. with this raucous rock item. **A&M 1206**

DEEP PURPLE—Black Night (2:58) (Prod. Deep Purple) (Writers: Blackmore-Gillan-Glover-Paice) (Hec, BMI)—Driving swinger that could easily prove an important chart item. Loaded with Top 40 appeal. **Warner Bros. 7405**

RUFUS THOMAS—The Preacher and the Bear (Prod. Al Bell-Tom Nixon) (East/Memphis, BMI)—Culled from his "Funky Chicken" LP, Thomas has a winner in this traditional swinger delivered in a top vocal workout. **Stax 0071**

***JERRY VALE—Lovin' Time (2:28)** (Prod. Wally Gold) (Writers: Rae-Kusik-Snyder) (Roosevelt, BMI)—Compelling ballad performance that will have no trouble putting Vale up the Easy Listening chart... with Hot 100 possibilities as well. **Columbia 4-45188**

***PAT BOONE—Picking Up Pebbles (3:07)** (Prod. Dick Glasser) (Writer: Curtis) (Milene, ASCAP)—Winning ballad penned by Johnny Curtis and given a top Boone performance with much commercial appeal. **Capitol 2860**

GOOSE CREEK SYMPHONY—Charlie's Tune (3:02) (Prod. Ritchie Hart & Ti Pamsey) (Squaw Peak/Renda, BMI)—Infectious rhythm item loaded with novelty appeal that could prove a left field smash.—Watch out for this one! **Capitol 2853**

in a commercial bag with this Mac Davis rhythm number certain to bring her back up to the Hot 100. Production work and arrangement by Billy Strange is first rate. Flip: "White Tattoo" (2:33) (Bnb, BMI). **Reprise 0932**

GENTRYS—HE'LL NEVER LOVE YOU (1:59)

(Prod. Know Phillips) (Writer: Hart) (Knax, BMI)—Their "Cinnamon Girl" made a heavy dent on the Hot 100 and this swinging follow up should fast top that success for a high spot on the charts. Strong rocker. Flip: (No Information Available). **Sun 1118**

JIM CAMPBELL—THE LIGHTS OF TUCSON (2:12)

(Prod. Laurie) (Writer: Zerato) (S & J, ASCAP)—This happy, rhythm country-oriented number is loaded with chart potential. Infectious item with strong vocal workout could easily go all the way. Flip: "Child of Clay" (3:50) (Maresca, ASCAP). **Laurie 3546**

*MARGARET WHITING—

UNTIL IT'S TIME FOR YOU TO GO (3:43)

(Prod. Arnold Goland Ent.) (Writer: St. Marie) (Gypsy Boy, ASCAP)—The compelling Buffy St. Marie ballad gets one of its best and most commercial readings ever. This exceptional performance should hit hard and heavy. Easy Listening with impact to put it up the Hot 100. Flip is a potent ballad... in the emotional bag of "It Must Be Him." Also has potential. Flip: "I'll Tell Him Today" (2:29) (Every Little Tune, ASCAP). **London 137**

*ROGER WHITTAKER—

I DON'T BELIEVE IN IF ANY MORE (3:30)

(Prod. Denis Preston) (Writer: Whittaker) (Arcola, BMI)—Whittaker rode right up the Easy Listening chart with his original "New World in the Morning." This strong follow up ballad offers still more commercial appeal for Top 40 and has it to prove an important Hot 100 item. Flip: "I Should Have Taken My Time" (2:55) (Arcola, BMI). **RCA 74-0355**

BORDER SONG (HOLY MOSES)—DOROTHY

MORRISON/TONY MIDDLETON (2:26/2:32)

(Prod. Lewis Merenstein/Peter Schekeryk) (Writers: John-Taupin) (James, BMI)—Two equally powerful vocal workouts on a gospel-blues rhythm item that will prove a hot chart item... both pop and soul. Either or both versions have the ingredients to prove heavy sales. **Buddah 184/Scepter 12290**

THE GLASS BOTTLE—SORRY SUZANNE (2:42)

(Prod. Bill Ramal & Dickie Goodman) (Writers: Macauley-Stephens) (January, BMI)—Solid beat rocker has all the ingredients to make it heavy at the Top 40 level, for a big Hot 100 chart winner. Watch this one. Flip: (No Information Available). **Avco Embassy 4526**

CANDIDA—DAWN/CORPORATION (3:02/2:50)

(Prod. Tokens & Dave Appell/Bill & Steve Jerome) (Writers: Wine-Levine) (Jillbern/Pocketfull of Tunes, BMI)—Two potent readings of a top piece of rock ballad material penned by Wine & Levine. "Dawn" is a hot Top 40 contender while "Corporation" offers a strong blues and Tex-Mex flavor. Both well done, with equal sales and chart potential. **Bell 903/Muscor 1418**

TOP 20 COUNTRY

COUNTRY

Spotlights Predicted to reach the top 20 of the HOT COUNTRY SINGLES Chart

PORTER WAGONER & DOLLY PARTON—DADDY WAS AN OLD TIME PREACHER MAN (3:02)

(Prod. Bob Ferguson) (Writers: Parton-Hope) (Owepar, BMI)—That winning duo will go right up there to the top once again with this infectious rhythm item. Powerful follow up to their "Tomorrow Forever" top ten winner. Flip: "A Good Understanding" (2:42) (Owepar, BMI). **RCA 47-9875**

HANK WILLIAMS JR.—

ALL FOR THE LOVE OF SUNSHINE (3:49)

(Writers: Schifrin-Curb-Hatcher) (Hastings, BMI)—Strong follow up to his "I Walked Out on Heaven" is this potent ballad from the film "Kelly's Heroes." Top Williams performance. Flip: "Ballad of the Moonshine" (2:35) (Hastings, BMI). **MGM 14152**

LYNN ANDERSON—NO LOVE AT ALL (2:48)

(Prod. Glenn Sutton) (Writers: Thompson-Christopher) (Press/Rose Bridge, BMI)—Her "Stay There Till I Get There" put her in the top 10, and this clever rhythm number offers even more potency for heavy sales and chart action. Pop appeal as well. Flip: "I Found You Just in Time" (2:03) (Gallico, BMI). **Columbia 4-45190**

JACK GREENE—THE WORLD COMES TO ME (2:15)

(Writers: Walker) (Hill & Range/Contention, SESAC)—Following up his "Lord is That Me" hit, Greene strikes back with another top chart winner in this rhythm item penned by Betty Walker. Flip is a moving Dallas Frazier-Doodles Owens ballad beauty with potential as well. Flip: "If This is Love" (2:45) (Blue Crest, BMI). **Decca 32699**

WEBB PIERCE—

THE MAN YOU WANT ME TO BE (2:32)

(Writer: Pierce) (Wandering Acres, SESAC)—Here's the rhythm ballad material that will return Pierce to the top of the chart once again... and fast. Strong material and performance to match. Flip: "Too Long" (2:15) (Leeds, ASCAP). **Decca 32694**

COMPTON BROTHERS—

THAT AIN'T NO STUFF (2:09)

(Prod. Henry Hurt) (Writer: Frazier) (Blue Crest, BMI)—The Compton Brothers have been consistent top chart winners of late, and this infectious novelty from the pen of Dallas Frazier will follow suit. Strong entry. Flip: "I Wanna Sing a Country Song" (2:22) (Brothers Two, ASCAP). **Dot 17352**

CHART

Spotlights Predicted to reach the HOT COUNTRY SINGLES Chart

GUY DRAKE—Born to Be an Opry Star (3:08) (Bullfighter, BMI). **ROYAL AMERICAN 15**

JOHNNY PAYCHECK—Forever Ended Yesterday (2:45) (Mayhew, BMI). **CERTRON 10003**

LEON ASHLEY—Brace Up and Face It (2:48) (Gallico, BMI). **ASHLEY 35003**

LYNDA K. LANCE—What I Don't See (Won't Hurt Me) (2:23) (Tree, BMI). **ROYAL AMERICAN 17**

JERRY FOSTER—When My Blue Moon Turns to Gold Again (2:11) (Peer Int'l., BMI). **METROMEDIA 184**

TOP 20 SOUL

SOUL

Spotlights Predicted to reach the TOP 20 of the TOP SELLING R&B SINGLES Chart

THERE ARE NO R&B SPOTLIGHTS THIS WEEK

CHART

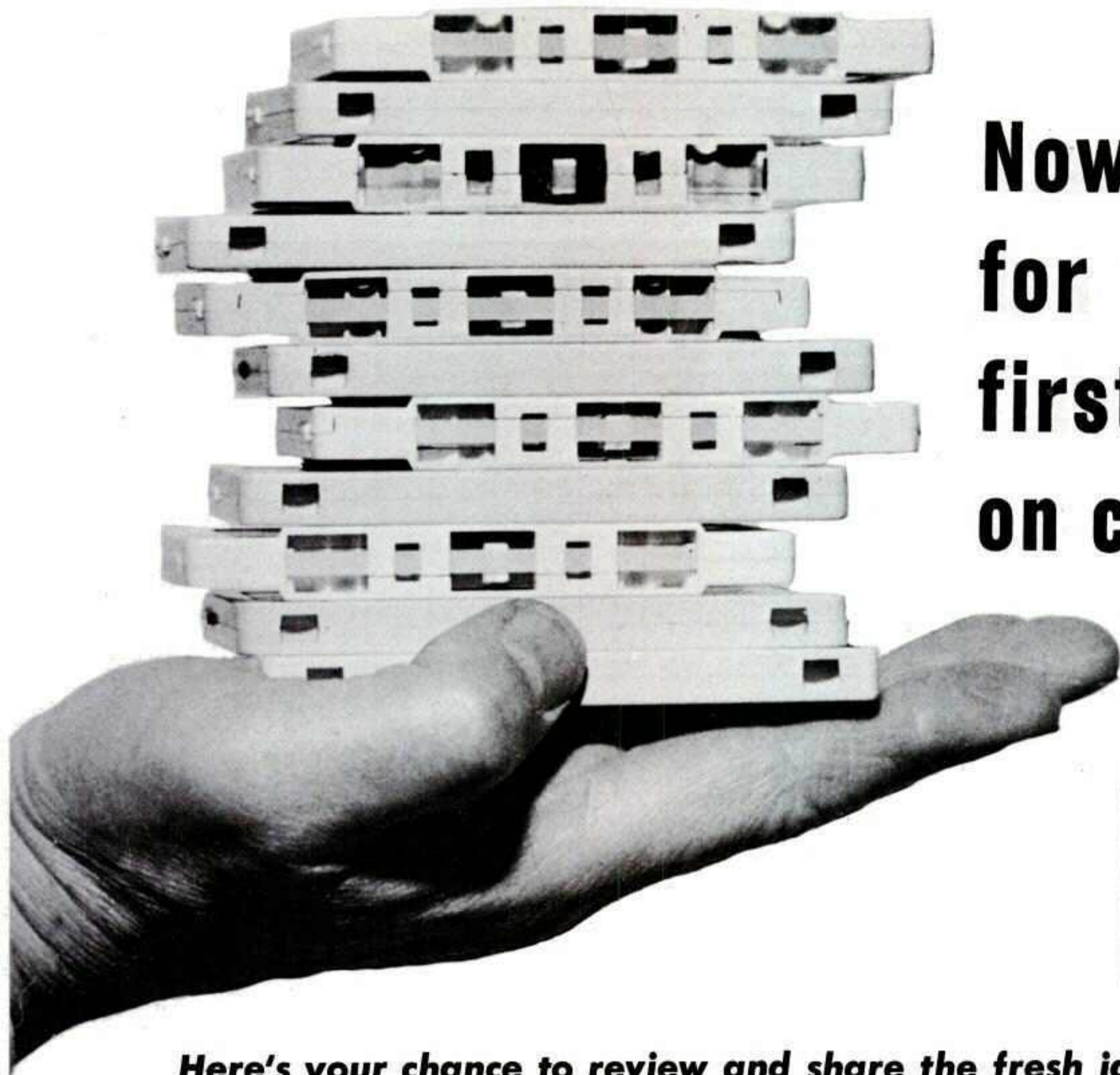
Spotlights Predicted to reach the SOUL SINGLES Chart

TOP SHELF—Give It Up (2:59) (J.A.M.F., BMI). **LO LO 2304**

BETTY WRIGHT—Pure Love (2:24) (Sherlyn, BMI). **ALSTON 4587**

B.B. KING—Worried Life (2:55) (Duchess, BMI). **KENT 4526**

All records submitted for review should be addressed to Record Review Department, Billboard, 165 W. 46th Street, New York, N. Y. 10036.



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—Art Linkletter, Linkletter Enterprises, Los Angeles, Cal.
 - b) Are We Wasting Our Most Valuable Resources—Our Personnel?
—Lester M. Smith, Seattle, Portland & Spokane Radio
 - c) Dynamic Changes in Music—The Challenge to Future Programming
—George Martin, Associated Independent Recordings, London
 - d) Modern Programming Basics: Creativity or Copout
—Ron Jacobs, Increase Records, Div. Watermark Inc., Los Angeles
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Chairman: Chuck Dunaway, Operations Mgr., WIXZ, Pittsburgh, Pa.
 - a) Dealing With the Music Forces Affecting Top 40
—Progressive Rock, Good Music, Soul
—Khan Hamon, Program Director, KTSA, San Antonio, Tex.
 - b) Trends in Contemporary Music Programming—Need to Know Your Audience
—Michael Joseph, Radio Program Consultant, Westport, Conn.
- Session 12 — YOUR AUDIENCE IS CHANGING—THE ARTISTS STATE THE CHALLENGE (1 Cassette)**

- Chairman: Don Ovens, Director Charts & Reviews, Billboard
Each of 3 performing artists describes his audiences' reaction to the music he is performing—what they appear to like and what they don't like. Each artist gives his opinions as to what the significance of his observations may have for alert radio station programming.
—William "Smokey" Robinson, Jr., V.P., Motown Record Corp., Detroit, Mich.
—John D. Loudermilk, Pres., Windward Side Music, Nashville, Tenn.
- Session 13 — CREATIVE SKILLS IN PRODUCTION (1 Cassette)**
Chairman: William E. Summers, Gen. Mgr., WLOU, Louisville, Ky.
 - a) Producing Better Local Commercials
—Alan Scott, Partner, Scott-Textor Productions, Inc., New York City
 - b) Tighter Production Through Modern Electronic Techniques
—Dan Clayton, Program Director, WPOP, Hartford, Conn.
- Session 14 — ADVANCE RESEARCH TECHNIQUES (1 Cassette)**
Chairman: Dave Tucker, Nat'l Program Director, KFJZ, Fort Worth, Tex.
 - a) Ratings—How to Evaluate Them Effectively for Better Programming
—William Schrank, Director Radio Research, KATZ Agency, New York City
- Session 15 — EFFECTIVE PROGRAMMING OF ALBUMS AND PERSONALITIES (1 Cassette)**
Chairman: Greg L. Dean, Program Director, KEYN, Wichita, Kan.

- a) The Increased Impact of Albums—Selecting & Programming Them
—Willis Duff, V.P. Metromedia, Gen. Mgr. KSAN, San Francisco, Cal.
- b) The Trend Back to Personalities—How to Program Them With New Meaning
—Pat H. Whitley, Program Director, Avco Broadcasting, WWDC, Washington, D.C.
- Session 16 — INCREASING STAFF PROFESSIONAL SKILLS — THE MANAGEMENT CHALLENGE (1 Cassette)**
Chairman: Egmont Sonderling, Pres. Sonderling Broadcasting, New York City
 - a) Modern Program Director—The Qualities He Must Develop in His New Role
—Perry S. Samuels, Senior V.P. Radio, AVCO Broadcasting, Cincinnati, Ohio
 - b) The Deejay—Helping Him Achieve Greater Professionalism
—Perry B. Bascom, Gen. Mgr. WNBC, Radio, National Broadcasting Co., N.Y.C.

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Executive Turntable

• Continued from page 6

Records. He joins Bell from RCA Victor where he was administrative national promotion manager for singles and albums.

★ ★ ★

Murray S. Krugman appointed associate product manager, popular albums merchandising, Columbia Records. With Columbia one year Krugman was formerly in the quality control department, Dubbing Electronics.

★ ★ ★

Chris Jonz appointed general manager of all r&b product for Scepter Records and affiliated labels. Jonz started with Scepter in 1968 as East Coast regional r&b manager, assuming national responsibilities less than a year later.

★ ★ ★

Don Grierson named West Coast manager for CGC Records. A former Australian disk jockey, he also was a promotion man with Record Merchandising of Los Angeles, district promotion manager for Capitol Records and regional promotion manager for Transcontinental Record Corp.

★ ★ ★

Hal Rothberg joins American Tape Duplicators in Los Angeles, as creative services director, a new post for the eight-year-old company. Rothberg will design sales promotional aids, merchandising aids and advertising campaigns for ATD's line of prerecorded 8-track and cassette tapes, plus provide graphic services for custom clients. He was formerly Capitol's merchandising manager for special markets, a post he held for three years. He had been with Capitol four years, merchandising either pop albums or tape and record accessory products. . . . **Edmond C. Lausier** joins Superscope in the new post of director of international operations and office manager. He was formerly with On-Line Decisions, Inc., a Los Angeles firm. Superscope's export manager and personnel director will report to him. . . . **Norm Goodwin** named to the newly created post of director of national accounts, national sales for Capitol. He will coordinate all sales promotion and advertising activities of national accounts at local levels. He was formerly director of special markets sales, having joined Capitol in October of 1969. . . . **J. Doug Sherbourne** joins Capitol as director of cost and inventory accounting.

★ ★ ★

Louis Freedman, senior vice president in charge of special accounts, Transcontinental Music Corp., given added responsibility of branch manager, Boston. **Glenn Mosely**, vice president, supervising warehouse operations in the Eastern region, placed in complete charge of TMC's South Western market, and named vice president and branch manager, TMC-Dallas. . . . **Harris L. Katleman** named president of Four Star Entertainment Corp., subsidiary of Four Star International Inc. Katleman will be Los Angeles based, and New York operations will continue under the supervision of executive vice president, **Tony Thomopoulos**, and vice president, general manager, **Dick Colbert**. Katleman was a former senior executive vice president, Goodson Todman Productions. . . . **Reg Baker** promoted to vice president, general manager, CBS Television Network Sales of Canada Ltd. He has been general manager since August 1964.

★ ★ ★

Huge Advance For 'B, S & T 3'

NEW YORK—The Columbia Records' album, "Blood, Sweat & Tears 3," has garnered one of the largest advance sales in the label's history. It's understood that the LP took off with an advance sale of 750,000 copies.

"Blood, Sweat & Tears 3" will be the second "instant gold" LP for Columbia in a two-week period, the other being the new Bob Dylan two-record set, "Self Portrait."

When certified for a gold record by the RIAA, "Blood, Sweat & Tears 3" will be the group's sixth gold record.

Lib/UA Wins Pirate Round

LOS ANGELES—Liberty/UA Records has received temporary restraining orders in Superior Court here against 19 defendants for illegally duplicating product.

Judge Richard Schauer issued the order after Liberty/UA reported albums by Canned Heat, the 5th Dimension and two soundtrack LP's, "Midnight Cowboy" and "Alice's Restaurant" were illegally duplicated.

The defendants were not named pending issuance of the court orders.

Liberty/UA and Apple Records also are preparing a second suit to be filed in Superior Court against illegal duplicators of the Beatles' "Let It Be," a soundtrack album released by Liberty/UA.

Musicor Tie With EMI

NEW YORK—A deal has been set for EMI to represent Musicor Records in South Africa, the Benelux countries, Sweden, Norway and Denmark. The arrangement was sealed by Len Wood, managing director of EMI, and Musicor's Rick Talmadge, who just concluded a 10-day business visit to England.

During his U.K. stay, Talmadge also met with Larry Kurzon of William Morris Agency's London office regarding talent availability for the Musicor label. He also met with Gerry Bron of Bron Artistes Ltd. of England to discuss plans and releases for vocalist Gene Pitney, who is currently on an extended nightclub tour of the U.K. Additionally, Talmadge met with the Dick James Organization to audition material for some of the Musicor artists.

Premier Talent Not in Hassle

NEW YORK—Premier Talent Associates claims that it's not in the middle of the booking hassle between Randall's Island and Mountandale as reported in last week's Billboard.

It's claimed by Premier Talent that at no time did the agency or Dick Friedberg ever receive a check for \$22,000 as deposit for any of their acts for the Mountandale concert nor did they ever confirm any of the four acts mentioned—Ten Years After, Mountain, Jethro Tull or Joe Cocker for the Mountandale Music Concert on July 11.

Merc to Ink Foreign Acts

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recently obtained the rights to future LP's of the Nice, Uriah Heep, Graham Bond, Ancient Grease and Zoo.

"Mercury is moving into the European market under its own steam," said Irwin Steinberg, president of the company. "We are also using our licensing agreement with Philips, but some of the move is our own initiative. We plan to do a considerable amount of travel in Europe, mostly by Robin McBride, one of our a&r men." McBride will spend approximately four months a year in Europe to sign good rock acts.

Mercury is rush-releasing LP's by the Nice and Uriah Heep in this country. The Nice album has been released in England and is No. 2 on the Record Retailers charts. Mercury has rights on individual members of the group, should they make solo albums. Uriah Heep was signed with the help of manager, Gerry Bron, who has formerly managed Manfred Mann and is associated with Juicy Lucy and Coliseum.

"Both Mercury and English Philips worked together in signing Bond," McBride said. "The contract was negotiated so we would have a particular type of participation in the contract and, in this case, it was a negotiation between us and Philips with Bond, rather than Philips on behalf of Mercury."

Steinberg said the success of the Mercury's new Rod Stewart LP helped in signing European talent to the Mercury roster. "The success of Stewart's LP, beyond its music, is also based on the fact we allowed him to record with the Small Faces for Warner Bros.," he said.

All acts signed independently by Mercury will appear on the Mercury label. "As we move more strongly into the contemporary field, we want to identify ourselves with the contem-

porary market. We want the act associated with our prime name. If we get acts from Philips or Fontana, we will use their trademarks."

The albums by Bond, Ancient Grease and Zoo will be released by the end of the summer. It is expected that Bond, who has worked in groups with top British musicians, will use several of the rock stars on his album. The material from all five acts will be also available on prerecorded tape.

Steinberg also said the reorganization of the company recently has helped pave the way for intensive moves into the European market. In the reorganization, Lou Simon became senior vice president in charge of marketing and John Sippel became vice president of artist exploitation. Jules Abramson is the new sales manager, and John Antoon is national singles director. Mercury also has 19 promotion men in the field and sometimes hires independent people for promotion work.

Pirate Stations

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tions or from any commercial outlet in the area. Instead they seem to be a hobby enterprise in which students with the proper skills construct a station, then go after recordings for their programming.

Record distributors who have heard about the undergraduate pirates claim these stations are operating without any heat from the government. Some recordmen wonder whether the FCC has been caught asleep.

Distributors receiving requests for disks have to make up their own minds about offering free goods. "There doesn't seem to be any hard rule among distributors about giving out product to these pirates," Pipolo comments.

Intl Tape Assn Is Formed

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Members of ITA's executive committee include Oscar Kusisto, president of Motorola Automotive Products; James G. Gall, vice president and director of marketing, Lear Jet Stereo; Ed Mason, president of Belair Enterprises; Warren T. Gray, vice president of American Tape Duplicators. Larry Finley was named ITA executive director. Warren Troob was named ITA's secretary and legal counsel. Other members of the executive committee will be announced shortly.

ITA has set its first convention and consumer show in Houston during the week of Jan. 4. It will be held at the Astroworld Hotel, with exhibits for the trade and consumers at the Astrohall. ITA will feature product exhibits and demonstrations to consumers in various markets in the U.S. and abroad in an effort to achieve a greater awareness at the consumer level of all tape equipment and recordings in the various configurations. The consumer shows will be held in addition to the trade exhibits.

In addition to the above named executive committee members, the following comprise ITA's founding members: Irv Stimler, president, Optronics Libraries (representing cartridge TV field); Guy Barry, Guy Barry Enterprises (fixture manufacturers); Allen Lippe,

Allen Press (tape services); Nat Tarnapol, Brunswick Records; Ed Dinello, Cotique Records; Jerry Geller, Scepter Records; George Maniaci, president, Bowman Astrosonic (equipment importer - manufacturer); Donald Merry, president, Rozinante (cartridge manufacturers).

Finley said ITA's founders want the association to chart a course that will cooperate with and complement the activities of other trade associations within the field and to provide its members services which are not available elsewhere. "ITA will not seek to compete with the other trade groups, but will strive to work with them toward building a stronger and more stable tape industry here and throughout the world," Finley said.

ITA's services will include credit information, statistical data on audio and visual tape equipment, industry public relations, consumer and trade education, protection of copyrights in audio and cartridge TV product, policing of piracy, in addition to consumer and trade shows.

ITA's offices are at 315 W. 70th St., Suite 6C, New York, N.Y. 10023.

Finley, a tape cartridge industry pioneer, founded the International Tape Cartridge Corp. five years ago, and later sold his interest in that firm to form the North American Leisure Corp.

Action Records

Singles

★ NATIONAL BREAKOUTS

There are no National Breakouts this week.

★ REGIONAL BREAKOUTS

BABY IS THERE SOMETHING ON YOUR MIND . . .
McKinley Travis, Pride 2 (People/Lenoir, BMI) (LOS ANGELES)

VIBRATIONS . . .
Eric & the Vikings, Southawk 1009 (A&M, BMI) (DETROIT)

MILL VALLEY . . .
Miss Abrams & the Strawberry Point School Third Grade Class, Reprise 0928 (Great Honesty, BMI) (SAN FRANCISCO)

SNOWBIRD . . .
Anne Murray, Capitol 2738 (Beechwood, BMI) (CLEVELAND)

Albums

★ NATIONAL BREAKOUTS

GRAND FUNK RAILROAD . . .
Closer to Home, Capitol SKAO 471

RARE EARTH . . .
Ecology, Rare Earth RS 514

PROCOL HARUM . . .
Home, A&M SP 4261

TRAFFIC . . .
John Barleycorn Must Die, United Artists UAS 5504

DIANA ROSS . . .
Motown MS 711

ENGELBERT HUMPERDINCK . . .
We Made It Happen, Parrot PAS 71038

GARY PUCKETT & THE UNION GAP . . .
Greatest Hits, Columbia CS 1042

★ NEW ACTION LP'S

CHARLEY PRIDE . . .
10th Album, RCA Victor LSP 4367

ASSOCIATION . . .
Live, Warner Bros. 2WS 1868

JAMES GANG . . .
Rides Again, ABC ABCS 711

WILD MAN STEVE . . .
Wild! Wild! Wild! Wild!, Raw 7001

BLOOD, SWEAT & TEARS . . .
Columbia KS 30090

TEN WHEEL DRIVE WITH GENYA RAVAN . . .
Brief Replies, Polydor 24-4024

FANTASY . . .
Liberty LST 7643

ROGER WILLIAMS . . .
Themes From Great Movies, Kapp KS 3629

AMBERGRIS . . .
Paramount 5014

PIPKINS . . .
Capitol ST 483

EXOTIC GUITARS . . .
Holly Holy, Ranwood 8573

MONKEES . . .
Changes, Colgems COS 119



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EDDIE MY LOVE,
TURN OFF THE
RADIO... THESE ARE
MOMENTS TO
REMEMBER!

I DUNNO PEG... WHO'S
GOING TO REMEMBER ARNIE
"WOO WOO" GINSBURG ?...
ROBIN SEYMOUR ?... JOE
NIAGARA ?... JACK CARNEY ?...
HUNTER HANCOCK ?...
DICK BIONDI ?... OR RUSS
"WIERD BEARD" KNIGHT ?.



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