

Billboard

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

The International
Music-Record-Tape
Newsweekly

COIN MACHINE
PAGES 65 TO 68

FCC ORDERS BIG-CITY TV SHAKE-OUT

NAB Gives Its Play to Airplay

CHICAGO — The 48th annual convention of the National Association of Broadcasters opened here Sunday (5) with not only one of the largest turnouts in history, but a pathblazing slate of sessions and workshops devoted to all aspects of radio programming. Everett E. Revercomb, secretary-treasurer and convention

(Continued on page 45)

SALUTE TO NAB

Bylined articles by David Croninger, president of Metro-media Radio; Art Simmers, general manager of WTRY, Albany; George Wilson, national program director of Bartell Broadcasting; Pat McMahon, program director of KRIZ, Phoenix; Jack Armstrong, air personality, KTLK, Denver; William D. Littleford, president, Billboard Publications, Inc.

SEE PAGE 30

Capitol Designs Store Within Store for Tape

By ELIOT TIEGEL

LOS ANGELES — Capitol has developed tape kiosks to sell cartridges and cassettes. These small storelike structures are being designed to function in two ways. They may be used as a 4,000-title tape center in a shopping center parking lot, or as a store within a store.

The idea for the tape center is based on a chain of small film stores which have popped up around the state in parking lots of shopping centers and in gas stations.

Fred Rice, who has developed the tape kiosk idea, has additionally invented four types of rack fixtures for use inside these "stores." Rice, who also invented Capitol's browsomatic display holders for 8-track and cassette tapes, calls the kiosk with its four new fixtures, a followup to the browsomatics.

Capitol will offer its kiosk

idea to its company-owned Canadian firm, which is setting up an experimental program with the Sherman Music City Store chain. Capitol Records of Canada will offer the major retailer either the entire kiosk structure or the fixtures, depending on the needs of the retailer.

There are two sizes of kiosks being readied: 8 feet x 8 feet or 10 feet x 10 feet. One person operates the store, which Capitol has been calling an

(Continued on page 15)

Told to Cut to 1 Outlet a Market — See Disks' Aid

By MILDRED HALL

WASHINGTON — The recording industry and performing talent will have new promotional opportunities both in radio and TV music programming, if results of recent regulatory moves splinter big-city and network broadcast control patterns.

The broadcast industry struc-
(Continued on page 8)

25 Top Execs to Address Radio Programming Forum

By CLAUDE HALL

NEW YORK — Twenty-five speakers have been lined up for the third annual Billboard Radio Programming Forum, which will be held June 18-21 at the Waldorf-Astoria Hotel. Among the speakers will be Les Smith, executive director of the broadcasting chain of Seattle, Portland & Spokane Radio, and Perry Samuels, senior vice president of radio for Avco Broadcasting.

Noted programming consultant Mike Joseph will speak on "Trends in Contemporary Music Programming—the Need to Know Your Audience." Art Simmers, general manager and vice president of WTRY, Albany, N.Y.; Robert Hood, general manager and vice president of WHOO in Orlando, Fla.; Joe Sullivan, program director

of WMAK in Nashville; Hy Lit, vice president of WDAS-FM, Philadelphia; and Ken Dowe, national operations manager for the McLendon stations, are set to moderate a series of round-

(Continued on page 44)

London to Open 3d Branch

By MIKE GROSS

NEW YORK—London Records is continuing its policy of "protecting the pipeline of product," with the opening of another factory-owned branch. The new branch, London's

third, will be based in Gardena on the outskirts of Los Angeles, and will be known as London Records of California, Inc. London's other branches are London Records Distributing Corp. in New York and London Records Midwest in Chicago. Herb Goldfarb, London's national sales chief, stressed that there would be no changes in the current Lon-

(Continued on page 86)

German Disk Sales, \$\$ Up

By WALTER MALLIN

HAMBURG — Turnover from record sales in West Germany in 1969 showed a 9 percent increase over 1968, at 523 million marks (\$142,200,000). With cassette sales reach-

(Continued on page 8)



Take a front row seat as The Original Caste weave their magical madrigals in their new Talent Associates album "One Tin Soldier." The title song rode the Hot 100 charts for over three months and their latest smash single "Mr. Monday" is also featured in this album. A harmony of love and peace by Bliss Mackie, Bruce Innes, Dixie Lee Innes, Joe Cavender and Graham Bruce. Producers Dennis Lambert and Brian Potter got it all together. It's on TA Album 5003 distributed by Bell Records. (Advertisement)



A&M Records has released the first "Greatest Hits" package by Herb Alpert and The Tijuana Brass (SP 4245). The album contains Herb and the TJB's first hit, "The Lonely Bull," plus 10 other TJB greats, including "A Taste of Honey," "Tijuana Taxi," "Spanish Flea," "Whipped Cream" and "Zorba the Greek." (Advertisement)

7-Inch LP's For Jukebox

By EARL PAIGE

CHICAGO — For the first time in nearly a year a new approach is being made to service jukebox operators with 7-in. stereo versions of top selling albums in all music categories. Little LP's Unlimited, formed here in suburban Northfield, Ill., aims to fill a jukebox programming "vacuum" caused largely because much product today is available only on 12-in. albums or on prerecorded tape.

The dominance of the 12-in. album has even led one firm to develop a system so that regular size LP's can be played on a

(Continued on page 65)

(Advertisement)

CS 1005* Johnny Mathis Raindrops Keep Fallin' On My Head including: Midnight Cowboy, Bridge Over Troubled Water, Honey Come Back, Odds And Ends, Affie

CS 9920* RAY CONNIFF Jean

OS 3510 Steve McQueen in "The Reivers" Music Composed and Conducted by John Williams

OS 3370* ORIGINAL SOUND TRACK Music by MIKIS THEODORAKIS

"The envelope, please."

The Academy Award winner has to be on Columbia Records. ☺

*Also available on tape

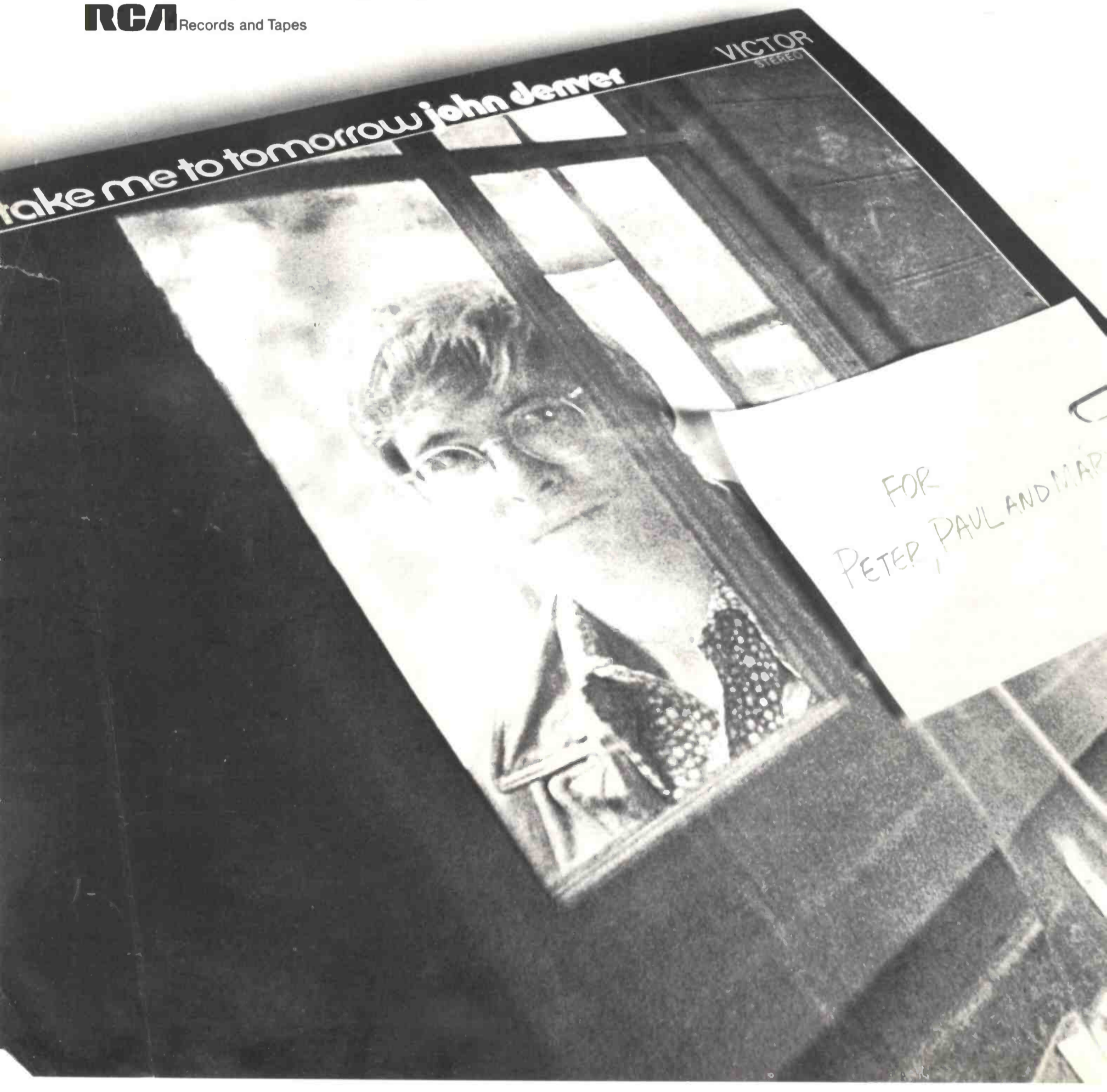
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Peter, Paul and Mary:

Pick up your copy of the new John Denver album at the tenth floor receptionist, RCA Records.

It includes six new John Denver originals (including his new single "Follow Me" c/w "Isabel" #74-0332), any one a logical follow-up to your version of John's "Leaving, on a Jet Plane." LSP-4278 P8S-1564

RCA Records and Tapes



Paul Cohen, Pioneer Disk Executive, Dies

NEW YORK—Paul Cohen, 63, pioneer record executive who died at Bryan, Tex., Wednesday (1) after a long illness, was one of the key figures in the building of the country field and a major force in the development of Nashville as a recording center.

Cohen's greatest years were spent with the Decca Record Co., which he joined at its inception in 1934 after a tour of duty with the Columbia Gramophone Co. during 1927-28. He became Cincinnati branch manager for Decca in 1935; and in the early 1940's he inherited the country a&r post from Dave Kapp, who had become increasingly occupied with other areas of recording.

Cohen remained with Decca for approximately 25 years, during which time he saw country music and country artists become a significant part of the pop mainstream of the record industry. During this era, he produced literally dozens of hits, not only in country but also in pop, and catapulted many artists to prominence. Examples are "Mocking Bird Hill" on Coral, Decca's subsidiary and such Decca disks as Al Hibbler's "Unchained Melody," many sides by such artists as Kitty Wells ("It Wasn't God Who Made Honky Tonk Angels"); Brenda Lee ("Jambalaya"); Red Foley ("Chattanooga Shoshine Boy"); Patsy Cline ("Walkin' After Midnight"); Webb Pierce ("Wondering"); and countless others by Bill Haley and the Comets, Al Alberts and the Four Aces, etc. Many of these artists were brought to the Decca roster by Cohen.

At the end of his tenure with Decca, Cohen went "home"—moving from New York to Nashville. For a time he operated his own label, Todd Records, on which he had the smash "Snap Your Fingers" by Joe Henderson. Cohen subsequently headed Kapp Records' Nashville office and latterly, the ABC Records' Nashville operation.

Several years ago Cohen served with distinction as president of the Country Music Association.

Funeral services were held Friday (3) in Texas. At the week's end, plans were under way for a memorial service in Nashville, the hub of country music and the scene of so much of Cohen's recording activity.

Cohen is survived by his widow, Mrs. Paul Cohen; a son, Paul; a sister, Ruth; and a brother, David.

NASHVILLE—A memorial service for the late Paul Cohen will be held at the Country Music Association headquarters here at 11:30 a.m. Tuesday (7).

Laura Nyro Suit Against Celestial Still Unsettled

NEW YORK—The disposition of Laura Nyro's suit against Celestial Music is still up in the air. It has not been settled in Celestial's favor as erroneously reported in Billboard, April 4.

According to April/Blackwood Music, CBS Records music publishing wing, the recent decision of the Appellate Division of the N.Y. Supreme Court upheld her position on an exclusive management and an exclusive recording contract, and held that the validity of the publishing contract has to be decided at a trial.

The three contracts were signed by Miss Nyro when she was 18 years old, and disaffirmed a year later. The court held her not bound by the management and recording contracts because they were for a term of five years. As to whether the five-year publishing contract is one that she properly repudiated, the court held only that the statute on which Miss Nyro relied does not make that contract illegal as a matter of law. The trial to decide whether it was rea-

sonable and provident when made is not likely to take place for several months. In the meantime, there has been no disposition of the disputed publishing proceeds.

James Names Promotion Mgr.

NEW YORK — Dick James Music, Inc., has appointed David Rosner to manage all music and exploitation activities for the firm in the U.S. and Canada. Dick James Music is a group of companies which handles all Lennon/McCartney songs, all Roger Cook/Roger Greenaway songs, the Gerry Bron catalogs, and the English performer-writer Elton John. Rosner will also act in behalf of all Dick James U.S. recording activities including Bell Record's distributed Page One and DJM labels.

Rosner's own publishing and production group, Daramus, Inc., now becomes part of the James group. Daramus is directing the writing and recording of Margo Guryan, Laying Martine Jr. and John Martine, among others.

RKO Denies Kickbacks—Admits Being Reimbursed

WASHINGTON—RKO General, owner of WOR-TV in New York, and WNAC-TV, Boston, has denied kickbacks from record artists personally on its Della Reese show, but admits it was reimbursed by some of the labels furnishing the performers.

The admission was made to the Federal Communications Commission, in answer to accusations made by talent agent Gerard W. Purcell, of Purcell Associates, and president of Conference of Personal Managers, East. Purcell's accusatory affidavit was part of Community Broadcasting's fight to acquire the RKO Boston TV station (Billboard, Feb. 14, 1970).

Both FCC and a House Commerce subcommittee are known to be looking into the whole question of kickback practices alleged to be carried on by networks, stations, show producers and syndicators, in return for having record artists on their shows.

RKO, in answering the Purcell charges, said it has "firm policies" against payola, and although payments are often made to the Della Reese show from labels for appearances of various talent and musical groups, RKO has required an announcement of that fact. The an-

nouncement acknowledged that the artist appeared courtesy of X label, and promotional consideration was furnished by the X record company. RKO told the FCC "all talent on the Della show are paid union scale or more, and no talent is required to kick back any portion to RKO."

The Purcell affidavit had said that even when the rec-

ord company paid the tab to get a performer on the Della Reese show, the amount was taken out of the artist's royalties.

Purcell Charge

Although Purcell charged that "neither labels nor artists sought" the kickback arrangements, RKO implied otherwise, telling the FCC: "There have (Continued on page 4)

Chicago Stores Give Bootleggers the Boot

By GEORGE KNEMEYER

CHICAGO — Retailers here are beginning to back away from the bootleg disks either by not stocking the LP's or buying just a few copies. There have been at least 13 bootleg albums, seven by Bob Dylan. Dylan has released only 10 official LP's on Columbia since 1962. Others victimized include the Rolling Stones, Beatles, the Band, and the Plastic Ono Band.

One retailer has questioned the ethics of selling bootleg LP's. "We won't stock those kinds of recordings," said a spokesman for Rose Records, a large retail outlet here.

One store here is slowly removing itself from selling bootleg records. When a bootlegger came into the store recently with several albums (including Dylan at the Isle of Wight and a concert recording of the Band)

for sale, the store manager said, "No. I'm getting out of bootleg business."

A few other stores admitted that beyond a few people buying the albums "because they just have to have every recording by a certain artist," the bootleg albums don't sell, mostly because the casual fan will (Continued on page 81)

Paramount, Ham Disk Prod Deal

NEW YORK—Al Ham has wrapped up an independent record production deal with Paramount Records to produce singles and albums for the label.

First Ham production is a single by a group called the Urban Renewal.

Bond, Martino Form Label—Bows at Club

NEW YORK — Johnny Bond has teamed up with Antony A. Martino in the formation of a label to be known as Bond Records. Bond was formerly with Koppelman & Rubin, and Martino is the founder of AAMCO Transmissions.

The Bond label will be introduced to the trade at Philadelphia's CR Club on Tuesday (14). Another debut party is scheduled to be held on the West Coast at the end of the month.

The Bond label's first release will be "Freelance" by Home. The group's leaders, Ralph Dino and John Sembello wrote and performed the music for the soundtrack of the movie of the same name. Bond also has Tres Les Femmes signed to the label.

Bond, who is general manager and vice president of the label, will be based at 309 South Broad Street, in Philadelphia.

COL DEAL WITH SESAME STREET

NEW YORK — Columbia Records has wrapped up a deal with Childrens Television Workshop for the exclusive rights to produce records based on "Sesame Street," the successful children's series running on National Educational Television.

A spokesman for Columbia said that the disk approach to "Sesame Street" had not yet been decided.

Morris, Vanderbilt Label; Ampex Deal

NEW YORK — A new label, Big Tree Records, has been formed by Doug Morris and Dick Vanderbilt. The disk company is getting under way with a deal with Ampex Stereo Tapes which will manufacture and distribute the label on tape in the U.S. and Canada. The Ampex contract includes rights to all tape configurations.

Big Tree already has signed several artists including Hoagy Lands, the Music Explosion and the Tickle. The Explosion and Tickle are contemporary rock groups.

Big Tree also distributes Critique Records, a rock music label headquartered in Bath, Me., and will soon release "Dance, Dance, Dance" by Sands, a rock group.

Morris will head the Big Tree label as president, and Vanderbilt is secretary-treasurer. Both Morris and Vanderbilt have previous hitches with Laurie Records — Morris as executive vice president and general manager, and Vanderbilt as national promotion director.

Big Tree's New York offices are at 1650 Broadway.

'Applause' Brings Flurry of Recordings for E. H. Morris

NEW YORK — Edwin H. Morris Music is capitalizing on the score for "Applause," the Broadway musical which opened last week to enthusiastic reviews. Phil Kahl, firms executive vice president, already has lined up recordings of the title song with Pearl Bailey for Project 3 Records, Jaye P. Morgan for Beverly Hills Records, Marilyn Maye for RCA, Tony Bennett for Columbia, Al Hirt for GWP, and Pete Fountain for Coral. In addition, Bennett rushed in to the Columbia recording studios soon after attending the show's opening March 30, to record another of the show's songs, "Think How it's Going to Be."

ABC Records recorded the original cast album Sunday (5). The score for the show, which stars Lauren Bacall, was written by Charles Strouse and Lee Adams.

In addition to the action on "Applause," Morris is riding with "Sloopy" by the Lettermen on Capitol, "Sing Away the World" by Ed Ames on RCA, and "Third World" by Johnny and Jonie Mosby on Capitol. Upcoming for a Morris drive is "The Best Thing You've Ever Done," which Barbra Streisand recorded for Columbia, and John Barry's theme for the film, "The Appointment," which the composer recorded for Columbia.

For More Late News
See Page 86

Scepter's 1st Sales Meet Accents Quality

By DON OVENS

GRAND BAHAMA — Scepter Records' first national sales convention in its 12-year history was held recently at the Grand Bahama Hotel here under the slogan, "Scepter 70's... Your partner in Profits." Scepter chief Florence Greenberg presented eight of her original distributors with gold plaques representing eight gold records earned over the firm's 12-year span. Scepter had 36 distributors attending its Bahama meet.

A highlight of the meeting was a filmed history and inner workings of the label titled, "Just for the Record." Mrs. Greenberg also presented gold disk to B.J. Thomas for his single, "Raindrops Keep Falling on My Head," and to Dionne Warwick for her single, "I'll Never Fall in Love Again" and to Burt Bacharach and Hal David for their authorship of both songs.

The sales meeting, conducted by sales chief Ed Cushions, featured new product which was presented by executive Vice President Sam Goff and a&r Vice President Steve Tyrell. Included

in the new product were albums by B.J. Thomas and Miss Warwick, a new Bamboo album by Mel & Tim, and the Wand Records acquisition of the Vanilla Fudge releases.

Goff spoke of the addition of Tiffany Records a rock-blues label headed by producer Charlie Green. Initial product on the new line is an album by Allen Toussaint and a rock group called the Bretheren.

Mancel Warrick, in his presentation of four new gospel albums on the Hob label, stressed the need for a heavier push in sales and promotion on gospel product.

Advertising man Murray Ross spoke on marketing ideas on a local level as well as co-op advertising, and tape chief Jerry Geller addressed the group on future tape product and distributor problems. Stanley Greenberg, Scepter's production manager, described the firm's quality and sound control and its continuing search for new talent. He invited the distributors to take part in the talent search by sending material and talent to the label.

Abrams Opens Rep Co. in Sales, Promo

MINNEAPOLIS — Allen C. Abrams, who had been with the Harold N. Lieberman distributing firm for 13 years, is now representing some 30 record manufacturers in sales and promotion in the five-state area with Minneapolis as the hub. His operation, the Abrams Sales Co., performs a distribution function, except that it entails no warehousing nor receivables. Much of Abrams' goods is shipped out of Chicago.

Abrams conceived of this type of operation as a natural development in today's record business—an era in which the independent distributor is in decline. Abrams points out that as more manufacturers go on a direct basis to the rack jobbers, these manufacturers need representation in a market with re-

gard to sales and promotion.

Abrams is not interested in taking lines away where existing distributors are functioning. Thus, in the Minneapolis area where Heilicher Bros. distributes for many lines, Abrams has worked out an arrangement where he represents some labels on a promotional basis, such as Polydor, Mainstream and others.

Thus far, labels represented by Abrams include London and the London Group, Monument, Ranwood, Paramount, MGM, Verve, Buddah, Colossus and Mainstream and Bel Air in the electronics field.

Abrams intends to expand to other markets as the need arises. In these other markets he would also work out arrangements so as not to impinge on existing distributors.

THIS BONDS IS DOING FINE

NEW YORK—Gary (U.S.) Bonds was erroneously identified by the wire services last week as the suspect arraigned in Hartford, Conn., for kidnapping, white slavery, theft, etc. The "real" Bonds was appearing in Cleveland at the time at a disk jockey hop promoted by WJMO.

Bonds is currently riding on the Sue label with "One Broken Heart."



JOHN HAMMOND, second from right, Columbia Records executive producer and director of talent acquisition, discusses "The Electric Lucifer," an album performed by Bruce Haack, second from left, upon instruments he himself designed and built, including a "singing synthesizer," with Leroy Parkins, left, producer of the album, and Chris Kachulis, Haack's associate and one of the album's featured vocalists.

Tonus Develops ARP Unit

NEW YORK — Tonus Inc., the Newton Highlands, Mass., firm, has developed a new ARP Synthesizer which they call a "second generation" instrument for the synthesis and performance of electronic music.

The firm claims that the instrument incorporates all the separate design advances in synthesizers over the last five years. It retails at between \$3,000 and \$8,000, wire added options.

A studio instrument, the ARP synthesizer will be demonstrated by Tonus at various locations in the U. S. throughout the year. Seminars on electronic music will also be held at the same time by the company.

NMPA Adds 3 Members

NEW YORK — The National Music Publishers Association (NMPA) has added three members. The members are United Artists Music, Warner Bros. Music and January Music. NMPA now has a membership of more than 50 firms.

NMPA represents publishing interests in New York, Nashville, Memphis, Atlanta, Springfield, Mo., and Los Angeles.

Yew to Release 2 Lionel Masters

NEW YORK — Lionel Entertainment has set two masters with Yew Records. The first record, "Mocking Bird Hill," is set for immediate release. It was produced by Tony Ricco and introduces a new artist, Eddie Woods. The second master, "Something You're Tryin' to Hide," is by a San Francisco-based group, the Onyx, and will be released shortly.

Yew Records has scored with the initial releases of the Intrigues and the Village Soul Choir on the Abbott label.

Mio Intl to Unveil ARW-Designed Line

NEW YORK—Mio International will unveil a newly designed record label conceived by ARW Productions, Inc. The label's forthcoming album and tape cartridge packages will also feature a newly designed cover concept by ARW. The new product is scheduled for release within the next two months.

UA Showering April With Ferrante & Teicher Pushes

NEW YORK — United Artists Records has labeled April as Ferrante & Teicher month and is running two promotions in conjunction with the release of the piano duo's new album, "Get Together." Major radio stations including those in the pop, MOR, and college AM/FM areas, have been solicited to participate in giveaway contests, with Ferrante & Teicher albums or tapes as prizes. Extensive consumer advertising and in-store

display material is also being used.

A second promotion is also under way in conjunction with Baldwin Piano, the instrument preferred by the duo in all appearances and recordings. This promotion will also utilize radio stations as well as consumer newspaper advertising. Top prize will be a Baldwin piano and stool. Ferrante & Teicher will participate in taped interviews with the stations.

RKO Denies Kickback—Against Being Reimbursed

• Continued from page 3

been occasions when recording companies with talent and musical groups under contract have offered to reimburse RKO in hole or in part for payments made to the talent they have under contract. These offers were all voluntarily made. A number of these offers of reimbursement by the recording companies have been accepted by the 'Della' show."

In all such instances, RKO says they were not violating the anti-payola law because payments were made directly to RKO, and not to any of its employees, and all sponsorship identification requirements of Sec. 317 of the Communications Act were met.

Accusations were also made that kickbacks went to the now defunct Joey Bishop show, on ABC affiliate WNAC in Boston. RKO says "an affiliate can't be held responsible for wrongful business practices which the network might have utilized in producing the program."

The RKO letter also referred to complaints made to the FCC at an earlier date, in 1969, that there were similar kickbacks to its WOR station in New York. Denial was promptly made to the FCC's Complaints and Compliance Division. RKO said "no performer for the past 12 months had paid kickbacks," and that WOR-TV had not been reimbursed from any source.

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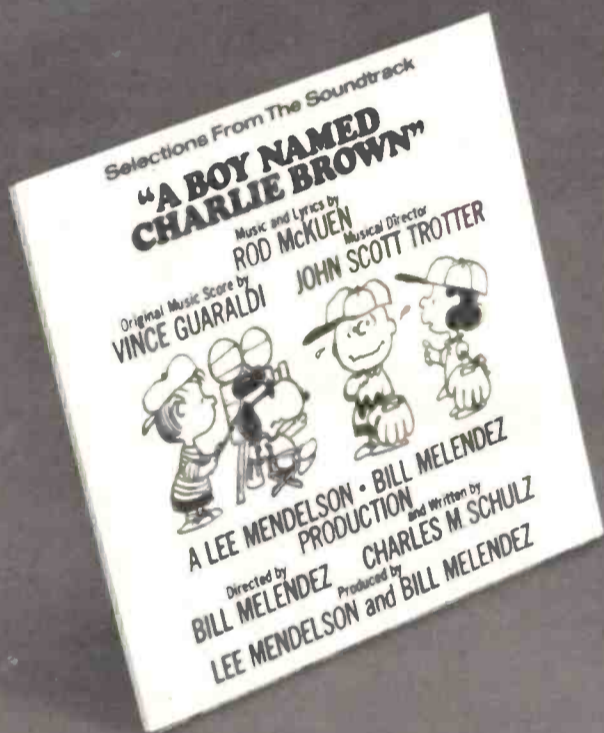
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JOSE FELICIANO, second from left, receives his latest gold albums for "Alive-Alive O!" and "Feliciano 10 to 23" at his recent visit to RCA Records headquarters in New York. With the artist are, Norman Racusin, left, president of RCA Records; George Grief, second from right, Feliciano's manager; and Rocco Laginestra, executive vice president, RCA Records. Grief holds an Edison Award presented to Feliciano recently at the Grand Gala Du Disque In Amsterdam, as the best artist of the year.

Good Grief! Our albums are even setting attendance records!



"A BOY NAMED CHARLIE BROWN" OS 3500*

The Peanuts gang's movie antics broke the all-time attendance records at Radio City Music Hall and everywhere else it's played. It's now going into national distribution. Which makes "A Boy Named Charlie Brown" an absolute album 'must' for millions of loyal fans.

"FUNNY GIRL" BOS 3220*

As more and more people get to see the film, more and more people buy the album. That's not surprising, because Barbra won the Academy Award for Best Actress of the Year. And that performance deserves more than one listening.



"Z" OS 3370*

The pulsing Greek rhythms of Mikis Theodorakis's music carry the listener back to the theatre where for two hours he was nailed to his seat by the chilling drama of "Z." It has been nominated for five Academy Awards, including Best Picture. Album features the theme from "Z."



"M*A*S*H" OS 3520

Donald Sutherland, Elliott Gould, Tom Skerritt, and a cast of other zanies directed by Robert Altman in great moments of the racy and irreverent dialogue from "the best American war comedy since sound came in"—*The New Yorker*. Also featuring "Suicide is Painless" and gems from Radio Tokyo.

ALL FROM COLUMBIA
WHERE THE ORIGINAL SOUND TRACKS ARE REALLY ORIGINAL.

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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\$5 Stamp Tax Bill Proposed On Masters

WASHINGTON — Rep. James A. Burke (D., Mass) has introduced a bill to require a federal tax stamp on all record and tape manufacturers' masters, with records and tapes to be imprinted with the tax number. The \$5 stamp tax on the masters would ensure that anyone who knowingly manufactures, sells or distributes counterfeit records or tapes would be in violation of federal law. Penalties incurred are fines of up to \$5,000 and imprisonment of not less than five nor more than 25 years, under the Burke bill.

The stamp tax as a deterrent to the widespread counterfeit (Continued on page 86)

Musicor to Set 'Newies' Pitch in Motion in U.S.

NEW YORK—Musicor Records will embark on a nationwide campaign on behalf of its album "Newies But Oldies," in which today's hit songs are interpreted in the style of rock 'n' roll artists of the 1950's and 60's. Musicor's campaign consists of contests at radio stations who will request their listeners to identify as many of the original groups or artists represented in the album as they can. Prizes will be awarded for the most correct answers. The prizes will include combination radio-cassette tape players, transistor radios and selections of Musicor prerecorded cassettes.

Musicor is mailing sample copies of the album to radio stations around the country and each copy will contain a letter of explanation about the contest and will also list the correct answers to all the selections in the album. An added feature is that all dealer copies of the album will contain an entry blank to encourage even more participation from the consumer. The contest will run until May 30.

The album was produced by Bill and Steve Jerome.

Island Gets 1st Product Option On Witchseason

LONDON — Island Records has acquired first option on product from the Witchseason Productions firm. Joe Boyd of Witchseason just wrapped up the deal with Chris Blackwell. The four-year contract does not include the Incredible String Band on Elektra Records.

Witchseason's groups will be on Island Records around the world except in the U.S. and Canada. Groups included in the deal are the Fairport Convention, Fotheringay, John & Beverly Martyn, Nick Drake, Du Du Pukwana, New Nadir, Dr. Strangely Strange, and Vashti Bunuan.

The deal includes use of the new Island recording studios. John & Beverly Martyn are on Warner Bros. Records in the U.S., while the Fairport Convention and Fotheringay are on A&M Records.

Executive Turntable

Don England joins Capitol as vice president and general manager of its distributing corporation. He was formerly with National Tape Distributors a short time where he was its executive vice president. Before National, he had been with Columbia Records in various sales and distribution posts from 1956 to 1968. He has also worked for RCA, Decca and with Capitol on two previous occasions. . . . Dion Airali joins A&M as its national promotion director. He was formerly associated with Vibrations Productions in production and promotion.

★ ★ ★

Robert Weiner joins Capitol's ad agency, Ninth Floor, as production manager. . . . Charles Butler joins Capitol as compensation specialist.

★ ★ ★

Lee Mendel joins Fantasy Records April 24 in San Francisco as executive vice president with responsibilities for records and tape on domestic and international levels. He has been with Liberty/UA in various marketing positions during the past several years and was involved in helping set up the company's tape cartridge department.

★ ★ ★

Emil Laviola resigned as vice president, Screen Gems Columbia Music, a position he has held for the last three years. An announcement of future plans will be made shortly.

★ ★ ★

Certron appointments include: Richard Erickson, director of engineering; Duane S. McQueen, project engineer of the standard alignment tape laboratory; B. N. Williams, director of the magnetic tape manufacturing division.

★ ★ ★

Alan Woolf named eastern regional sales manager for Ampex's consumer equipment division. . . . Bob Hughes named head of the Record Plant's Los Angeles engineering department. He was formerly with Mirasound Studios in New York. . . . George Hocutt joins Audio Arts Records as executive vice president, general manager. He was formerly with Merit Distributors and California Distributors.

★ ★ ★

Bill Johnson, formerly with Ampex, has been named president of General Cassette Corp. of Phoenix.

★ ★ ★

Ken Schaffer named propaganda officer, Douglas Records, in charge of advertising and publicity on consumer, trade and distributor levels. Schaffer formerly handled the label through his own Sound Images firm, for the past two years. . . . John Carpenter appointed U.S. coordinator for the Toronto Peace Festival. He is taking leave of absence from his entertainment editor position on the Los Angeles Free Press. . . . Bob Miller named head of Morton D. Wax Associates record promotion division. He has had eight years experience as record and tape buyer.

★ ★ ★

Charles Keys promoted to vice president, sales for the southern division of Four Star Entertainment Corp., based in Dallas. He was previously sales manager in the area for the company. . . . John Riley named customer service manager, Gibbs Special Products Corp., Janesville, Wis., a subsidiary of Hammond Corp., which markets tape players and recorders, radios and stereo car units. . . . Dale Hawkins named vice president, sales and promotion, International Artists Producing Corp., Houston-based recording company. He was previously Bell Records southwest production and promotion head. Ray Rush named vice president for Tapier Publishing, a music publishing subsidiary of IAPC. He will also take charge of the firm's Gold Star Recording Corp.

★ ★ ★

Helmut Guttenberg named assistant vice president in charge of systems and data processing, BMI Inc. He joined BMI in 1965 as manager of systems and data processing. . . . Sidney H. Guber, director of marketing services for SESAC Inc., reelected vice president in charge of program development for the New York Board of Trade Inc.

★ ★ ★

Dick Fitzsimmons named head of Transcontinental Distributing Corp.—Woburn. Fitzsimmons spent eight years in the same capacity in Philadelphia, with Decca, six years with Record Wagon in Boston, five years with the RCA distributor in Boston and a year with Liberty as branch manager head, Boston. . . . Charles Dier named West Coast manager, Command Probe Records. He was previously regional sales manager and promotion man for Kapp Records. . . . George Goodman named national representative for Gamble & Huff's Neptune label. He was recently southern regional promotion director with Bell Records.

★ ★ ★

Bill and Steve Jerome appointed administrative directors of the a&r department, Musicor Records. They will produce and supervise productions for the label and also audition new product. . . . Peter Rogers, sales manager for Modern Album and Finishing Co., has left the company. . . . Mike Eckert named national sales director, Cartay Records, Denver. . . . D. R. Evans Associates named sales representative for Telex Phonola product in New York State.

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Minorities Win Job Victory In TV, Movies on W. Coast

WASHINGTON — West Coast entertainment industries and their craft unions in network TV and movie production have signed agreements to employ more blacks and people with Spanish surnames. The pact was signed in a somewhat informal arrangement between the companies, the unions and Justice Department, to cut down on job discrimination in the California area.

Justice Department negotiated the pact, in preference to the more customary (and more binding) formal consent order,

to insure compliance with the 1964 Equal Employment Opportunity section of the Civil Rights Act. Justice conducted a four-month probe with hearings into complaints of discrimination on the Los Angeles TV and movie production scene last year, when there were only 45 black Americans and 800 other minority persons in the total California craft union memberships of 12,000.

Lacking the court-enforced consent decree, Justice would have to sue to obtain compliance from the three network bases in the Los Angeles area, the 73 film production companies and the craft unions, if the signees breach the agreement. The

(Continued on page 86)

Merc Release by 'Ecology Group'

CHICAGO — Mercury Records has released an ecology-oriented rock group, Earth Island. The album, entitled "We Must Survive," has been released on the Philips label.

The title track has also been adopted as the theme song of the Toronto Peace Festival slated for July. Earth Island is forsaking nearly a month's bookings to head a car caravan from the Los Angeles area to the festival. The caravan will stop along the way at events aimed at calling attention to improving the environment. Earth Island is performing at the festival for expenses only.

ORBISON DISK TO 'ZABRISKIE'

NEW YORK — Roy Orbison's new single, "So Young," has been added to the end of the movie "Zabriskie Point" in a special promotion tie-in between MGM Records and MGM, Inc., the movie firm. Mike Curb, president of the record label, has also launched a special campaign via college radio stations, jukeboxes, and syndicated radio programs, plus dealer window displays to bring back Orbison as a major record act in the U.S. Orbison also appeared April 1 on "The Johnny Cash Show," promoting the single.

Farrell Opening Columbus Branch

NEW YORK—The Wes Farrell Organization is setting up a branch office in Columbus. The office will be under the direction of Bob Harrington, whom Farrell recently named director of national promotion.

Included in the Wes Farrell Organization are record production, music publishing and commercials.

Organization Wins Contest & Merc

NEW YORK—After winning a four-group "Battle of the Bands," the Little Organization gained a contract with Mercury Records, which had representatives judging the contest. The Little Organization will perform at St. Clare's Auditorium, Queens, N.Y., April 24.



BEN BAGLEY'S "Revisited" series' four new Crewe Records albums are featured in E. J. Korvette Fifth Avenue store window in New York. The albums feature compositions of Vernon Duke, Alan Jay Lerner, Cole Porter, and Rodgers & Hart.

PJ's Disk Promotion Set

NEW YORK—Audio Fidelity Records is backing the first disk of the PJ's, a new group, with a \$50,000 advertising and promotion campaign. Included is a "more than double your profits" program for retailers on "Did You Give the World Some Love Today, Babe?" which was released last week.

The program has the company giving a free recording to dealers for every disk bought for the life of the product. Every salesman throughout the U.S. representing an Audio Fidelity distributor will receive a cash bonus for every store that carries the disk and for every one sold.

Stores are being supplied with window displays, streamers and other in-store promotional materials. A major trade and newspaper advertising campaign also is being used. The services of six independent record promotion firms around the country are being retained by Audio Fidelity.

The PJ's also will have guest TV appearances on the "Bob Braun Show" in Cincinnati, the "Robin Seymour Show" in Detroit, the "Clay Cole Scene 70," a nationally televised show, the syndicated "Upbeat" from Cleveland, the "Joe Franklin Show" in New York, and the "Doug Land Komotion," a tri-state Pennsylvania program.

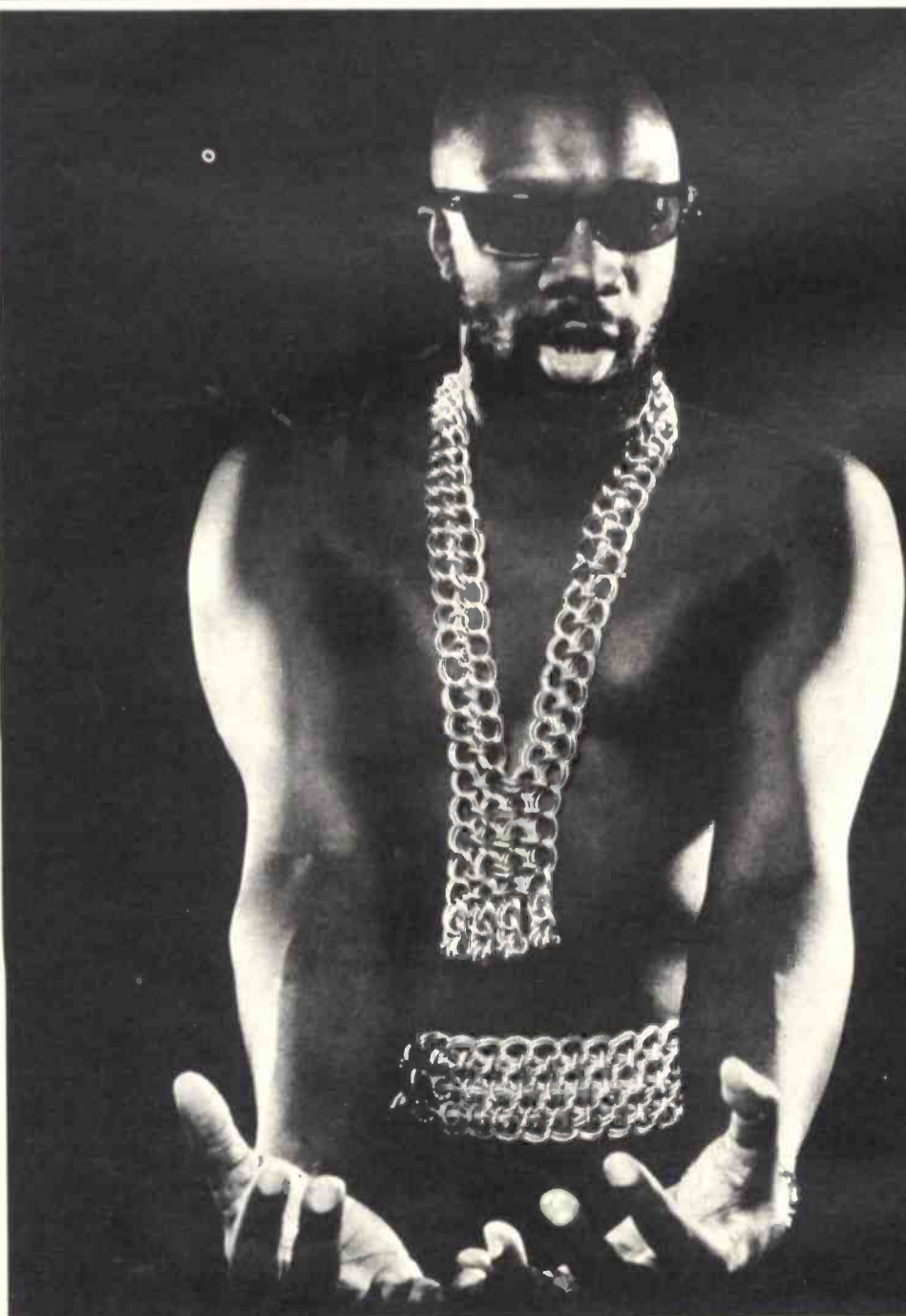
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ANNOUNCING: THE FIRST FAN CLUB FOR A PROMO MAN!

Be the first on your block to join the Official Harold Childs Fan Club!

A fan club for a promo man, you say!"

Right. Why not? Our recording artists have their own fan clubs, don't they? Why should they get *all* the glory? After all, it's our promo men who work their butts off building our artists' popularity, so they can have *their* fan clubs.

So, The Harold Childs Official Fan Club has been organized. Harold is the head of our New York office, but all of you, his fans, already know that. Why did we choose Harold to have the first Promo Man fan club? Because he's good and he's nice and also because he's very strong.

Honorary President of The Harold Childs Official Fan Club is George Benson who, coincidentally, is one of our artists. Harold and George have been good friends since George's first album "The Shape Of Things To Come" (SP 3014) was released.

The First Album



Then came George's second album "Tell It Like It Is" (SP 3020). The friendship flowered.

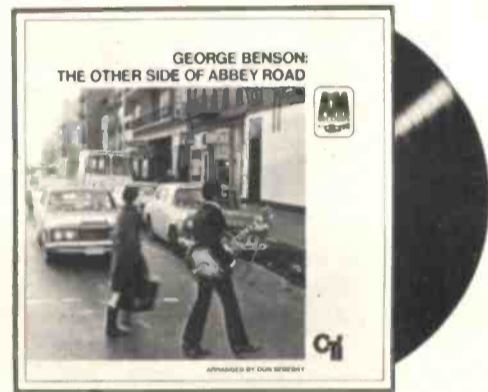
The Second Album



George has a new album out now. It's called "The Other Side Of Abbey

Road" (SP 3028) and was produced by Creed Taylor. It features George's brilliant guitar and incredible voice on recent Lennon-McCartney-Harrison-Starr material.

The New Album



Harold Childs is out promoting it right now. If you'd like to give Harold the vote of confidence he deserves, why not fill out the coupon and join The Harold Childs Official Fan Club.

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The Harold Childs Official Fan Club

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The new George Benson album is available on A&M Records and Stereo Tape.

LEISURE TIME TIPS

by: Larry Finley

Never realized the cross section of people who are readers of this column until this past week when we received dozens of calls pertaining to last week's column, wherein we stated the contents of the 1969 "Analysis Tape Volume" from the NARM study.

Telephone calls were received from Wall Street Investment firms, Magazines, Record and Tape Clubs, Distributors and Dealers as well as from many individuals who are interested in becoming involved in the fast-growing Tape industry.

In last week's column, we stated that 12% of the Tape volume was done by "Tape Centers" which are becoming a very important factor in the sale of stereo tape cartridges, cassettes, as well as equipment. Ten days ago, we had the opportunity of visiting with Tom Hoshall who is a pioneer in the Stereo Center franchise field. The name of the company is "Pic-A-Tape" International Franchise Stereo Centers, which is a subsidiary of Rainbo Photo Color, Inc., of Oklahoma City, Oklahoma.

The literature presented to us by Hoshall shows that Tape has grown in volume from \$6,400,000 in 1963 to \$500,000,000 in 1969. The Hoshall family formed Communications Electronics, Inc., in 1962 based in Oklahoma City, Oklahoma, and specialized in distribution of Citizen's Band Two-Way Radios; as well as home and auto stereo equipment. In 1967 they started "phasing out" of the radio business and developed the wholesale distribution of auto stereo equipment and tape cartridges. In the same year, they opened their first retail auto and home stereo store under the name of "Tape Town Stereo Center" and now operate four such retail outlets which have been the testing ground for merchandising, advertising, sales promotion ideas and marketing which enabled them to successfully enter the field of national franchising "Pic-A-Tape International" Centers. In the same year they researched the so-called pilferage problem and developed the "Pic-A-Tape Display Case" which they claim to be the only one of its kind that is 100% pilfer-proof.

According to Hoshall, their plans for 1970 include the opening of 25 new company-owned retail stores, plus the opening of countless franchises across the United States and Canada with a complete program which includes training, selection of location, inventory, as well as all of the ingredients to further exploit the Stereo Tape concept on a national basis.

We, at NAL, are happy to see innovators in all areas of the Stereo Tape Industry and we again want to remind our readers that NAL supplies its distributors with a complete catalogue of everything from "Budget Tapes" at a suggested retail list price of \$4.95 to the "hot chart" cartridges and cassettes with a suggested retail list price of \$6.95.

The entire management team of NAL are innovators in the cartridge and cassette business and welcomes an increase of distributors. If you are interested in the Tape Industry, please contact NORTH AMERICAN LEISURE CORPORATION, 1776 Broadway, New York, New York 10019 or call (212) 265-3340.

Tape CARtridge

Boston Sees EVR in Color

BOSTON—The CBS Electronic Video Recording Division held the second demonstration of its EVR color system, March 31 and April 1, in the Regency Ballroom of the Hotel Somerset. The demonstration began with a press conference at 9:30 a.m. on March 31 and continued with demonstrations for educators and commercial and industrial interests.

A follow-up to the March 24 demonstration held at the Pierre Hotel in New York, the sessions were jointly hosted by CBS and Motorola Inc., the North American licensee to manufacture the EVR player. The meetings were designed to show Boston's audiovisual community the high color quality in Motorola's first generation EVR player, and the added dimension color EVR brings to training, education and entertainment.

The Eight-Track Recorder—Is It Fact or Gimmick?

LOS ANGELES — "The 8-track recorders are gaining in popularity. This year, sales will improve as consumers become aware of its capability. It will provide an entire new marketing area for equipment manufacturers."

That's the way many hardware producers see the future of the 8-track recorder.

"The 8-track recorders are no peril to cassette players. It's a gimmick item. The potential market for 8-track recorders is small."

That's the view of many industry leaders favoring the cassette configuration.

The fact is that seven manufacturers are producing 8-track recorders. The problem is few consumers are aware of product availability, and manufacturers producing 8-track recorders have been remiss in propagandizing the public to its equipment.

Are 8-track recorders, initially introduced more than a year ago, off on the wrong track?

Yes. Many tape retailers are expressing concern over their performance at retail. Many manufacturers now realize a major merchandising/marketing campaign will be needed to stimulate sales of 8-track recorders.

While the 8-track configuration has not exactly suffered from the lack of a recording capability, this deficiency has developed into a major drawback since the successful emergence of the cassette recorder player in 1965.

The continued development and proliferation of 8-track recording units this year signals a response to the cassette boom and may temper predictions that the cassette is destined to kill the market for 8-track.

A year ago, several manufac-

turers felt the emergence of 8-track recorders was merely "window dressing" and not a "dollar threat to the cassette."

Ed Campbell, Lear Jet executive, said then that the "8-track recorder shows the market that 8-track can do anything the cassette can do."

Sony, Panasonic, Lear, Telex, Craig, Roberts and Viking all believe there is a market for 8-track recorders. Charles Klein, marketing vice president of Roberts, feels "the 8-track recorder market has been soft because no consumer marketing effort was made in its behalf."

Availability Poor

He said: "Product availability has been poor, and no concerted effort was made in promotion and merchandising at the retail level." Roberts just introduced two units with promises to "give it the proper promotional push."

"I'd be surprised if the market were less than 500,000 units industry-wide," believes Klein.

One of the major disadvantages to the 8-track recorder is pricing, with the average manufacturer's suggested list over \$100. Price range from \$119.95 to \$279.95 with a built-in amplifier and inputs for a phonograph and AM/FM stereo tuner.

While several manufacturers are skeptical about consumer acceptance of the equipment, there are enough that feel the system has taken away one of the advantages of the cassette.

And what many see as a disadvantage on a cartridge recorder loop playback—is seen by some as an advantage because it eliminates the need of forward and reverse knobs that may tend to confuse the neophyte tape equipment customer. The problem of size and con-

(Continued on page 14)

Cassette Cartridge to Open \$2.5 Mil Plant in Nova Scotia

By RADCLIFFE JOE

NEW YORK — Cassette Cartridge Corp., will open a \$2.5 million duplicating plant in Sydney, Nova Scotia, this summer. The new firm, like its parent company, will specialize in the quality duplication of 8-track cassette and open-reel prerecorded music and educational product.

Cassette Cartridge Canada Inc., will span a 51,000 square foot area and will have a production capacity of 30 million prerecorded units a year. An estimated 500 people will be employed at the new plant which

will be more than 90 percent automated.

Larry Press, president of Cassette Cartridge, said that the decision to open the new plant, which is a wholly owned subsidiary of the parent company, was based on the growing volume of business handled by his company, and the fact that Cassette Cartridge is moving towards becoming a completely vertical organization handling all aspects of the tape software business from raw materials to the finished product.

Other innovations from the

Manhattan based firm, which has been in business just over a year, include the formation of its own tape company, Cassette Music Corp., which is producing product under the CMC label, and negotiations aimed at establishing a west coast branch of Cassette Cartridge.

The CMC company, located in Cassette Cartridge's main plant, is producing both 8-track and cassette prerecorded product from its own library of over 700 masters. The company is also a tape licensee for product

(Continued on page 19)

Everest Dips Into Past With New Titles

By ELIOT TIEGEL

LOS ANGELES — Everest goes back in time for its new tapes. Material culled from its catalog appears on the GRT, Superscope and American Tape Duplicators (ATD) lines. In addition to this pop and jazz product, Everest's classical strength is represented by its own Everest/Cetra Opera Highlights line.

There are 24 titles in this opera series available on cassette only. Bernie Solomon, who debuted this line last October-November, plans to release around 60 or 70 operas within the next year and one-half. The music is duplicated by Keel Manufacturing of Long Island. These 60-minute opera cassettes retail for \$4.95 and are sold through regular distribution.

Although the Everest records line has been a feature of bookstores for years, Solomon acknowledges that he has had a problem in getting opera cassettes accepted in these outlets. He believes the small size of the cassette case frightens owners of bookstores, many of whom are on college campuses. They seem to be intimidated

by the fear of pilferage, Solomon believes.

The executive plans 12 additional opera titles for July and August and he's hoping there will be less "resistance" to cassettes as the public's appetites increase for classical music in that entertainment mode.

The Cetra material was recorded in the early 1950s by the Italian company. In addition, Solomon also has operas from Ariola, the German company, which were recorded four or five years ago.

The opera budget line is selling on a par, unit for unit, with the operas on Everest Records, according to Solomon. The operas on record sell for \$2.98, but the movement of the cassette operas "makes that configuration very attractive to me," Solomon admits.

Complete Operas?

Having felt some acceptance for opera highlights on 60-minute cassettes, Solomon is now thinking about offering complete operas. He is waiting, he admits, until the quality of 90-minute or 120-minute tape

improves. Solomon feels the long playing time tape isn't strong enough, yet. "When you get into a thin tape you lose sound. In the classics this is very critical."

Solomon envisions getting a complete opera on one two-hour tape cassettes, and "to do that, they'll have to improve the quality." Solomon collects samples of different brands of 120 tape and has his engineer friends analyse the quality for him.

An average price for a complete opera would be \$6 on one two-hour tape. For a two tape set the price would go to a \$12 top.

In developing tapes for duplication and marketing by GRT, ATD and Superscope, Solomon's repertoire is steeped in historical value.

1st Choice

GRT has first choice on all Everest product under a contract running through March, 1972. The major duplicator/marketer has just picked up nine new titles from the Everest Archive of Folk and Jazz

Music series. This vintage material encompasses performances by Ray Charles, Erroll Garner, Earl (Fatha) Hines, Artie Shaw, Duke Ellington, Sarah Vaughn and Andre Previn.

This material originally came out on the old Mastercraft line, owned by Eli Oberstein and released in the 1940s. Among the sidemen performing on several of the jazz dates are Charlie Parker and Dizzy Gillespie. It's been 10 years since these performances were available, according to Solomon. Tops Records, which bought the Oberstein masters, had begun to release the product but went out of business.

Everest's only new recording activity centers around Arthur Lyman, who appears on the HiFi line, which GRT duplicates.

Pop, jazz and some classical product for the three duplicator/marketers appears in the cassette and 8-track configurations.

Name power is the key, Solomon says, to selling operas

(Continued on page 15)

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to
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Tape CARtridge

\$3.2 Billion Premium Field Is 'Virgin Territory': Cap's Dempster

By BRUCE WEBER

LOS ANGELES — Most businessmen who skim the pages of Capitol's premium pamphlet are likely to decide to use the label's products.

Firmly stated in the pamphlet, for instance, is the company's determination to use the premium market as a new avenue for sales growth.

Robert E. Dempster, Capitol special markets operations director, sees the premium field—a \$3.2 billion market—as "virgin territory."

Why is Capitol going after the premium market?

"Because the music-tape premium business alone is \$50 million yearly. And it's still an untapped area for home electronics," Dempster said.

Records always have been a good premium seller, he contends, and now tapes and hard-

ware are beginning to find a market. "For the first time, companies interested in premium albums also are turning to tape and hardware premiums," says Dempster.

Capitol is serious about the premium field. For the first time its exhibit at the Premium Show (May 1) in New York will have an emphasis on tape and equipment.

For the uninitiated, Capitol is aiming its premium catalog at five marketing areas: sales incentives, continuity programs, executive gifts, dealer incentives and traffic builders.

In tape, Capitol has packaged four-tune cassettes for Admiral, which tied in with a playback unit; designed a cassette sampler for Florsheim Shoes to tie in with a Capitol cassette unit (model KPR-151), and de-

veloped an 8-track sampler for American Motors and General Motors (Pontiac division).

Another premium offer went to Motorola for use in a consumer campaign.

"We're always looking for unique packages," said Dempster. "Like the tape market, the premium field is growing so rapidly that we try to get premium rights on all artists signing with Capitol."

Premium Deal

The company just completed a major premium arrangement with Standard Oil in the five southern states to promote the label's cassette unit (with AM radio) and the oil company's tires and batteries.

Dempster says Capitol is working on cassette tape samplers to present to the auto manufacturers—"in case Detroit goes cassette."

"In fact," he said, "our entire premium program is aimed at the cassette market. We will not rule out 8-track premium buys, but we are concentrating on cassette."

Capitol gives a total marketing program to any premium buyer, including promotions, merchandising aids, "how to" kits and a concept.

The company's premium catalog includes a cassette three, five and 10-pak collector's sets; display merchandisers; 8-track tapes; 8-track cartridge player (model VP-811); 30, 60, 90-minute blank cassettes, and the 6-unit line of cassette portables.

The Eight-Track Recorder— Is It Fact or Gimmick?

• Continued from page 12

venience (cassette vs. 8-track) is compensated for by the faster playback speed of the cartridge—twice that of the cassette—and the greater fidelity this results in.

Blank tape for 8-track recorders also has been cited as a problem by several retailers. Again, availability has been a headache—it only recently became more easily available.

But the 3M Co. is introducing a line of 8-track blank tape cartridges in two lengths: a 40-minute tape for \$2.95 and a 80-minute tape at \$3.40. The blank cartridges will be marketed in mid-April.

"We feel there will be a great response for blank 8-track cartridges to complement the pre-recorded music market," says John C. Traynor, retail market sales manager of the magnetic products division of 3M.

But another software problem, or disadvantage, is the

availability of cassette software in a greater variety of playing lengths than 8-track software. And fewer brands are available, too, making for less promotional exposure.

This does not deter hardware manufacturers from expressing confidence in the viability of their product. According to Russ Molloy, Telex executive, the only major problem in the area of software has been the appearance of cheap, often defective, software on the market.

Most retailers feel the product needs more exposure and promotional effort behind it if the 8-track recorder is going to make any sales inroads against the firmly established cassette recorder.

"The 8-track got a late start in recording just as cassette got a late start in prerecorded tapes," one industry source said. Most sales of 8-track recorders to date have been to consumers who already own large libraries

(Continued on page 16)

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Cap Sending Dealers Triple-Fold Mailer

LOS ANGELES — Dealers and disk jockeys have begun receiving Capitol 8-track and cassette tapes along with the counterpart album in a special mailing carton.

Sonny James' new effort, "It's Just a Matter of Time," is the first product receiving the triple exposure effort. Fred Rice, Capitol's innovating merchandise aid designer, developed the triple threat mailer. He has taken a regular LP carton and constructed pockets in the locking flaps to hold the tapes.

Propaganda material is printed on the space between the tapes. The next project to receive this new packaging approach is a five-title promotion, "Spectacularly Collected for Your Golden Ears." The artists represented include Buck Owens, Glen Campbell, the Lettermen and Sonny James.

Why should the recipients of

the carton want all three configurations of the same music? Rice has the answer. "We want them to take the tapes home and either listen there or in their cars. They have much more time to listen in their cars than in their offices."

Several weeks ago, Capitol shifted its cassette packaging away from the all plastic "jewel" box to a three sided cardboard outer carton. The label is now modifying this cardboard holder, since field reports indicate the tape has been slipping out of the end opening. So Rice has redesigned the case with the opening on the side instead. Rice feels the side opening plus shrink wrapping will do the job. The cardboard holder is half the cost of the all plastic box. "The whole idea is to get the cost down to that of an album," Rice said. He would also like to eliminate the plastic tray in which the cassette rests.

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Capitol Develops Store Within Store

• Continued from page 1

Audio-Mat. The outer walls of the kiosk are constructed of enamelled metal and complete packaging facilities are built into the design.

Four Fixtures

The four display fixtures for either 8-track or cassette encompass a small unit holding 20 full-face displayed cassettes with one backup; a rotary unit for counter display holding 80 titles, an island unit (for aisles) holding 100 titles and a wall unit holding a similar amount of product. These fixtures are injection molded clear plastic.

The estimated cost of tooling and development of the kiosk project is about \$20,000.

Capitol plans to develop a sales plan whereby when a distributor buys a prescribed amount of tapes he earns a free fixture. The company does not plan to get into the retailing business, stated Rocky Catena, Capitol's national merchandising vice president. There are too many problems involved going into the retail business which Capitol is not prepared to face, Catena said.

A complete kiosk with stocked fixtures will be shown to Capitol's sales force at its national convention in Honolulu in early June.

Rice, who is Capitol's developer of national merchandising aids, feels the Audio-Mat concept helps move new releases and best-selling tapes. The Browsamatic bins—which allowed the customer to move handles and thus read the front and back information on the tape package—have been successful in moving catalog tapes. "The kiosk will be a store within a store," Rice said, adding he sees its best potential in such locations as shopping malls and areas where there is great movement of people. The fixtures by themselves, can be installed in photo, gift, hardware stores, in gas stations and in tape departments of music or department stores.

All the prototypes of the fixtures are completed. If a Capitol account wants to buy the fixtures separately, he will be given this choice in addition to participating in the fixture free program.

Rice has been working with the Chicago Show Print Manufacturing company which is making the display fixtures, and Tenna Corp., which will provide 8-track and cassette players for installation on top of the largest fixture.

The players utilize the Starr insertion system and will allow a clerk to audition a tape for a customer.

Each of the new fixtures has a lock system which prohibits pilferage of any tape from its holder. When the lock is opened a tape may be withdrawn from its shelf-type holder. Clear white plastic used on the top and bottom of each holder allows for complete viewing of the tape package. These shelf-type holders are stacked on top of each other.

Rice plans to have 8-track and cassette fixtures on opposite sides of the kiosk, with browsamatic bins for catalog

merchandise located on the two remaining sides of the structure.

Everest's New Titles From the Past

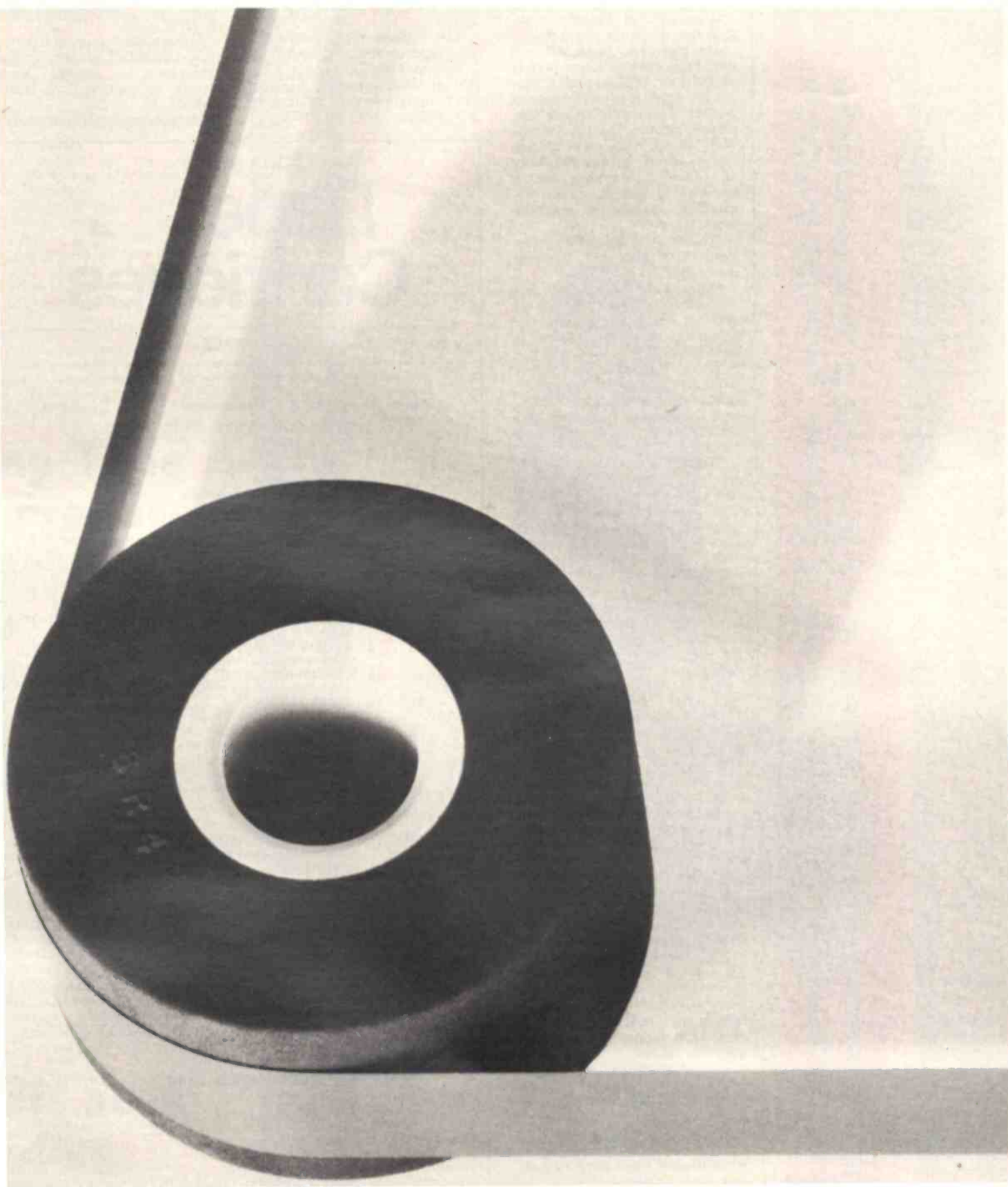
• Continued from page 12

and jazz budget tapes. Like Duke Ellington and Erroll Garner, Solomon has Callas, Tebaldi, Corelli, Valletti, Tagliavini among its headline vocalists.

"Opera in the U.S. is prima donnas and personalities," Solomon said "It's the performer, then the conductor and then the orchestra."

In obtaining operas from Ariola, Solomon obtained per-

formances by such newer stars as Rudolph Schock and Walter Berry. Among the orchestras on the highlights series are the Berlin Symphony, Berlin Opera Symphony, La Scala Orchestra and Radio Broadcast Orchestras of Torino and Milano.



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Cassette Not Ford Choice—Kusisto

LOS ANGELES—If Detroit goes cassette, it will go cassette without the Ford Motor Co.

That's the opinion of Oscar Kusisto, vice president and general manager of Motorola's automotive products division.

He said that Ford will not introduce cassette tape players in 1970 or 1971 models. "Motorola has an exclusive contract with Ford to supply 8-track tape players through the 1971 model year," said Kusisto. "The 8-track system has the proven reliability and ease of operation that is essential in the extremely demanding automotive environment."

What the Ford Motor Co. plans to do after 1971 remains speculative.

Many industry leaders feel the auto manufacturers will go cassette, especially after the automatic reversible cassette is introduced.

Wybo Semmelink, home entertainment products vice president of North American Philips, feels the auto manufacturers already have made up their minds.

"The system (cassette) will get another big push when the first autos begin rolling off Detroit assembly lines with factory installed cassette players next fall," Semmelink said. "I'm certain that 1971 autos will have optional cassette players."

(Persistent industry reports have Norelco supplying a cassette unit to Chrysler in time for the introduction of 1971 lines.)

But Kusisto counters with this report:

"According to recent reports, the cassette units that have been sold in the automotive after market recently have experienced very high failure rates.

"Ford is running extensive 8-track promotions and is solidly committed to the 8-track system."

Kusisto also gave this report: Retailer and factory installations of 8-track tape players will be about 500,000 units in 1970 model cars.

He also feels an additional 2.8 million units will be sold in the aftermarket. This compares with about 425,000-450,000 in the OEM last year and about 2.5 million units sold in the aftermarket.

Figures at Ampex reveal that sales of all auto player/recorder units will exceed \$180

Fact or Gimmick?

• Continued from page 14

of 8-track prerecorded tapes.

While some retailers feel that tape customers are finding storage of 8-track blank software more difficult than it would be for the smaller-sized cassette, others contend that the greater width of 8-track causes less jamming than the smaller-width cassette tape.

If the hardware manufacturers are serious about opening a new avenue for equipment, retailers are listening.

But 8-track producers better be armed with merchandising aids, co-op advertising, promotions and marketing programs. The 8-track recorders got a late start, and to catch up it had better start exploiting itself.

million this year, according to Lawrence R. Pugh, consumer equipment marketing manager.

"Of the \$180 million, cassette will account for 45 per cent of auto tape equipment sales by 1971."

The Ampex report indicates auto tape equipment should hit 3 million units this year, 800,000 of them cassettes, and the 1971 market could stretch to 3.2 million.

Tape CARtridge

CAP SEEKING CUSTOM PACTS

LOS ANGELES — Capitol Records is going after custom duplicating contracts, according to Robert E. Dempster, special markets operations director.

The label's custom division is duplicating 8-track and cassette for Word Records of Waco, Texas, and Peters International of New York.

Cassette production is handled from Capitol's Los Angeles and Winchester, Va., facilities, while 8-track is duplicated in Jacksonville, Ill.

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	BRIDGE OVER TROUBLED WATER Simon & Garfunkel, Columbia 1810 0750	7
2	2	HEY JUDE Beatles, Apple 8XT-385	4
3	3	LED ZEPPELIN II Atlantic TP 8236 & Ampex 88236	21
4	5	SANTANA Columbia 1810 0692	24
5	6	EASY RIDER Soundtrack, Reprise BRM 2026	18
6	4	ABBAY ROAD Beatles, Apple 8XT 383	25
7	7	CHICAGO Columbia 18 80 0858	7
8	9	HELLO, I'M JOHNNY CASH Columbia 1810 0826	7
9	8	WILLIE & THE POOR BOYS Creedence Clearwater Revival, Fantasy 88397 (Ampex)	16
10	10	WAS CAPTURED LIVE AT THE FORUM Three Dog Night, Dunhill-Ampex 850068 & GRT 8023-50068	16
11	11	I WANT YOU BACK Jackson 5, Motown MS 8-1700	6
12	12	TRY A LITTLE KINDNESS Glen Campbell, Capitol 8XT-389	5
13	17	DEJA VU Crosby, Stills, Nash & Young, Atlantic TP 7200	2
14	14	TOM JONES LIVE IN LAS VEGAS Parrot M79831 (Ampex)	20
15	20	MORRISON HOTEL Doors, Elektra ET 8-5007	2
16	16	RAINDROPS KEEP FALLIN' ON MY HEAD B. J. Thomas, Scepter S-580	2
17	15	GRAND FUNK Grand Funk Railroad, Capitol 8XT-406	2
18	13	LET IT BLEED Rolling Stones, London M72167 (Ampex)	15
19	18	MONSTER Steppenwolf, Dunhill-Ampex 850066 & GRT 8023-50066	16
20	19	THE BAND Capitol 8XT 132	11

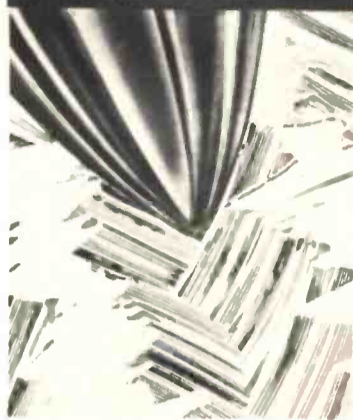
CASSETTE

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

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	BRIDGE OVER TROUBLED WATER Simon & Garfunkel, Columbia 1610 0750	6
2	2	HEY JUDE Beatles, Apple 4XT-385	4
3	5	LED ZEPPELIN II Atlantic CS 8236 & Ampex 58236	18
4	4	SANTANA Columbia 1610 0692	18
5	3	ABBAY ROAD Beatles, Apple 4XT 383	24
6	6	EASY RIDER Soundtrack, Reprise/Ampex M 2026	7
7	8	HELLO, I'M JOHNNY CASH Columbia 1610 0826	6
8	7	WILLIE & THE POOR BOYS Creedence Clearwater Revival, Fantasy 58397 (Ampex)	15
9	9	TOM JONES LIVE IN LAS VEGAS Parrot M79631 (Ampex)	15
10	11	RAINDROPS KEEP FALLIN' ON MY HEAD B. J. Thomas, Scepter S-580	2
11	—	MORRISON HOTEL Doors, Elektra 55007	1
12	12	BLOOD, SWEAT & TEARS Columbia 1610 0052	31
13	10	WAS CAPTURED LIVE AT THE FORUM Three Dog Night, Dunhill-Ampex 550068 & GRT 5023-50068	13
14	14	CHICAGO Columbia 16 80 0858	3
15	15	GRAND FUNK Grand Funk Railroad, Capitol 4XT-406	2

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Roberts Bowing 2 New 8-Track Units

LOS ANGELES — Rheem Roberts, a hardware manufacturer, is introducing two 8-track recorders in May.

The new units, model 808D at \$169 and model 808 at \$229, will receive a major merchandising-promotion effort at the consumer, trade and distribution levels.

Charles Klein, marketing vice president, feels "the 8-track recorder market is virgin territory, with Roberts going after it in a major way."

Although at least four other companies are in the field—Viking, Sony, Craig and Lear—Klein feels that the 8-track recorder market has been soft, "because no marketing effort was made in its behalf."

He said: "Product availability has been poor, and no concerted effort was made in promotion and merchandising at the retail level."

Klein sees a definite market in 8-track recorders and is contemplating adding more units to the two-mode line. "When the

product is made available," he says, "it sells."

The company plans to merchandise its units with 8-track blank tape via dual hardware-softgoods marketing promotions at the distribution and retail levels. "Why not promote both together?" asks Klein. Vari Products of Detroit manufactures blank tape for Roberts.

"I'd be surprised if the 8-track recorder market were less than 500,000 units industry-wide," believes Klein.

He admits that the industry "forgot to properly introduce 8-track recorders" when first offered several years ago. "Manufacturers considered 8-track recorders as a 'gimmick' item, or in response to the cassette boom.

"It may be a supplemental market to the auto 8-track, but what's wrong with exploiting all avenues of equipment growth," he feels.

"If manufacturers get behind 8-track recorders and give it a marketing push, they just might be pleasantly surprised at its growth potential."

Self-Adhering Tape For Sensing Produced

NEW YORK—The Adhere-on Tape Corp., has developed a new self-adhering conductive tape for sensing. The company, a subsidiary of Saxon Industries, Inc., sees the new product as an advancement in the design and fabrication of laminated aluminum foil and Mylar pressure sensitive conductive tapes, used extensively for electrical/electronic sensing and cueing tape applications.

According to informed sources at the company, the new tape, Type CC-3807, eliminates the need for protective release paper liner which must be peeled away before using. Adhere-on's product is simply unwound from the roll, cut to size and applied.

The new tape is made of .0005-inch aluminum foil on the top side, laminated to one mil thick Mylar. The tape's total thickness with the adhesive is .0025 inches. The transparent pressure sensitive adhesive used is both non-exuding and non-discoloring. Also, it is not af-

ected by aging affording uniform adhesion characteristics. Still, the tape is easy to unwind, even when used with automatic dispensing equipment.

Adhere-on's Type CC-3807 tapes are designed to provide positive sensing, with the aluminum foil assuring positive conductive contact. This allows the contact points to be held to the close tolerances generally required in tape cartridges, audio and systems equipment.

Other applications for the new product include cueing and stopping movie film and video film for television station broadcasts, detection devices for photoelectric controls, automatically operated tape controlled machines and data processing equipment. It also provides a waterproof barrier where required, and can be used for sealing seams of aluminum panels. The new tape is available from stock, and can be provided in 1/8-inch to 1/2-inch widths. Other widths can be supplied on special order.

Greek Writers Seek Laws Vs Pirates

ATHENS — Leading composers and lyric writers in Greece are pressing for legislation to stop record retailers and rack jobbers from illegal tape duplication.

Most dealers have been recording raw tapes for at least 10 years, thus eliminating the purchase of the authorized recordings.

Since last year the incidence of illegal duplication has become a real threat to the record companies with the increase in sales of cassette or 8-track tape players and with customers asking for the recording of their favorite songs and recent hits to be dubbed on to the tapes they purchase.

Dealers usually duplicate one song for a price of around three drachmas (10 U.S. cents) or less. Singles in Greece cost 30 drachmas (\$1).

It is expected that the new law will put an end, once and for all, to tape bootlegging in this country since the penalty for anyone found guilty will be at least three months imprisonment.

Meanwhile, another threat to the major record companies is price cutting by some retailers especially in the Athens area. They sell singles for as low as 21 drachmas (70 cents). But for the time being illegal dubbing is the music industry's first and main headache.

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**SALTER BUYS
ITCC WING**

FAIRFIELD, N.J. — Gary Salter, who resigned as president of International Tape Cartridge Corp. (ITCC), has repurchased from ITCC a subsidiary named Modern Tape Cartridge Corp. He and his father also bought a subsidiary named International Tape Cartridge of Canada Ltd. The total price was 50,000 common shares of International Tape Cartridge Corp. and \$250,000 in cash and notes. ITCC had issued the stock to the Salters last fall to acquire their company.

**Piracy Suit Vs.
Stereodyne Dropped**

TROY, Mich. — Charges of illegal tape pirating brought against Stereodyne by 34 companies have been dismissed by the plaintiffs. The suit had originally charged that Stereodyne and Gary Spies of Tape-A-Tape Sound Reproduction Co. had manufactured and sold tapes that used portions of copyrighted musical scores without authorization. Commenting on the dismissal of the charges, Paul Wyatt, vice president and general manager of Stereodyne, said, "We were in no way involved since we sold only empty cartridges to Tape-A-Tape. Any duplicating that may have been done was carried out without our knowledge."

Tape CARtridge

**Audio Fidelity Makes
8-Track and Cassettes**

NEW YORK—Audio Fidelity Records, Inc., is now manufacturing its own line of 8-track and cassette prerecorded music product. First releases on the "First Component Series" of classical recordings consist of 10 cassettes and CARtridges, and are being offered to distributors and dealers with full markups based on a \$3.98 suggested list price. Audio Fidelity will launch an extensive advertising and promotion campaign for the new product. It will include dealers' point-of-sale promotional materials, designed displays and unique packaging. According to Hal Drayson, executive vice president of the firm, advance orders from distributors for the first release, indicate an initial minimum distribution of 100,000 tapes.

Titles on the First Component Series include Brahms' "Symphony No. 4"; Tchaikovsky's "Symphony No. 6 (Pathétique)"; Mussorgsky's "Pictures at an Exhibition"; Ravel's "Bolero"; Bizet's "Carmen Suites"; Tchaikovsky's "Romeo and Juliet Fantasy," and the "Swan Lake" and "Sleeping Beauty" ballet suites; Beethoven's "Emperor Concerto for Piano and Orchestra" and "Symphony No. 4" and Strauss Waltzes.

Panasonic Video Tape Printer

NEW YORK — The Panasonic Corp., has developed a new high speed video tape printer that reduces the time for tape duplication while maintaining a good quality picture. The system, for use with two inch tape, is especially suited for high reliability color tape duplications, and is expected to meet broadcast industry standards.

sible because videotape employs a rotary head of very high speed with perfect synchronization, and consequently higher frequencies which are almost the limitation of current techniques." (Continued on page 19)

A spokesman for the company disclosed that the development of this innovative unit makes the mass production of videotapes an economically feasible undertaking. He said, "now, for the first time, black and white, and color tapes may be mass duplicated quickly and economically from one magnetic tape." He added, "because of this new equipment, videotape recording, which has become increasingly popular in the industrial, educational and commercial broadcasting fields, will one day soon become a practical home activity with prerecorded videotapes being economically marketed."

It is expected that the new unit will eventually replace conventional head-to-head tape duplication. According to Panasonic engineers, fast and efficient contact printing of videotapes had always been considered difficult because of slippage between the master and slave tapes. "Imperfect contact between the tapes was caused by slippage and trapped air," the Panasonic spokesman said. "These caused the duplicated picture to be out of focus. In addition, head-to-head recording on a fast moving tape was practically impos-

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You can help get HR 11750 out of committee and enacted into law by letting your congressman know how you feel. Tear out this column, pin it to your letterhead and mail it to your congressman today. Let your voice be heard.

If the Post Office in your city breaks down next, you can't say you haven't been warned.

**Tape
Happenings**

Mecca Record Pak Co., Japan, is introducing an 8-track stereo auto recorder (model M-260) for the Japanese market at about \$115. . . . Ampex has named seven new distributors for its consumer equipment division, including Alltapes, Dallas; Boyd Distributing Co., Denver; Aylward Corp., Edina, Minn.; Gorman Engineering Co., El Paso; Devlin-Drew, Fresno, Calif.; Roskin Distributors, East Hartford, and Sound Classics, Indianapolis. . . . Ampex is offering a counter-top display featuring Micro 40 or 42 auto stereo cassette players. The display unit comes with an AC power converter, with speakers mounted on either side. . . . Custom Music Corp., has opened its eighth store in the St. Louis area.

**Citizens
Committee
for
Postal Reform**

1775 Eye Street, N.W., Washington, D.C. 20006
Lawrence F. O'Brien, Thurston B. Morton
National Co. Chairmen

Cassette Cartridge to Open \$2.5 Mil Plant in Nova Scotia

• Continued from page 12

manufactured by the Polyband Co., of Germany.

High Quality

Cassette Cartridge, which claims some of the leading record companies among its contracts, attributes its success to the high quality in materials and sound reproduction found in all its product. Press added that equipment used at the plant is of the highest standard available. "In addition, we maintain rigid quality control standards," he said.

Using letters of testimony to support his claim, Press stressed that his company is among the

leaders in top quality production of prerecorded cassettes. He said, "We have reduced noise and flutter to a minimum, and have almost totally eradicated other sound reproduction ills which have plagued the prerecorded cassette in the past."

Cassette Cartridge began operations in January 1969, with two people and a production figure of about 2,000 pieces a day. Today it employs 150 people and churns out a daily figure of some 45,000 units of varying configurations, at its 15,000 square foot plant.

In addition to its custom duplicating services of prerecorded music product, Cassette Car-

tridge is also involved in the production of spoken word cassette and cartridges for the publishing and educational fields. Press said that development plans for this year include an expansion program for this service which will span the entire spectrum of the audiovisual field, including script writing facilities. A number of innovative merchandising plans will be instituted for the promotion of product manufactured by the company.

Other key executives working with Larry Press at Cassette Cartridge include, Henry Hainick, vice president; Frank Carroll, technical director; George Scott, commercial sales director; Peter Press, promotion and art director; and Peter Pittas, plant manager.

Data Pkging, Bowthorpe to Form Manufacturing Co.

CAMBRIDGE, Mass.—Data Packaging Corp., will form a new company in association with Bowthorpe Holdings Ltd., of Sussex, England. The firm will manufacture tape reels and containers, and disk packs for the computer industry, as well as CARtridges and cassettes for the tape industry.

The new firm, Hellermann Data Packaging Ltd., will conduct manufacturing and sales operations at the Hellermann Plastics Division plant of Bowthorpe Holdings Ltd., in Sussex. Finished products will be marketed in 19 European countries and the British Commonwealth.

Directors of the new company are Dr. Otto Morningstar, president of Data Packaging;

Frank H. Burgess, its vice president; Robert H. Lander, its director of finance; as well as Jack and Peter Bowthorpe and Graham Griffiths of Bowthorpe Holdings.

Electrodyne Sold To MCA Tech

LOS ANGELES — MCA Technology, manufacturer of high speed magnetic tape duplicating equipment, has acquired Electrodyne Corp., of North Hollywood, for an undisclosed amount of stock.

MCA Technology, 70 percent controlled by MCA Inc., had sales of \$3.5 million last year. Electrodyne, which manufactures studio and stadium consoles, had sales of \$1.6 million in 1969.

RECEIVER WITH PLAYER AND SATELLITE SPEAKERS

DURHAM, N.C.—The Weltron Co. has introduced a solid state AM/FM Multiplex 30 receiver with 8-track stereo CARtridge player and satellite speakers. According to Pratt Winston, Weltron's general manager, the Weltron Model WAP 805 is a complete music center ideal for background music systems.

The new unit features built-in AM/FM antenna, terminal outlet for outdoor connection, AFC for drift-free reception, and slide controls for volume, balance and tone. The cartridge player is four channel 3¾ i.p.s.

Other features on the combination product which incorporates 47 solid state devices, are jacks for added speakers, an output plug for stereo headphones, and an illuminated automatic channel indicator light. Frequency response on the receiver is 30-18,000 Hz. Distortion is less than 1 percent at normal levels. Suggested retail price is \$179.95.

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JOE VENUTI; (B) M8198, (C) M5198
DICK SCHORY; (B) M8199, (C) M5199
PAUL HORNE; (B) M8293, (C) M5293

LIGHTNING

Ampex

LEON THOMAS—Spirits Known & Unknown; (B) M8297, (C) M5297

Bravo

BURBANK PHILHARMONIC; (B) M85504, (C) M55504

Elektra

WILD THING GOES PARTYIN'; (B) M84059, (C) M54059

Tetragrammaton

DEEP PURPLE—Royal Philharmonic; (B) M8131, (C) M5131

Video Tape Printer

• Continued from page 18

He continued, "these problem have been eliminated by using the bifilar tape winding method. In this method master and slave tapes are wound tightly onto one reel in alternating layers at extremely high speed. A special pressure roller keeps air from being trapped between the layers.

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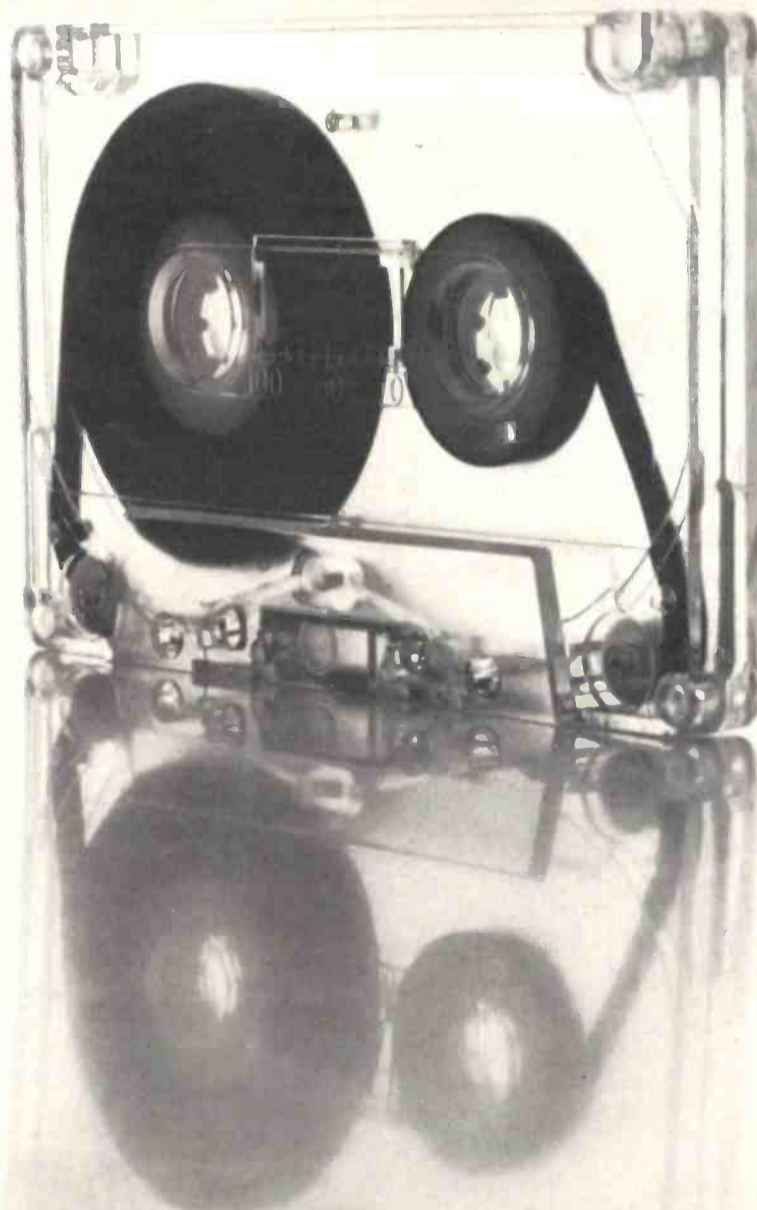
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'Minnie's Boys' Is Just Off the Marx

NEW YORK — "Minnie's Boys," the new musical at the Imperial Theater, might have contained a definite "success clause" if the party of the first part, namely, Shelley Winters had reciprocated much more creative energy to the parties of the four talented actors who portray the Marx Brothers on the perimeter of imminent fame. All of them, three making their Broadway debuts, flourish their vocal and comic artistry in a zany exuberance that keeps the pace bouncing like

Pink Floyd Opens Tour at Fillmore E.

NEW YORK — Pink Floyd, Harvest Records recording artists, will open its tour of the U. S. with a special concert at the Fillmore East, N. Y., Thursday (9). Other dates set for the tour include Five Stages, Chicago, Friday (10); State University of New York at Stony Brook, Saturday (11); Boston Tea Party, Sunday (12); Fillmore East, Thursday (16); Electric Factory, Philadelphia, Friday (17) and Saturday (18); Easttown Theater, Detroit, April 24-25; Fillmore West, San Francisco, April 29; Santa Monica Civic Auditorium, May 1; Community Concourse, San Diego, May 9.

silly putty due to a funny glib book by Arthur Marx and Robert Fisher, snappy choreography by Marc Breaux, and the sight-gag propulsion of Stanley Prager's direction. With Peter Wexler's whimsical settings and fine costumes by Donald Brooks, it's a handsome production.

As matriarch Minnie, however, Miss Winters seemed to be stumbling in a cloak of wishful invisibility, lacking the dramatic and vocal conviction suggested in the title of one of her several solo turns, "If You Wind Me Up."

Afforded fewer vocal moments in the facile, engaging music by Larry Grossman and lyrics by Hal Hackady, Lewis J. Stadlen as Groucho, Irwin Pearl as Chico, Daniel Fortus

(Continued on page 71)

HERE'S WHAT DAILIES SAID

NEW YORK — "Minnie's Boys," a musical with book by Arthur Marx and Robert Fisher; music by Larry Grossman; lyrics by Hal Hackaday, opened at the Imperial Theater March 21. Following are excerpts from the daily newspaper reviews:

TIMES (Clive Barnes): "There was a lot to like in the show. But they are small things rather than big things. It has a generally undistinguished score, but a couple of decent enough numbers."

NEWS (John Chapman): "What the show needs, though, is a few real, live Marx brothers, and this is no longer possible."

POST (Richard Watts): "I thought it made for a pleasant and refreshing evening. The music is always lively and tuneful and the lyrics are satisfactory."

Score Withers 'Look to Lilies'

NEW YORK — "Look to the Lilies," which opened at the Lunt-Fontanne Theater, March 29, has outshanding performances by Shirley Booth and Al Freeman Jr., but the score is not up to the level of the performances or story, which is an adaptation of the successful "Look to the Lilies" film. Warner Bros. has the recording rights.

Miss Booth, familiar to many as TV's Hazel, was one of Broadway's leading stars. She is a marvel as Mother Maria, her eagerly awaited stage return. Her "I, Yes Me, That's Who" was a clear cut example of an artist rising above her material.

Al Freeman Jr. is just right as Homer Smith, "First Class Number One Bum," as he sings. His leading off the nuns in "Follow the Lamb" supplies one of the best musical numbers in the Jule Styne-Sammy Cahn score. Miss Booth also has "One Little Brick at a Time" and "Gott Is Gut," with the sisters, while "Don't Talk to Me About God" and "Some Kind of Man" are better numbers for Freeman.

Carmen Alvarez and Patti Karr do well in cliché roles, as cafe prostitutes. Tania Elg attractively performs Sister Albertine with "I Admire You Very Much Mr. Schmidt" a good, simple number for her. Joshua Logan directed the production, which has book by Leonard Spigelgass, musical direction by Milton Rosenstock, orchestrations by Larry Wilcox and vocal arrangements and direction by Buster Davis.

FRED KIRBY

Fillmore's Pkg Tour

SAN FRANCISCO — With musical trends drifting away from hard, electric rock, Fillmore Corp. has underwritten "Equinox: A Traveling Fair of Acoustic Music"—six local groups that will tour as a package, aiming mainly at college and university audiences, according to Diane Sward, coordinator of Equinox and manager of one of the groups.

The six acts are Victoria, a girl singer who has finished her first LP for Fillmore Records; Pagan and the Conspiracy of Love, a poet who performs his works to harp, flute and violin accompaniment; Lamb, another Fillmore group whose first album was recently released; Jan Tangen and Dave Friedman, managed by Miss Sward; Lambert and Nuttycombe, whose A&M LP will be out this month; and Pamela Poland, who used to be on Epic Records with a band called Gentle Soul.

RHINOCEROS IN N.Y. APRIL 19

NEW YORK — Rhinoceros and Ten Wheel Drive with Genya Ravan will be presented in concert by Billy Fields and Sid Bernstein at Carnegie Hall on April 19. All seats will be priced at \$3.

Bernstein and his associate, Fields, manage both Rhinoceros and Ten Wheel Drive.

Talent In Action

BLUES IMAGE CORKY SIEGAL'S HAPPY YEAR BAND

Five Stages, Chicago

A small but enthusiastic audience greeted Blues Image for its first appearance here March 20. The group responded with a relatively fine set, disrupted only by overly long solos.

Blues Image is a tight knit group which because of its conga player will suffer from comparison with Santana. The group is well beyond the repetitive rhythms of the latter group and plays almost any type of music with finesse. The vocals were handled ably, although sometime inaudibly, by Dennis Correl and Joe Lala. Guitarist Kent Henry turned in several good solos and Skip Konte buzzed from organ to piano to electric piano. The best number was "Ride Captain Ride," the group's single on Aco Records.

Corky Siegal's Happy Year Band, formerly Siegal-Schwall, has undergone many changes since its heyday three years ago. Corky now plays piano in the Jerry Lee Lewis vein, but still ignites the crowd with his masterful mouth blues harp work. Jim Schwall took many fine guitar solos, but the highlight was his exciting guitar-harp duel with Corky. Although the group hasn't recorded in nearly two years, the time is right to do so.

GEORGE KNEMEYER

ELLA FITZGERALD

Waldorf-Astoria, New York

Ella Fitzgerald's opening at the Waldorf-Astoria on March 30 was a tantalizing sample of the showmanship, warmth, and musical brilliance that characterized her performances. The hour-long set (which included a guest appearance by Louis Armstrong) encompassed a wide variety of musical styles. Much of the material, however, seemed to have been chosen more for its current popularity than for its appropriateness. Popular numbers like "Put a Little Love in Your Heart" and "Spinning Wheel" are too rigid to give free rein to Miss Fitzgerald's fluid vocal style, so that her singing was often better than the song. Miss Fitzgerald, who now records for Reprise Records, was at her best in slower numbers like "I Concentrate on You" and "This Girl's in Love With You," which gave her some chance to go into those incredible jazz riffs that seem to rush out from nowhere and subside just as quickly. Her vocal improvisations were magical, as always, but so short that they gave only a few passing glances into an alluring world of musical freedom.

NANCY ERLICH

RONNIE HAWKINS

Fillmore East, New York

Ronnie Hawkins, Cotillion Records artist, gave a thoroughly irritating show at the Fillmore East March 27. Sandwiched between a fine set by Stone the Crows and an unforgettable hour with Joe Cocker's new group, Mad Dogs and Englishmen, Hawkins was playing to a warm, excited audience who were willing to give him an enthusiastic reception simply because he was there.

Hawkins' material consisted mainly of 1950's rock, which he and his group performed more seriously and with less good humor than the original rockers did 20 years ago. But the mediocre music came as a relief after the interminable breaks between numbers, during which Hawkins repeatedly apologized for not knowing what the audience would like to hear. All the unnecessary apologies, coupled with unpleasantly gross stage antics, made his act a total disappointment. The applause

given to him proved only that people who are waiting for Joe Cocker are in a good mood indeed.

NANCY ERLICH

DION RADZIK & FLORCZAK

Bitter End, New York

Folk/blues singer Dion moved into the Bitter End, March 27, with a refreshing concert of blues and folk tunes interspersed with some mirth-provoking comedic interludes that obliterated the disappointment experienced by his fans because of his non-appearance at his scheduled opening the day before. The March 26 concert had been cancelled because of flight schedule problems created by the current air transport controllers dispute.

Dion, on Warner Bros Records, is an effortless entertainer. With a natural effervescence that quickly spreads to his audience, he slips with the ease of the genuinely talented, from folk to blues and back again. Even his protest songs, though significant in impact, are without vehemence, as evidenced in "I've Been Sitting Here Thinking," a rib-tickling put-down of drug users.

Sharing the stage with Dion is the relatively unknown singing duo of Radzik & Florczak. Though yet to be discovered, this group possesses a potentially successful folk talent in the tradition of Simon & Garfunkel, and the early format of the Everly Brothers.

Their production, though still somewhat unpolished and bland, is original and interesting. Their repertoire included a number of character sketches which were a little too long and a little too morbid, but nonetheless very thought provoking.

RADCLIFFE JOE

Creedence Set For Tour of Europe in May

OAKLAND, Calif. — Creedence Clearwater Revival have been set for an eight-concert, two and a half-week tour of Europe next month, with two of the concerts to be filmed for European television.

The Fantasy Records artists will be featured on Britain's "Top of the Pops" TV series on Thursday (9) in London. Then the band goes to Germany for concerts in Munich and Berlin and back to London with Royal Albert Hall appearances scheduled for Tuesday-Wednesday (14-15). They will also play in

(Continued on page 71)

Lighthouse, Ballet In Canada Tour

NEW YORK — Lighthouse, RCA Records' 13-piece rock orchestra from Toronto, is scheduled to spend the last three weeks of July performing with the Winnipeg Ballet. Lighthouse and the Winnipeg Ballet will perform one week in Ottawa, one in Winnipeg and one in Toronto.

Lighthouse also has been set for a special concert with the Toronto Symphony Orchestra at Massey Hall in Toronto on Saturday (4). Lighthouse and the entire symphony orchestra will perform a program consisting of songs from the group's last two RCA albums, as well as from their upcoming album scheduled for April release. The new LP is titled "Pacing It All Together."

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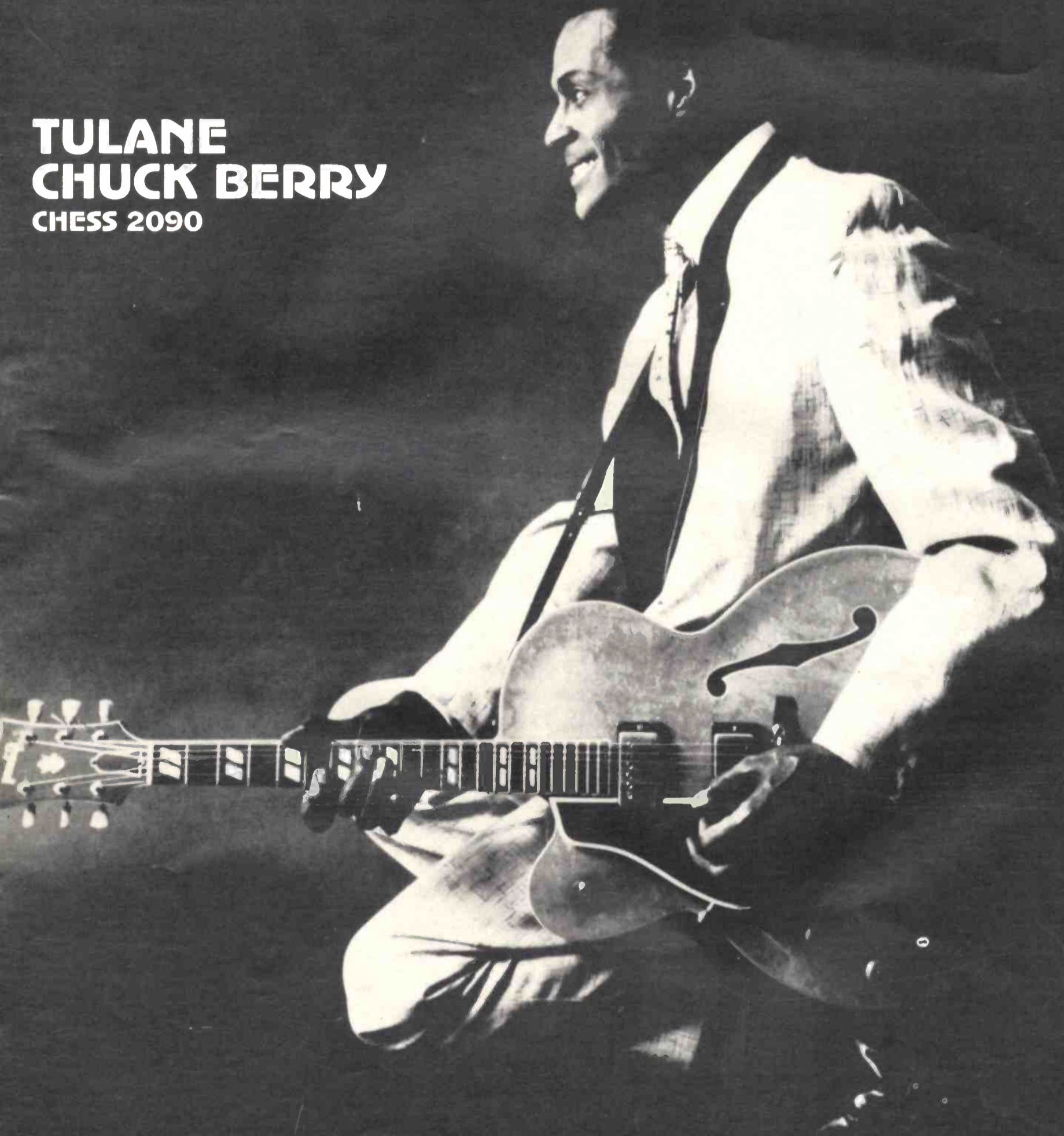


RANDY EDELMAN, left, writer-producer, talks over his deal with the Big 3 with Allen Stanton, right, executive vice president of the Big 3, and Wally Schuster, firm's general professional manager. Edelman was signed as part of the publishing organization's drive to expand its contemporary catalog.

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Talent

From The Music Capitals of the World

(DOMESTIC)

NEW YORK

Reprise's Theodore Bikel will give a Philharmonic Hall concert Sunday (5). . . . Gordy's Temptations appear in Cleveland's Public Auditorium, April 19, and the Memorial Auditorium, Canton, Ohio, April 20. . . . Sad Ending, which have completed their first recording session for Scepter, have recently concluded their fourth engagement at Martini's, Hershey, Pa. . . . Quincy Jones has been signed by John & Faith Hubley to compose the score for their animated short, "Eggs." . . . Peter Schickele's "P.D.Q. Bach," which he has been recording for Vanguard, will be presented at Washington's Constitution Hall, Saturday (11).

The George Shearing Quintet opens a three-week engagement at Plaza 9, Tuesday (9). . . . Lord David Sutch has returned to London to form a permanent group and to start work on his second Cotillion album. . . . Columbia's Barbra Streisand is the 1970 honorary chairman of the National Association for Retarded Children.

Gordy's Edwin Starr gives a concert at the Indian Spring Friday (17). . . . Italian singer Claudio Villa returns to Carnegie Hall, Saturday (18) with comedian Lucio Carano, singer, Chettina Francini, and mandolinist Giuseppe Anedda.

Harvest's Pink Floyd appears at Fillmore East, Thursday (9) and Thursday (16) presented by Jay K. Hoffman, who also is presenting Elektra's Tom Paxton at Fillmore East, Sunday (5). The bill for Friday (10) through Sunday (12) Columbia's Santana, Columbia's It's A Beautiful Day and Ampex's American Dream. . . . Tamla's Smokey Robinson & The Miracles play Chicago's Auditorium Theater, Friday (17). Pianist-composer Mario Lazzetti has returned to the Villa Marbona in Greenwich Village. . . . The writing-producing team of Gary Knight and Gene Allan have been signed by Kaplan Cullen Associates, Ltd. to an exclusive, long-term agreement.

Warner Bros. Small Faces play Ungano's, Wednesday (8) and Thursday (9). . . . RCA's Jose Feliciano opens a two-week engagement at the El San Juan Hotel, San Juan, Monday (6). . . . Dave Mullaney has finished arranging additional music for the Kapp soundtrack album of "Two Mules for Sister Sarah." . . . Polydor's Country Funk opens a six-night stint at Washington's Emergency, Monday (6). . . . London's Michael Allen headlines at the Black Garter Supper Club at Dallas' Executive Inn Hotel, June 8-20. . . . RCA's Eddy Arnold opens a two-week stand at Las Vegas International, July 27. . . . The accomplishments of Tamla's Stevie Wonder have been read into the Congressional record by Congressman Edward I. Koch of New York for his "compelling achievements in the world of entertainment." FRED KIRBY

MEMPHIS

Epic's Donna Rhodes is completing an album as an individual artist and the record company's Sandy & Donna Rhodes and arranger-producer Charlie Chalmers will combine for a second album to be produced at Sam Phillips' Sun Record Co. . . . Chalmers, along with the Rhodes Sisters and six other artists have recently been signed by Epic's vice president, Larry Cohn of New York. It will be Donna's first album for the recording company. Chalmers will produce both albums for Epic.

Knox Phillips, son of Sam Phillips, is working on a new album on Sun International's the Gentrys, as a follow-up to their album that is now being readied for release by the Shelby S. Singleton

Organization of Nashville. Producer Johnny Powers of Detroit will produce a single on Larry & The Accommodations with Knox Phillips as engineer. Jerry Phillips and Knox have combined to produce the Copper & Brass of Louisville, Ky., for Amazon Record Co.

Bobby (Red) West is producing Ricky Yancey of Memphis for Chips Moman's new record label, Chips, to be distributed by Capitol Record Co. Moman, president and co-owner of American Recording Studios, is auditioning new artists for his label, as is Tommy Cogbill, vice president of American, who will have his own recording label, Trump, to be distributed by Capitol. West, who is producing Yancey for the Chips label, is an addition to the production crew at the studio that has recorded some of the nation's top artists including Elvis Presley, Dionne Warwick, B. J. Thomas, Box-Tops and numerous others. West, a former employe of Presley, has been a member of the songwriting staff at American for several months.

Country stars, Chet Atkins, Floyd Cramer, Boots Randolph and Jerry Reed will appear at the Jackson, Tenn., coliseum Friday (10). . . . Larry Rogers, manager of Lyn-Lou Studios, is completing his third Bill Black Combo album for Columbia. Parks Matthews, co-ordinator of talent, writers and producers at Beautiful Sounds Recording Studios, is getting it all together for the new 16-track studio. The studio is owned by Dan Penn, president, and Eddie Braddock, vice president.

The Settlers, folk-singing group, have decided to stay away from onenighters and work at Memphis' Airport Lounge three nights

(Continued on page 26)



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To Elektra's Peel, the Key to Success Is in Communication

By BOB GLASSENBERG

NEW YORK — An artist must be able to communicate with the people, according to David Peel of the Lower East Side, an Elektra Records recording group. "We have to know the people because if we don't know what they are in to, we have nothing to say to them. You've got to be able to communicate with the people." And communication is exactly what Peel does. For the past two years, Peel and the Lower East Side have been giving free concerts in the parks around New York. Last summer they traveled the Music Festival circuit, performing at all the major festivals for free. "We went to Woodstock and just played for the crowd. We didn't get paid and we didn't perform on stage. We were interested in getting the people in the crowd to participate and enjoy themselves. I can't put down a stage performance, but when we get everyone to be a musician they all have a good time. I try to give out tambourines and other instruments to all the people and get them into it. They feel better participating than just listening." The list of participants at Peel's sing-outs includes Senator Javits and Paul O'Dwyer. Both were seen at a gathering in Washington Square in New York last summer dancing the Hora to music by the Lower East Side. "We think the older people are a groove. They actually make up

a big part of our audience. I think it's because we accept them for what we are, people looking to have a good time and smile a lot."

Elektra records found Peel and his two friends at one of the band's weekly festivals in Washington Square. Peel was quite surprised when Elektra offered him and his friends a contract. The problem was that no one was sure how the group should be recorded. Their first album, "Have a Marijuana," was recorded on four successive Sundays in Washington Square. "As usual, we started out with just the three members of the

Biggest Season for Barbara & Squires

NEW YORK — Barbara and Art Squires, executive producers of Southwest Concerts based in Houston, will wind up their biggest season (1969-70) May 23 when they present Tom Jones at Hofheinz Pavilion (University of Houston). The season began with Johnny Carson on Aug. 28, 1969, and was followed by "George M," "Mame," "You're a Good Man Charlie Brown," Liza Minnelli, Dionne Warwick, the Fifth Dimension, Temptations, Ferrante & Teicher, the Royal Philharmonic Orchestra. Other attractions playing before May 23 are the Four Seasons, the Royal Austrian Lipizzan Stallions, and "Hello, Dolly."

group and, as usual, we finished with about five hundred people. This is a normal thing. The only difference was that it was being recorded. We took the Elektra studios to the park," said Peel.

Peel again plans to make the festival circuit this summer. He will also perform every Sunday in Central Park and Washington Square Park in New York City. As in the past, he will also carry the underground news with him. "I try to tell the people who come to sing and play with us what is going on in other parts of the city. There is an Easter Be-In in Central Park every year. We act as the Pied Pipers and get everyone together in one spot in the park. It's kind of like being the house band for a Be-In." Peel loves anything that allows him to be with the people. He will play anywhere he can.

Now his second album, "The American Revolution," is ready for distribution. "I hope it sells and people get into the new type of entertainment that I enjoy. It's a way of bringing everyone onto a common plane. If we are busy having a good time, we won't have time to become polarized or fight amongst ourselves. This is all I want and I'm glad that I am getting a chance to do it." Peel has been known to play the ghettos of Detroit to get the people together. He wants to help and give enjoyment to everyone.

Stigwood Slates Triple Artist Record Barrage

NEW YORK — The Robert Stigwood Organization, headed in the U. S. by Rik Gunnell, is preparing to launch three new artists, Bobby Bloom, Archie Whitewater and Shorty featuring Georgie Fame.

Bloom, a writer-singer-arranger-producer, will be making his disk debut on Earth Records within the next few weeks. The LP is being produced by Jeff Barry.

Chess Records' eight-member group Archie Whitewater is completing its first LP under the supervision of Warren Schatz.

Shorty featuring Georgie Fame is recording its debut album in London this week. The

album, which will be released in the U. S. on the Epic label is slated for release early in May. The release date will coincide with the commencement of the group's first tour of the U. S. which begins in Los Angeles on May 11 with a week-long engagement at the Whisky A Go Go. Subsequently, the group will be appearing at Fillmore West in San Francisco from May 21 through May 24; the Easttown Theatre in Detroit, May 29-30, and in Chicago at the Kinetic Playground, June 5-6. Additional dates are being worked out. Fame's appearance as a member of the five-man group will be his first in the U. S. in over three years.

Signings

Little Richard signed with Reprise. . . . Jam, a Los Angeles-based group, joined Sire. . . . Vikki Carr, who has left Liberty/UA, has formed her own production company, Jolie Productions. . . . The Mama & Papa Rockin' Family to Kent, where Morey Alexander will produce their first single. . . . Giant, a nine-piece East Coast group, has signed with Mercury. . . . Little Eva to Spring, which is released in the U.S. and Canada by Polydor. Her initial single is "Mama Said," produced by Gerry Gross and John Lombardo. . . . Guess & Abner to Kapp with their debut disk, "And the World Keeps Spinning

Around," produced by Ronnie Green.

Mott The Hoople, a British rock group, signed with Atlantic with their first album due later this month. A U.S. tour is being worked out. . . . Debbi Lori Kay and Robbie Harden to Shelby Singleton's Plantation Records. . . . The Golden Triplets, known in Argentina as Las Trillizas De Oro, will be released on Monument worldwide except for South America. Their first album will be released through Monument's Puerto Rican distributor, CSI. . . . The World's Greatest Jazz Band signed with Atlantic.

(Continued on page 28)

RACK JOBBERS! 1STOPS! DEALERS!

FLIP WILSON BRINGS HIS 118 MILLION FANS INTO YOUR STORES IN APRIL.

Throughout April, 118 million Flip Wilson fans will be told about Flip's new hit album, "The Devil Made Me Buy This Dress" on Little David Records, LD 1000.

Flip's television appearance schedule for April is: Host on the "Tonight" Show April 3rd, 10th, 20th, 21st, 22nd, 23rd, 24th, 27th, and 28th, doing material from, and constantly referring to the album.

"THE BING CROSBY SPECIAL" on NBC April 13th with Flip doing bits from the album as well as important segments with Bing Crosby and Dean Martin.

April 30th, "THE MAD COMEDIANS" — a very exciting special kind of Showcase for Flip.

Look magazine's May 4th issue, on the stands April 21st, has a four-page feature spread on Flip with strong reference to Little David Records and the album.

LITTLE DAVID • LD-1000 Available on 8-track cartridge & cassettes



So to recap, the "Tonight" Show audience is ten million each night; the "Bing Crosby Special" audience is estimated at twenty-million; Look's circulation is eight-million. 118,000,000 sales pitches. You put the album in the stores and display it prominently. Flip will sell it and sales will astound you.



LITTLE DAVID RECORDS, 200 WEST 57TH STREET, NEW YORK, N.Y. 10019

P.S. Wait till you see Flip Wilson's "Brown is Beautiful" Sea and Ski Suntan Lotion commercials starting April 22nd and running through July. It's the talk of the advertising industry.

P.P.S. The Flip Wilson Show, Flip's own Series, starts in September on NBC (Thursday 7:30-8:30)

The legend becomes the reality. JAMES TAYLOR One of the superb artists and writers of our time.

"He is somewhere in there with the other performer-songwriters who are singularly themselves: Joni Mitchell, Neil Young, Leonard Cohen, Judy Collins, Randy Newman, Fred Neil, and sure, Dylan."

—Liza Williams, *Los Angeles Free Press*

"Those people spilling off the curb into MacDougal St. last Saturday noon weren't there to watch the eclipse. Not until May 1, 2079 will New York be able to see the moon darken the sun again, but those people standing in MacDougal St. had come to witness an event of obviously greater magnitude. James Taylor was making his only appearance of the year at the Gaslight, and they were waiting to buy tickets. . . . Is James Taylor going to be the next public phenomenon?"

—Alfred G. Aronowitz,
New York Post

"I'm ordinarily cautious about using superlatives, but I'm convinced (as I'm listening to him) that Taylor is one of the two or three best rock singers I've ever heard.

. . . His mastery of every aspect of his songs, including that haunting stream of freestyle poetry, is uncanny. James Taylor is a self-contained genius."

—Bud Scoppa, *Rock Magazine*

"The people who were at the Gaslight last weekend; the ones standing in the cold; the same ones who yelled every time someone from the working press walked in front of the line into the Gaslight to wait in the warm innards of the club for the preceding show to end; these people are the cognoscenti. They can smell a legend going to happen almost as soon as the first copies of his debut album reach the stores. This crowd quality should be obvious to anyone in the press. It was all over MacDougal Street last weekend; the crowd, the "knowing" crowd, had really gotten James Taylor's scent."

—Cash Box Magazine/*Insight & Sound*

"There are many new and talented writer/artists around, but James Taylor is the one with 'public acclaim' spelled out all over him."

—Cash Box Magazine/
Troubadour Review L.A.

**Blackwood Music is proud to be associated with James Taylor
and his publishing company Country Road Music.**

Goulet Starts 10-Week Summer Tour in Detroit

NEW YORK—Robert Goulet will begin a 10-week summer tour June 29 at the Fisher Theater in Detroit. The first six weeks will feature "The Robert Goulet Show" starring Goulet, his wife Carole Lawrence, and comedian Bob Melvin. After Detroit they will hit the Musicarnival, Cleveland (July 6-11); Melody Fair Theater, North Tonawanda, N.Y. (July 13-18); Warwick Theater Warwick, R.I. (July 20-26); Oakdale Theater, Wallingford, Conn. (July 27-Aug. 1), and the New Jersey Art Center, Holmdale, N.J. (Aug. 3-8).

There will be a one-week

hiatus in the tour while Goulet and Miss Lawrence rehearse for "I Do, I Do" in which they will star for a four-week engagement starting Aug. 18 at the Shady Grove Theater in Gaithersburg, Md. They'll then take "I Do, I Do" to the Valley Forge Theater in Pennsylvania (Aug. 24-29), Painter's Mill Theater, Baltimore (Sept. 1-6) and Westbury Music Fair in Long Island (Sept. 8-13).

Goulet, who records for Columbia, has also been set for dates (Sept. 30-Oct. 11) at the Latin Casino, Cherry Hill, N.J., and at the Frontier Hotel, Las Vegas (Oct. 22-Nov. 18).

Mediametrics Gets Green Light for Coast Festival

SAN FRANCISCO—Mediametrics Inc., which a month ago tried to promote a "World Pop Festival" in Monterey, got the go-ahead from the Recreation and Park Department here for a daylight rock concert April 19 at Candlestick Park, home of the Giants baseball team.

Mediametrics was blocked by Monterey County officials in its attempt to promote a three-day rock festival in a rural area north of Monterey. But the Park Commission here readily approved the rock concert request, which Mediametrics

claims will headline such acts as Jefferson Airplane, Quicksilver and Sly and the Family Stone.

Mediametrics has agreed to pay \$5,000 or 10 per cent of the gate, whichever is higher, for rental of the facility and all revenues from parking and food concessions will go to the city, according to Thomas Gray, Candlestick promotion director, which could amount to \$20,000 to \$30,000. The promoters also must put up \$1 million in insurance and provide a minimum of 60 security guards for the event that will take place between 2 and 7 p.m.

From The Music Capitals of the World

(DOMESTIC)

• Continued from page 22

weekly. Singer Shelia Hearn has signed to be booked by The Tony Barrasso Booking Agency. Miss Hearn, formerly on the Chart label and produced by Larry Rogers at Lyn-Lou, is playing at the Whirl-Q-Way Club on weekends. Atco's Iron Butterfly will appear at the Memphis Mid-South Coliseum under sponsorship of Memphis State University Student Government Friday (10).

Betty Berger, president of Continental Artists booking agency is completing an album on Ivory Joe Hunter, who wrote some of Presley's top songs in the 1950's. Miss Berger produced the album on Hunter at Sun Record Co. Epic's Charlie Chalmers engineered the session. Hunter, who has recorded for Goldwax, Monument, Liberty, Atlantic and Mercury, signed an independent production pact with Miss Berger. She will handle leasing of the album, which includes seven songs written by Hunter. Miss Berger also added to her roster of artists that have signed with Epic, Mrs. Dot Rhodes, mother of Donna Rhodes and Sandy Rhodes, Epic artists.

Columbia's Janis Joplin will appear at the Memphis Mid-South Coliseum July 18 along with Luv. The show is being brought to Memphis by Pure Cane Productions.

Earl Cage, manager of Fame Record Company's music division, is working with the Brothers Unlimited on their first album release recorded in Fame's Memphis Studio.

Dan Penn, president of Beautiful Sounds Recording Studios, is completing an album on the Entertainers and working on another album on the Guilloteens, composed of Tommy Jay, Joe Davis, Jackie Gilmer and Jerry Riley.

Rick Hall, president of Fame and Mikey Buckins, produced a session on Little Richard at their Muscle Shoals, Ala., studios.

Carlton Haney will present 22 country entertainers at the Mid-South Coliseum Saturday (11). Some of the artists include Loretta Lynn, Sonny James, the Wilburn Brothers, Jim Ed Brown, Peggy Sue and the Osborne Brothers. E. E. (Bubba) Bland, manager of the Coliseum, reports that sales to the live concert of Tom Jones on July 9 going at a fast pace. National Shows, Inc., is paying Jones \$75,000 for the one Memphis appearance. Drummer Buddy Rich is likely to head the band to support Jones.

JAMES D. KINGSLEY

SAN FRANCISCO

Cannonball Adderley will be artist-in-residence at U.C. Berkeley during the "jazz week" preceding the fourth annual Jazz Festival there April 24-25. The Adderley Quintet will also appear on the three-concert program. Charlie Mingus, Miles Davis, Freddie Hubbard, Pharaoh Sanders, bassist Ray Brown and guitarist Laurindo Almidia are also scheduled to perform. Pete McNeal has replaced Gary Schaefer

(Continued on page 28)

Mini-Rock Spot Opened

CHICAGO — Five Stages, rock music emporium utilizing a Masonic Temple, has opened here and will feature name rock and blues groups, along with other activities for people who do not like to sit through an entire concert.

In addition to a mini-ballroom in which the rock groups will perform, Five Stages also offers various shops for records, leather goods, and "head" supplies, a game room featuring table tennis and chess, and fireplace room featuring folk singers, and a variety room which features dark theater puppets, snake charmers and acrobats.

There are about 30 people

(Continued on page 71)

Small Faces in Big U.S. Tour

NEW YORK — Small Faces, Warner Bros. Records' artists, are making a nationwide tour. They have already played dates in Boston and will be playing Easttown Theater, Detroit, Friday-Saturday (3-4); Ungano's, New York, Wednesday (8) and Thursday (9); Electric Factory, Philadelphia, Friday (10) and Saturday (11); Beaver's, Chicago, Wednesday (15) and Thursday (16); Palladium, Birmingham, Mich., Friday (17) and Saturday (18); Boston Garden,

(Continued on page 71)

CHART CLIMBERS



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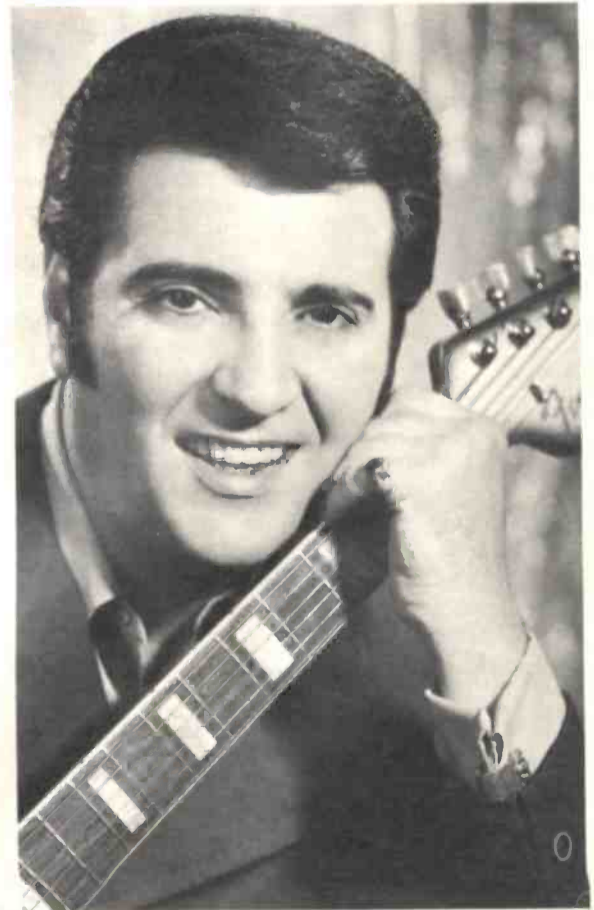
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Talent

From The Music Capitals of the World

(DOMESTIC)

Continued from page 26

fer as music director at KYA. Schaeffer will continue on the air from 10 a.m. to 2 p.m. . . . BMI directors hosted a cocktail party at the Fairmont Hotel March 16 to mark the opening of their new San Francisco office. . . . The S.F. Symphony Association has been awarded a grant of \$100,000 by the National Endowment for the Arts, matching a \$100,000 gift from the Symphony Association's vice president. Funds are to be used for an expanded summer music workshop and an in-concert project for the city schools in the fall.

GEOFFREY LINK

CINCINNATI

The 12-hour rock festival staged by Michigan promoters Mike Quatro and Russ Gibb at Cincinnati Gardens March 6 pulled a throng estimated at 11,500. All ducats were scaled at \$5. Show's net figured around \$30,000. Event went off without incident or police intervention. A dozen or more groups were highlighted, with headliner Joe Cocker unable to make it in from New York due to the air strike.

The University of Cincinnati Jazz Band, under the direction of John DeFoor, appears with Gerry Mulligan at the National Jazz Festival at the University of Maryland, College Park, May 15-17. The event is sponsored by the Kennedy Foundation. A country package spotlighting Hank Williams Jr., Lynn Anderson, Billy Walker, the Cheating Hearts, Lamar Morris, the Drifting Cowboys, the Four Guys and the Stoney Mountain Cloggers displays its wares at Taft Theater May 2, under sponsorship of the Oola Khan Grotto. . . . Pianist Al Morgan, of "Jealous Hearts" fame, launches a fortnight's stand at the Lookout House, Covington, Ky., April 27. . . . Duke Ellington's band appears in concert for the Alpha Kappa Alpha sorority at Taft Theater May 27.

Kenny Price, of WLW-TV's syndicated "Midwestern Hayride," hops into Nashville May 20 for a taping date of CBS' "Hee Haw." Corpulent Kenny was in Music City last week to wax a new RCA album built around his current "Northeast Arkansas Mississippi County Bootlegger" single. . . . Clif M. Hunter, formerly veepee-general manager of Atwood Richards, Inc., New York radio combine, is the new program director at WLW Radio. . . . Jay Stone is the new weekend personality at WKRC, replacing Dave Schack-

Pentangle on A U.S. Tour

NEW YORK—Reprise Records' Pentangle, who begin a U.S. tour at Carnegie Hall here, Friday (10), also have the following April dates lined up: Westbury (N.Y.) Music Theater (17); University of North Carolina (18); Boston Tea Party (19); taping of "David Frost Show" (23); Brown University (24); Massey Hall, Toronto (25); and Bethany (W. Va.) College (30).

May dates are New York State University, Binghamton (1); Cornell University (2); University of Massachusetts (3); Williams College (8); Rensselaer Polytechnic Institute (9); Parkins Ballroom, Seattle (15-16); Queen Elizabeth Theater, Vancouver (17); Troubadour, Los Angeles (19-24); and Berkeley (Calif.) Community Theater (29).

mann, resigned. Stone made the shift from WUBE here.

Peter, Paul & Mary, whose three previous folk-song treats pulled capacity houses to 3,600-seat Music Hall here, return there for a one-nighter Sunday, May 10. . . . The entire Lawrence Welk aggregation, with the exception of the leader himself, stop off for a one-nighter at Music Hall Thursday, May 7. Welk set a record for a big-band attraction at Cincinnati Gardens a half a dozen years ago when he chalked a whopping 44G at the box-office. . . . With ducats pegged at \$5 top, the Judy Collins group pulled an estimated 2,000 payees to Music Hall Sunday night (22). Collins fans ate it up, although the performance was hampered no little by lack of production and almost continuous experiment with sound levels.

Dee Felice, whose sextet, the Mixed Feelings, is current for an indefinite period at the Buccaneer Lounge here, has an album slated for release on the King Records label in April. . . . Howard L. McFadden, formerly for 13 years with the National Broadcasting Co., has joined Avco Broadcasting Corp. here as new national radio marketing director. . . . Jay Solomon has left WING Radio, Dayton, Ohio, to join WKRC's news staff here.

Jim Bridges, Dayton, Ohio, impresario, has Fred Waring coming into the Taft Theater here April 17 for his fifth and final in a series of pop concerts for WKRC Radio. His first four such promotions, featuring Mantovani, John Gay, Mitch Miller and Ferrante & Teicher, have been so successful, says Bridges, that he plans to expand the season to seven shows. . . . Juanita Southern, former New York and Cincinnati fashion model and now a full-time songwriter, has one of her bluegrass ditties released on the Decca label. Titled "Bonny," the session was cut by singer James Monroe. Juanita writes for Sawgrass, Inc., Nashville.

BILL SACHS

NEW YORK

Columbia's Johnny Winter and Taj Mahal play Howard Stein's Capitol Theater, Port Chester, N.Y., Friday (10) and Saturday (11). Polydor's Tony Williams Lifetime and A&M's Lee Michaels are slated for Friday (17) and Saturday (18). . . . Kama Sutra's Brewer & Shipley perform at Washington's Cellar Door, May 4-9, with Columbia's Tom Rush. . . . Crewe's Oliver will be the headliner at the Century Plaza Hotel, Los Angeles, May 3-24. . . . Lucky Carle, general professional manager of the Peer Southern Organization, and Jimmy Ienner, talent production director, have returned after a two-week trip to Los Angeles, where they met with publishers on worldwide and foreign deals and concluded record production negotiations.

Philips' Frankie Valli & the Four Seasons give a Carnegie Hall concert, May 10. . . . Polydor's Savage Rose opens a three-week stint at Gregars Club, Los Angeles, April 22. . . . Dust will participate in Arkenheron II, a classical-rock multimedia concert at Brooklyn College, Friday (10). Members of the college's Music Department also will participate. . . . Ed Wade will open "The Republic," a musical comedy and his first show since "Che," at the Free Store Theater, 14 Cooper Square, Thursday (16). Previews are running now. The music is by Carmen Moore. . . . Polydor's Amboy Dukes have taken a 10-day vacation, while guitarist Ted Nugent, the group's leader, recuperates from a tonsillitis operation at Chicago's Northwest Hospital. The group resumes Friday (10) and Saturday (11) at San Francisco's Fillmore Auditorium. . . . Slated for the Action House,

THE DAILIES ON 'LILIES'

NEW YORK—"Look to the Lilies," a musical based on "Lilies of the Field," with book by Leonard Spiegelgass; music by Jule Styne; lyrics by Sammy Cahn, opened at the Lunt-Fontanne Theater March 29. Following are excerpts from the daily newspaper reviews:

TIMES (Clive Barnes): ". . . a professional musical, capable of giving a decent amount of pleasure to a lot of people. It has strong music . . . and effective lyrics."

NEWS (Douglas Watt): ". . . mostly a leaden affair which, even taken at its own sluggish pace, stops dead in its tracks time and again."

POST (Richard Watts): ". . . pleasant enough but not very sturdy. The score . . . is agreeable to hear."

Island Park, Long Island, are Polydor's Ten Wheel Drive with Genya Ravan, Friday (10) and Saturday (11); Steed's Illusion and Elektra's Wild Thing, Friday (17) and Saturday (18). Warner Bros. Small Faces with Rod Stewart, April 24-25; Polydor's Manfred Mann, May 1-2; Atco's Jack Bruce & Friends, May 8-9, and San Francisco's Cold Blood, May 15-16. . . . Warner Bros. Mason Williams and Parrot's Jennifer will be soloists with the Hartford Symphony at Bosnell Auditorium, Hartford, Conn., Saturday (11). . . . Krass Records of 266 Reid Ave., Brooklyn, owned by Roosevelt Ratliff and managed by Barry Yearwood, has been formed from a social club, which is operated for adults and children. Ratliff and the Soul Syndicates have the initial disk, "It's Pushing You, It's Pushing Me" and "Give Us This Day."

LOS ANGELES

Uni and the USO are teaming on a promotion for Bill Cosby's spoken word single, "Grover Hensen Feels Forgotten." The USO hopes to stimulate citizens to write to servicemen overseas, which is the theme of the material narrated by Cosby with background music and sound effects. Cosby is taping mail call spots for the USO which will be sent along with the single to broadcasters. The story was written by Christian Wilde who brought it to Russ Regan, Uni's general manager. The spots refer all mail to USO Mail Call at Uni's local address, with the label paying all postage costs to bundle and address bulk mail to overseas USOs.

VME Productions is increasing its activity with Liberty and Imperial Records. Company owners Sam Russell and Irv Hunt have completed the first single by singer Frankie Karl, "Don't Sleep Too Long." The duo is also working on an LP by Jackie DeShannon. (Continued on page 70)

Signings

Continued from page 24

BluesWay's Country Coalition to Ken Raphael for personal management. . . . Huckleberri and Brother Bulldog have been signed by Brookster Productions, a subsidiary of Hollybrooke Records. . . . Evon Jones, a soul artist, and the Dixieland Singers, a gospel unit, have joined the Daniels label. . . . Flying Dutchman's Leon Thomas signed a booking contract with Associated Booking Corp. A June album also will feature Olover Nelson and Johnny Hodges. . . . David Canary of "Bonanza" will record for Don Perry Enterprises, Inc., an independent music production firm. Don Perry will produce.

Dennis Yost

does something very few people do.

He makes consistent hit singles with The Classics IV. Few people can do that. He can and does.

Every time.

"Funniest Thing" is Dennis Yost & The Classics IV's new single.

A special single.

"Funniest Thing" is worth remembering.

You will.

"Funniest Thing" #66439

Produced by Buddy Buie

Arranged by Don Tweedy



Radio-TV programming

A SALUTE TO THE NAB

In years past, we have presented in this annual issue the words of experts in all formats. This year, the aim is to fractionalize not the formats, but the individual levels of radio. Thus, here you'll find pertinent comments from a broadcasting chain president, a radio station general manager, a national program director, a program director, and an air personality. They each have unique—and important—things to say about the state of radio in general and mass audience radio, in particular.

Claude Hall
Radio-TV Editor

THE CALL TO ACTION AGAINST DRUGS

By WILLIAM D. LITTLEFORD
President
Billboard Publications Inc.

Politics and science continue their struggle to determine at what precise time or what combination of circumstances an advantaged kid from the suburbs or disadvantaged kid from the ghetto is prompted to first experiment with drugs. But why wait? It is long past time for anyone with any influence over kids to act.

Two hundred and fifty kids in Greater New York alone have died since the first of the year because of overdose of drugs or a wrong combination of drugs. Unknown numbers of others have hooked themselves (or been hooked by others) to hard drugs.

Isn't it time for action? Isn't it time for the entire music industry to use its influence to steer kids away from drugs?

Sure, kids want kicks. But how many of us stop to ask ourselves where they can turn.

Whether affluent suburb or ghetto—smoking kills. Don't smoke!

Affluent suburb or ghetto—alcohol and driving don't mix. Don't drink!

Affluent suburb—hot automobiles kill. Don't drive sports cars!

Don't wear long hair!

Don't wear sloppy clothes!

And in the ghetto, don't even hang around!

Don't, *Don't, DON'T.*

Are there too many no-no's without counterbalancing go-go's.

I don't think so. There's art. There's drama. There's travel. There is music: has the music and radio industries really evaluated how much it is needed by the very young as the most important counterbalance of all?

Is music neglecting its responsibility? Could music actually be guilty of confusing the kids? Guilty or not consciously helping them sort out their new idealistic values? Has music been over-permissive? In breaking down old hypocritical no-no's, has music overplayed its hand? Has music possibly created a peer group within itself that it doesn't want kids to follow? That kids cannot afford to follow? If so, let's here and now reverse the trend!

(Continued on page 44)

FM—A STEPCHILD NO LONGER

By DAVID C. CRONINGER
President
Metromedia Radio

Now president of one of the nation's most vital radio operations in the world—which includes vastly successful radio stations such as WNEW in New York—David C. Croninger's career includes working as an air personality on WHB in Kansas City, Mo., in 1954; then serving as program director of stations like WTX in New Orleans, WQAM in Miami, and WIND in Chicago; owning WTAC in Flint, Mich.; managing stations like KMBC in Kansas City, Mo., WIP in Philadelphia, and WNEW in New York. He was named president of Metromedia Radio in 1969.



Without any doubt, one of the most significant changes in the radio broadcasting business over the last five years has been the rapid and extensive growth of FM radio. Only a short time ago, FM was radio's stepchild. Tuning across the FM band—assuming you happened to own a radio that could receive FM signals—meant hearing an occasional classical music station, a few non-commercial or municipal outlets, and a handful of student-run college outposts. For the most part, FM sounded like AM radio since most AM/FM stations simply duplicated their AM programming on FM.

FM began to have a future after the Federal Communications Commission ruled that this practice—known as simulcasting—would no longer be permitted for more than 50 percent of the time on stations in markets with populations in excess of 100,000. Suddenly many station owners discovered that they had twice as many stations to program! The result was some initial confusion, not a little despair, and much soul searching about how best to handle the new challenge.

Some broadcasters even turned to their research departments! It didn't take them very long to realize that, thanks to certain unique properties, FM offers advertisers an opportunity

to focus their attentions on a segment of the radio audience that could never before have been reached with such cost efficiency and programming certainty.

Because FM radios were originally expensive and something of a luxury, the nature of the FM audience was at first rather special. It was largely made up of listeners in the upper socio-economic groups—a generally older and musically conservative audience. These were the people who could afford elaborate and costly hi-fi rigs for their homes. The FM tuners included in such systems were anything but portable. They were designed for in-home listening only, and people who owned them tended to rely more on their stereo turntables and tape decks. They were satisfied with an occasional FM classical music concert.

One of the most significant turning points in FM's development came, of course, with the introduction of low-cost radios capable of receiving both AM and FM signals. Interestingly enough, these were originally marketed as AM/FM sets, but as FM has grown the manufacturers have taken to advertising them as FM/AM radios. It is now FM that is the selling point!

The introduction of cheaper receivers and the elimination of

simulcasting drastically changed the nature of FM radio. For the first time young people were able to afford FM sets, and the fact that these radios were portable resulted in a new young and mobile FM audience.

Recognizing the programming needs of this new younger audience has brought about very substantial changes in FM programming. Depending upon the nature of their individual markets, stations have largely adopted music formats with demonstrated appeal to young adult listeners.

FM radio has learned—the hard way, sometimes—that the route to success depends upon treating listeners as adults. While FM stations may play some of the same music heard on popular AM outlets, successful FM stations as a rule don't make it by screaming at their listeners—nor do they bombard them with the same full complement of programming interruptions, production aids, and teeny-bopper contests that the dominant AM pop stations have relied upon for years.

Since today's FM listeners are frequently dedicated pop music buffs, successful FM air personalities are generally familiar with the current music scene both here and abroad. Their comments on the air are to a

(Continued on page 39)



A PREDICTION ON TOP 40 RADIO

By ARTHUR H. SIMMERS
Vice President, Kops-Monahan Communications
General Manager, WTRY
Troy, N.Y.

It is just possible that, in the final analysis, tailors may hold the key to the future of Top 40 radio. The suggestion is that much of radio's future will truly be a *seat-of-the-pants* thing and who but the tailor can help us keep "things" in good order!

The preceding supposition is proffered as of April 1970. It is also probable that the situation will change! And for the better.

That, of course, is a challenge to ownership and management. Ownership and management must find a more effective way to sell radio to the general public and then consequently strive to develop an ally in the fight to preserve radio's creative freedom. This same team must also strive to achieve more effective participation in the development of meaningful research relative to radio's listenership. It would also appear obvious that we need research, not *seat-of-the-pants* beliefs, upon which to base decisions relative to determining formats, etc. Most of us have access to much demographic information pertinent to our various markets. What we don't know is why and how. We know who makes up our market but we have stopped at that point.

Top 40 radio, more than any other format, is further faced with being more relevant in every element of its format. Unlike security blanket radio, which can and does handle disjointed elements, Top 40 must at all times present a co-

A veteran of World War II, Art Simmers started in the entertainment field as a professional musician. He is one of those rare breed of general managers in radio who have not only vast interest in programming and its scientific aspects, but considerable knowledge that he constantly implements through field trips to listen to other markets (taking his program director with him) and through study and research. He is an authority on achieving sales through programming. His experience includes serving as general sales manager of WPTR in Albany, N.Y.; general manager of WWIZ in Lorain, Ohio; sales manager of WMCK in McKeesport, Pa.; station manager of WOHI in East Liverpool, Ohio; and sales manager WFAR, Farrell, Pa.

hesive effort directed toward establishing relevancy and believability. Top 40 radio management is faced with accepting practically total responsibility for all that is bad about radio. Top 40 isn't (or is it?) campaigning for this responsibility. The bad guy image is primarily the product of efforts of the print media. Regardless of who is to blame, the image is there and has to be handled with kid gloves. Top 40 people fight, obviously. Security blanket guys always have a smile on their face, when they lose a simple remedy schedule! The Top 40 guy is even mad when he loses a Harrison Radiator schedule. Be careful when deciding what he is mad about. He has had to manipulate the rumor that there are males and females who listen to

(Continued on page 40)

Turn on the Ampex AG-440B and listen:

Perfect silence.

Switch to record: no pop.

Hlt the stop: no pop.

Go from rewind to stop: no tape shrieking.

The Ampex AG-440B is so mechanically quiet some engineers use it in the same room with live microphones. It's so electronically quiet you can forget about switching pops. This is why, in its own quiet way, the AG-440B has become the standard of recorder excellence.

Ampex quality is featured throughout: Rigid die-cast frame. Modular design with front-mounted circuit boards. Indi-

vidual torque motors control tape tension. Easy change-over from 1/4" to 1/2" tape.

The AG-440B is also one of the most versatile recorders you can buy. Console. Portable. Or rack installation. Start with one channel. Build up to four or more. It's the perfect reproducer for four channel stereo.

To hear other quiet reasons why the AG-440B can be your best recorder/reproducer buy, and how you can put it to work for you for as little as \$50 a month, give us a call. (415) 367-4400. Or write Ampex Corporation, Professional Audio Division, M.S. 7-13, Redwood City, CA 94063.

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AGAIN

THE PROGRAMMING CONFERENCE OF THE YEAR

**3RD
ANNUAL**

radio FORUM
programming

JUNE 18-20
**WALDORF
ASTORIA
HOTEL N.Y.C.**

Billboard is indeed proud to announce this 1970 program. The Forum is designed for all those individuals deeply involved in Radio's current scene and in building its greatest growth potential. In the audience will be:

PROGRAM DIRECTORS • DEEJAYS • RECORD COMPANIES • STATION OWNERS AND MANAGERS • REP FIRMS • ADVERTISERS • BANKERS AND OTHERS SERVING THE INDUSTRY.

The speakers and panelists are drawn from the broadest spectrum of the industry and comprise the leading experts and authorities in their fields. Represented will be:

**AM and FM Large, Medium, and Small Stations
Rural and Metropolitan Listening Audiences**

From all the principal formats (and the ways in which they are interrelating): Top 40, Country, Soul, Middle of the Road, Progressive Rock, Rhythm and Blues.

The electric feature of last year's Forum "Sounds of the Times" will again be presented. There will be an opportunity to hear and appraise the generic tapes of 20 radio stations of varying formats, size, and geographical location.

ADDITIONAL 1970 FEATURES

"THE NEW RECORDS"

A Session devoted to the playing of as yet unreleased records of major companies. Presided over by one expert from radio and one from the record

industry, you will have an opportunity to make your own "hit" prediction. You will receive a packet of these releases.

- On Friday evening, three outstanding performing artists will critique live audience reaction to music—and indicate some guidelines as to what this may mean to radio programming.

- On Thursday evening you will be Billboard's guest at a cocktail reception at their offices. Leading performers and artists will be present.

HERE IS THE EXCITING THREE DAYS:

The Program

THURSDAY MORNING, JUNE 18

REGISTRATION FROM 9:00 a.m.

THURSDAY AFTERNOON, JUNE 18

2:00 p.m. - 4:30 p.m.

Session 1

RADIO FACES THE NEW DECADE

- Dynamic Changes in Music—The Challenge to Future Programming
- Radio's Key Role in Dealing With Urgent Social Problems
- Are We Wasting Our Most Valuable Resource—Our Personnel?

5:30 p.m. - 7:30 p.m.

COCKTAIL RECEPTION, BILLBOARD OFFICE "SOUNDS OF THE TIMES"

Astor Gallery from 4:40 p.m. and after 7:30 p.m. The Astor Gallery will be available after 7:30 p.m. also as a meeting place for informal discussions and relaxation.

FRIDAY MORNING, JUNE 19

REGISTRATION FROM 8:00 a.m.

9:00 a.m. - 12:15 p.m.

CONCURRENT SESSIONS

Choose two—The first at 9:00 a.m. The second at 10:45 a.m.

Session 2

KEEPING TOP 40 IN TUNE WITH THE TIMES

- Dealing With the Music Forces Affecting Top 40—Progressive Rock, Good Music, Soul
- Trends in Contemporary Music Programming—The Need to Know Your Audience

Session 3

THE SOUL RADIO OF THE FUTURE

- Keeping and Increasing Your Listeners—White and Black

- How to Combat the Continuing Reaction Against Soul Radio

Session 4

THE AGGRESSIVE GROWTH OF EASY LISTENING FORMATS

- Building a Successful Morning Show—What Are Its Structures and Requirements?
- Where Does Rock Music Fit In the Easy Listening Format?

Session 5

CREATING A MAJOR MARKET SOUND IN A SMALL MARKET STATION

- Analyzing the Market to Find Your Programming Niche
- What Is an Ideal Music Blend—Can You Please Everyone All the Time?



Session 6

COUNTRY MUSIC RADIO—WHERE DOES IT GO FROM HERE?

- a. Has Country Music Programming Become Too Modern?
- b. The Importance of Building Station Ratings by Promoting the Sale of Records at Retail

12:30 p.m. - 1:30 p.m.
LUNCH

FRIDAY AFTERNOON, JUNE 19

2:00 p.m. - 5:15 p.m.

Round table discussions. Each session will be held in a different room. Each presided over by a moderator — but with each "Roundtable" (a group of 10) advancing its own "give and take" discussions, beginning with a suggested list of pertinent topics.

Registrants will choose two of the following five topics. The first at 2:00 p.m. and the second at 3:45 p.m.

Session 7

METHODS OF MOTIVATING ON-THE-AIR PERSONNEL AS PART OF TOTAL STATION TEAMWORK

Session 8

DECIDING WHAT THE VARIATIONS SHOULD BE BETWEEN WEEKEND AND WEEKDAY PROGRAMMING

Session 9

AUDIENCE PROMOTION — SUCCESSES AND FAILURES

Session 10

HOW AND WHY YOUR FM STATION SHOULD COMPETE WITH YOUR AM

Session 11

ALTERING MUSIC FORMAT TO REACH DIFFERENT LISTENERS AT DIFFERENT TIMES

FRIDAY EVENING, JUNE 19

"Sounds of the Times" after 5:30 p.m. After 9:00 p.m. the Astor Gallery is available for both "Sounds of the Times" and as a meeting place for informal discussions and relaxation.

7:30 p.m. - 9:00 p.m.

Session 12

YOUR AUDIENCE IS CHANGING—THE ARTISTS STATE THE CHALLENGE

A panel of 3 performing artists. Each will describe his audiences' reaction to the music he is performing — what they appear to like and what they do not like. Each artist will give his opinion as to what the significance of his observations may have for alert radio station programming.

SATURDAY MORNING, JUNE 20

9:00 a.m. - 12:15 p.m.

CONCURRENT SESSIONS

Choose two. The first at 9:00 a.m. and the second at 10:45 a.m.

Session 13

CREATIVE SKILLS IN PRODUCTION

- a. Producing Better Local Commercials
- b. Tighter Production Through Modern Electronic Techniques

Session 14

ADVANCE RESEARCH TECHNIQUES

- a. Ratings — How to Evaluate Them Effectively for Better Programming
- b. Records — Methods of Determining What Your Audience Wants to Hear — When and Why

Session 15

EFFECTIVE PROGRAMMING OF ALBUMS AND PERSONALITIES

- a. The Growing Impact of Albums — Selecting Them and Picking the Cuts
- b. The Trend Back to Personalities — How to Program Them With New Meaning

Session 16

INCREASING STAFF PROFESSIONAL SKILLS—THE MANAGEMENT CHALLENGE

- a. The Modern Program Director — The Qualities He Must Develop in His New Role
- b. The DeeJay — Helping Him Achieve Greater Professionalism

Session 17

APPRAISING YOUR STATION'S FORMAT—THE NEED FOR CONSTANT OBJECTIVITY

- a. When is Change Needed in Format — For What Reason and in What Direction?
- b. Selling the Format to the Advertiser — Recent Developments in Media Selection

12:30 p.m. - 1:30 p.m.

LUNCH

The "Sounds of the Times" Exhibit will be open during the lunch period.

SATURDAY AFTERNOON, JUNE 20

2:15 p.m. - 3:45 p.m.

THE NEW RECORDS

Choose one of three concurrent sessions. Each session will be devoted to the playing of new records which have not yet been released. It will provide an opportunity for each registrant to predict his ability to pick the hit within each of three formats:

Session 18

TOP 40 AND PROGRESSIVE ROCK

Session 19

EASY LISTENING

Session 20

COUNTRY MUSIC OPPORTUNITY WILL BE AFFORDED FOR CRITIQUE INTERCHANGE

Each registrant will receive samples of the unreleased records played in his session.

4:00 p.m. - 5:00 p.m.

Session 21

BILLBOARD AWARDS FOR ACHIEVEMENT

- a. Radio Is a World for Creative Thoughtful People
- b. Presentation of the Billboard Awards

REGISTRATION FORM

**MAIL IN
YOUR
REGISTRATION
TODAY**

■ ■ ■ ■ ■ Please register me for the **BILLBOARD RADIO PROGRAMMING FORUM**, ■ ■ ■ ■ ■ June 18-20, Waldorf-Astoria, New York City. (If you wish to register others ■ ■ ■ ■ ■ besides yourself from your organization, please send names and titles on ■ ■ ■ ■ ■ your letterhead and enclose payments.)

■ ■ ■ ■ ■ Registration Fee: \$175.00 per person
■ ■ ■ ■ ■ Please enclose check and return registration form to:
■ ■ ■ ■ ■ Radio Programming Forum
■ ■ ■ ■ ■ Ninth Floor — 300 Madison Avenue, New York, N.Y. 10017

■ ■ ■ ■ ■ NAME _____ (please print)

■ ■ ■ ■ ■ TITLE _____

■ ■ ■ ■ ■ COMPANY _____

■ ■ ■ ■ ■ ADDRESS _____

■ ■ ■ ■ ■ CITY, STATE, ZIP _____

■ ■ ■ ■ ■ Complete refund will be made for cancellations received before June 12, 1970. After that date but prior to the opening of the Conference, a cancellation charge of \$50.00 will be made. After that, "no-shows" cannot be refunded.
■ ■ ■ ■ ■

THE FORMAT WAR: WHO'S HURTING WHO?

By **GEORGE WILSON**
Vice president and
national program director
Bartell Broadcasting

Many broadcasters feel that progressive rock FM stations have had the biggest effect of all formats recently on contemporary stations. This is possibly true in some areas, but in general it would seem that easy listening and country music stations are causing us more reason for concern. Excluding major markets, if the progressive rock stations are, indeed, making inroads, it is due to social change in our young people over the last few years . . . not by any imaginative or unique approach to programming. On FM, without the annoyance of "X" number of "Establishment's" commercials per hour, they seem willing to feature inferior air people and production techniques.

It is very obvious that the people who have been hollering "Top 40 backlash" (concerning soul records) really haven't taken the time to find out that there certainly has not been any "Top 40 backlash." It is merely a fact that hip or pseudo hip young people are not listening to the soul stations or digging soul records as much as they did; they are now into progressive rock message type music. Soul music is no longer specialized. Progressive rock sounds have unseated it.

The influence of the MOR and country music stations in the competitive scene seems to

be the greatest concern at this time. More and more Top 40 people are migrating to these types of radio . . . giving these stations better control than they ever had before of personalities, music, news, production, and promotion. It is obvious that they are heading toward a looser approach—using personality chatter and telephone communication with their audience, maintaining precise production execution and, of course, a general upgrading of talent. There is definitely a trend, on both parts, to "fun" music, thereby getting closer to the contemporary type sound.

The question is: How can we maintain our leadership in ratings with this greater competitive situation?

It seems obvious that the day of the 40 and 50 ratings are gone and, as Lee Sherwood of WKNR in Detroit told me not long ago: "The days of the time and temperature disk jockeys, no-personality radio, and automated sounds are gone and broadcasters in general are slowly getting back to communicating with their listeners rather than talking at them. The Paul Harvey news approach seems to be the coming thing."

Programming consultant Bill Drake brought a revitalization to radio with his techniques, but in so doing, I think, many young people were not given

George Wilson has worked at all levels of radio for more than 15 years, starting at WHAN (now WOKE) in Charleston, S.C., and his experience includes all formats. Many of today's leading radio program directors started in radio under his direction. Long an advocate of personality radio—even when it was unpopular—he also helped popularize personality news. His career includes KOIL in Omaha, KLTN in Denver, KRIZ in Phoenix, WTMA in Charleston, S.C.; managing WMBR in Jacksonville, Fla., and WSHO in New Orleans; and programming WIST in Charlotte, WITH in Baltimore, and WHAT in Philadelphia.

the opportunity to learn the "human" side of programming.

Young programmers of today MUST become more sensitive to the feelings of their listeners and this can only be accomplished by diligent search constantly into habits and environmental surroundings of the people who make up the audience. Programmers should keep up-to-date on fads, dress, music trends and speech habits, and, naturally, social morals.

Let's color the elements of our programmings . . . not necessarily in order of their importance.

NEWS: Our news directors, Richard Mock at KCBQ, San Diego, and Bill James at WOKY, Milwaukee, feel that

(Continued on page 45)

HEADACHES, HEARTACHES, AND HERNIAS

By **JACK ARMSTRONG**
Air personality
KTLK, Denver

For the past 10 years, I've had a very close relationship with the announcing end of contemporary radio. I've joked with hundreds of jocks, endured engineers, pleaded with promotions, suffered with salaries, sweet-talked secretaries, man-handled maintenance men and have been nervous with news neurotics. I've announced, mispronounced, been denounced and otherwise suffered through my end of the radio bargain . . . and, for all this, I still have one unfulfilled, driving ambition, which is to work for a radio station that is run like the *million dollar investment* it is supposed to be!

I can truthfully say that to my knowledge there is no other business in the world worth as much as radio—and as mismanaged. In this day when radio stations are worth the premium dollar, you find top 10 market stations not only running on a shoe string but also sounding like it! I realize that many station owners are merely speculating with the public's property (i.e. air-waves-frequencies) in the hopes of making a short or long-range killing that would rival any brainstorm of Howard Hughes, but do they realize that they are playing with the futures and livelihood of the thousands of employees who count on them for tomorrow? Do they also realize that main-

The career of Jack Armstrong, quite frankly, has had its ups and downs, as well as its ins and outs. Among the stations at which he has worked (the big ones) are WAYS in Charlotte, WIXY in Cleveland, WKYC in Cleveland, WMEX in Boston, CHUM in Toronto, and WPOP in Hartford. His plight seems to be common in the world of the air personality.

taining a radio station that appears to lose revenue every year for tax purposes is not only a waste of frequency, but also a waste of the dreams and hopes of those who sweat and worry over this purposeful deception? Hell, no! They don't think twice about any of this, because somewhere along the line, they decided that God or somebody chose them to be millionaires; and everybody else is just not worthy.

Sometimes you find a truly sincere owner who really is interested in entertainment and the public, but, as luck would have it, he usually hires an old croney, who isn't so much dedicated as he is irresponsible, ignorant or just plain lazy. This good friend is often the station manager and holds life and death over all subordinates. Not only is his word law, but also any simple excuse will explain all erroneous actions to the trusting boss. The aforementioned figure is the actual reason for this article, and hereafter I

(Continued on page 44)

'AND IN THE BEGINNING GOD CREATED . . .'

Pat McMahon came into radio through television; he still does a weekly TV show. For that reason, perhaps, he has some rather unusual ideas about radio. But let him speak for himself . . .

By **PAT McMAHON**
Program Director
KRIZ, Phoenix



And He kept right on creating till the 7th day when He rested . . . (this being the earliest known example of a successful move to shorten the work week).

Now, there are those among us who would have us believe that on the 12th day He created the transmitter and on the 15th, the short playlist. But let's not spend excessive time with "an S.R.D.S. look at Genesis." The key word then and now is *create!* . . . To be creative i.e. "resulting from originality of thought, expression, etc., originitive, productive." Even as definitive as all that is, creativity seems to be one of the most ambiguous words in the English language. What is creative to one person may be intrusive to another. You say you are creative—I say you are ambitious—He says you are a temperamental, egocentric, malcontent. And for a totally impossible common understanding try discussing *creativity* and *broadcasting* in the same conversation.

Even in a specific field, to be creative seems to have different meanings to each employer:

Example: "Excuse me, sir, but I've got a great idea that I know can help the station even though it's never been done before."

Multiple choice answer: (A) "Take it to the program director. He's the one who understands you disk jockeys." (B) "Certainly, my son. As I've told you all, my door is open and so is my mind to any suggestions or advice my employees might have . . . particularly if the cost is nothing, improve the ratings and thereby insure your future employment." (C) "If it hasn't been done before, it must be lousy. Get Out." (D) "If it hasn't been done before, let them do it across the street. Get out." (E) "Who asked you for ideas? I'm not paying \$80 a week for ideas. Loyalty and hard work . . . that's what I want. Get out!"

And on and on ad nauseum. The good, positive constructive examples have been purposely left out for now, due to their total lack of familiarity.

But there *is* creativity in radio. At all levels. The

most important consideration is that there could be a great deal more.

Where creative effort is discouraged, there seems to be a regular pattern of repressions. Management and sales stifle programming—the program director and/or music director curtails the freedom of the jocks—the audience is then offered a diluted product.

Now, in the "chain of command" at any given radio station, we can assume that most things directly or indirectly originate with management—the front office, the old man, him, the exalted Poobah & wazir of all kilocycles. Choose one. Let your boss choose one. If they match you may tear up your resume and your note to Vox Jox.

The point being, without the encouragement and approval of the executive force, no one stands a chance . . . ah, but what if that elusive quality . . . creativity . . . actually *originates* in the office with the plush furniture? Then you've got the beginning . . . the start of it all . . . the green flag where there is no checkered.

If the boss is creative he will also be interested in creativity. He'll be interested in the music, that miraculously surprising, infinitely changing kaleidoscope of entertainment and influence. He'll appreciate the odds paying off when a left field pick that "just sounds good" becomes a winner.

Creative management will rarely have a personnel problem because artists gravitate to other artists and the creative executive is just that . . . an artist . . . a performer with a big desk . . . but can he let the staff know? If he does, the chances are he'll never hear the common complaint: "He just doesn't understand." He'll understand! He'll understand the music, because he has made the effort . . . he'll understand the staff and the audience for the same reason. The creative manager will laugh and cry and curse and care. He will submit promotional material or a contest idea for approval but will never expect his staff to play a record that has no other value than being sung by a client's niece. He'll

believe in his program director more than his barber. He'll believe in the judgment of his music director more than that of his daughter's girl friends. He'll establish in each department and each individual a special bond . . . called *trust*. Trust with an employer breeds content, security and the constant desire to *produce*, and since productivity is a part of that earlier definition of the word *creative*, perhaps it's therefore evident that *only* from *Creative management* can further creativity develop.

If there is a creative atmosphere emanating from the front office then the program director must embellish it. On his shoulders rest the responsibility of all the ramifications of that creativity. And he must expect the criticism along with the kudos particularly if he's *doing* something. And isn't that the constant standard by which we judge people in this business. "What is he *doing* promotionally." "What are they going to do next." "OK ratings coming up. Let's *do* something." Do! Action! Create! And an atmosphere of *doing* will stimulate an aura of creativity.

But *doing* is *not* copying. Imitation may be the sincerest form of flattery but in broadcasting it can be a way of life. Certainly, there's nothing inherently wrong with deriving inspiration and value from another's successful ventures. But if borrowing is your *only* source, can you honestly say that you're offering the audience *your* best product.

On stage, a record pantomime act, no matter how cleverly presented, is still rarely more than the studied proficiency of someone else's talent. And we can see that same philosophy of entertainment repeated throughout broadcasting.

We know that it happens regularly in television. Whatever is this season's successful format will be seen next year in all its variations. We are assured that this cycle will continue until its ultimate end. That will be a show that revolves around the adventures of a rancher

(Continued on page 39)

April Is the Month of the Gold



Ear!

During the month of April, you've got a Golden Opportunity to make a Gold Purse out of a Gold Ear, and even King Midas would be jealous. No gilding this lily: it's a 24-karat winner.

- **TOP-SELLING TAPES!**

Start with 50 top-selling tapes by the very hottest Capitol artists: Glen Campbell, The Lettermen, The Beatles, Grand Funk Railroad, Lou Rawls, Sonny James, Buck Owens, Nancy Wilson . . . and more.

- **GOLDEN SOUNDS TAPES, FREE!**

Add five "Golden Sounds" tapes, specially-programmed and created to showcase the best stereo sound by these top artists. These "Golden Sounds" tapes are FREE to you on the "Gold Ear" deal.

- **STRONG SUPPORT!**

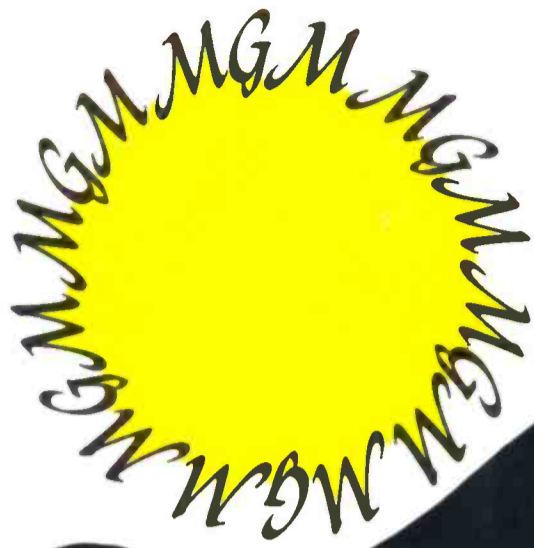
Then add an extensive and exciting merchandising and advertising support program . . . on Top 40 radio, in trade and consumer publications; streamers, mailers and graphics to catch a consumer's eye.

The result: Good as Gold, and twice as negotiable.

- **SO?**

So put a little gold in your life—in April, while it lasts!





IT'S A BRIGHT



SE-4668ST
ZABRISKIE POINT / SOUND TRACK



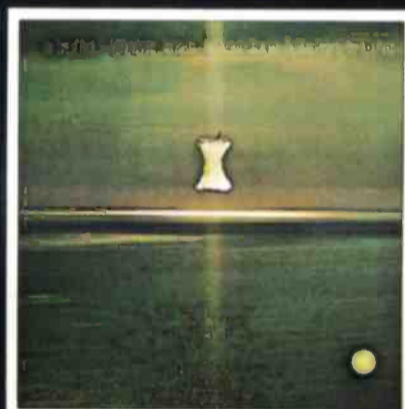
SE-4667ST
... tick ... tick ... tick ... / SOUND TRACK



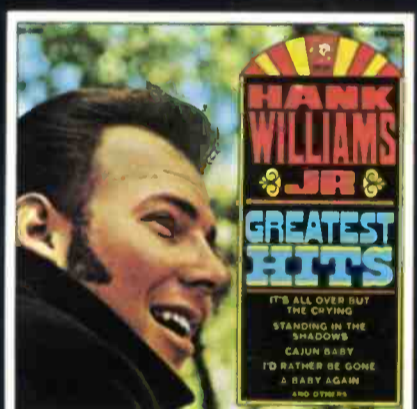
SE-4654
JOHN B. SEBASTIAN



SE-4639
II X II / THE COWSILLS



SE-4669
THE CORE OF ROCK / VARIOUS ARTISTS



SE-4656
HANK WILLIAMS, JR.'S GREATEST HITS



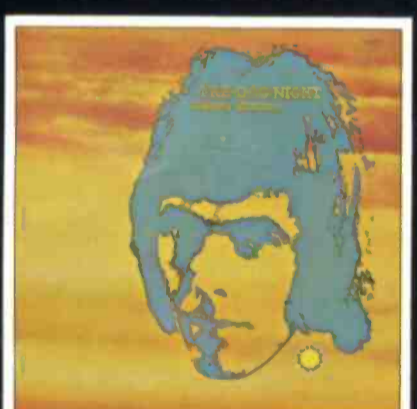
HTS-35006
THE BEST OF BILL DEAL & THE RHONDELS



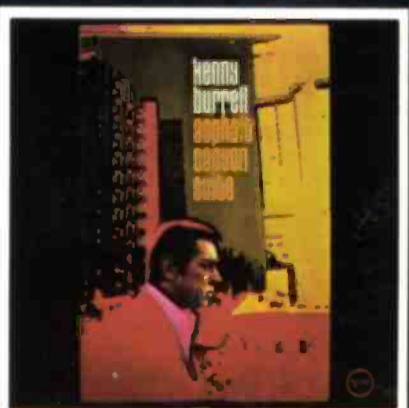
SE-4659
THE GREAT SONGS OF ROY ORBISON



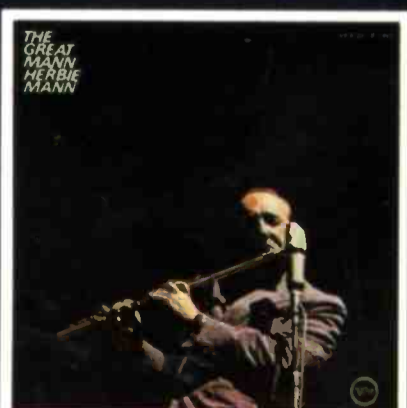
1000
IMPRESSIONS / ANGELINE BUTLER



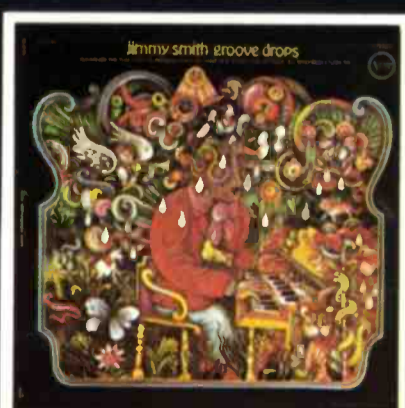
SE-4664
PRE-DOG NIGHT / DANNY HUTTON



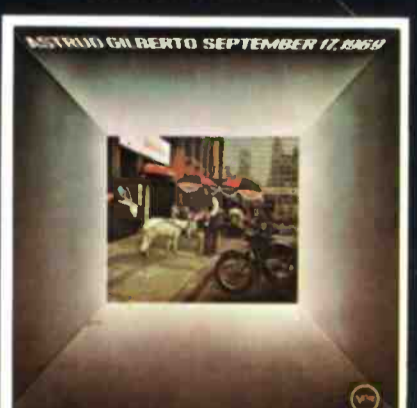
V6-8773
ASPHALT CANYON SUITE / KENNY BURRELL



V6-8784
THE GREAT MANN / HERBIE MANN

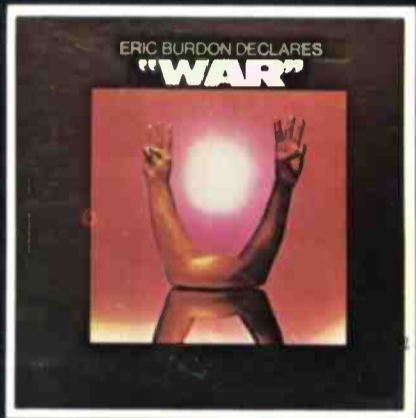


V6-8794
GROOVE DROPS / JIMMY SMITH



V6-8793
SEPTEMBER 17, 1969 / ASTRUD GILBERTO

NEW DAY AT MGM



SE-4663
ERIC BURDON DECLARES WAR



1002
COME TOGETHER / MIKE CURB'S CONGREGATION



SE-4662
LONG LONESOME HIGHWAY / MICHAEL PARKS



SFS-6001
STONEHENGE / RICHIE HAVENS



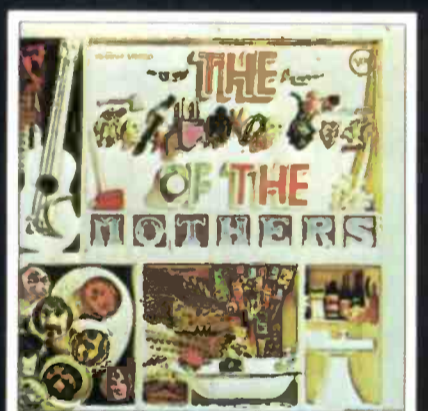
SE-4657
SUNDAY MORNING / HANK WILLIAMS, JR.



FTS-3083
ALLEN GINSBERG / WILLIAM BLAKE



FTS-3085
J. F. MURPHY



V6-5074X
THE "87X1" OF THE MOTHERS



SE-4660
FAT WATER



MSG-1100
WALKIN' SHOES / JOE SOUTH



SE-4666
FLOYD CRAMER GOES HONKY TONKIN'



SE-4608
WAYNE NEWTON LIVE AT THE FRONTIER, LAS VEGAS



V6-8792
ALONE / BILL EVANS



V6-8796
EULOGY / WES MONTGOMERY

NEW FROM



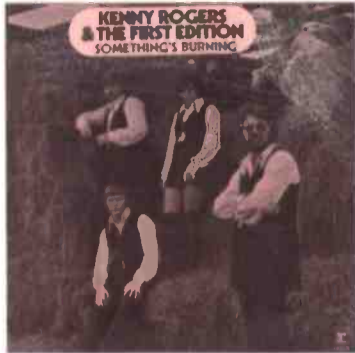
Billboard Album Reviews

APRIL 11, 1970



POP
STEPPENWOLF (2 LP's)—
Live.
Dunhill DSD 50075 (S)

Here is a collection of Steppenwolf's greatest hits recorded live at various concerts around the nation. Steppenwolf live is always a mind expanding experience. There is a happening in sound... a foot-stomping, hand-clapping, "do-your-owning" riot which is beautifully captured here. Among the tunes on this bonus twin-pack are "The Pusher," "Draft Resister," "Magic Carpet Ride" and "Power Play."



POP
KENNY ROGERS & THE FIRST EDITION—
Something's Burning.
Reprise RS 6385 (S)

The group's cliffed country sound has the mass appeal to produce one hit single after another, and the title song of their current LP is heading towards the top 20 of the Hot 100 Singles chart. Other reasons for LP chart activity are "Then I Miss You," "My Washington Woman," "Elvira" and "She Even Woke Me Up to Say Goodbye."



POP
AL MARTINO—
Can't Help Falling in Love.
Capitol ST-405 (S)

Martino swings along refreshingly in this LP as he goes more pop on such numbers as "Honey Come Back," "Raindrops Keep Fallin' on My Head" and "My Way." Wes Farrell's production keeps things rolling along smoothly. The hit title tune will push sales even further. Top package.



POP
TURTLES—
More Golden Hits.
White Whale WW 7127 (S)

The irrepressible Turtles have a "More Golden Hits" album here with "Some Old Ones and Some Fairly New Ones." And, they're all winners, including "Eleanor," "You Showed Me" and "She's My Girl." This group has retained the refreshing sound that has always been the Turtles trademark and it shines here.



POP
DELANEY & BONNIE & FRIENDS WITH ERIC CLAPTON—
On Tour.
Atco SD 33-326 (S)

The magic word is Clapton, and the addition of the great rock guitarist to Delaney & Bonnie's list of Friends sparks the country-gospel duo and their fantastic band on this chart-topping performance. Already a heavy FM favorite, the group explodes on "Where There's a Will," "I Don't Want to Discuss It" and their "Comin' Home" single. Jimmy Miller & Delaney produced this live in England.



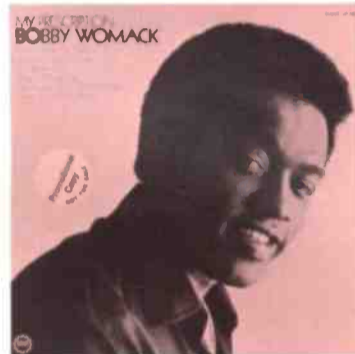
POP
VIKKI CARR—
Nashville by Carr.
Liberty KST-11001 (S)

No stranger to country music, as her hit "With Pen in Hand" demonstrates, Miss Carr presents a whole delightful album of it, and one of the rewards should be hit status. Her big voice is perfect for "Singing My Song," "Living on a Prayer, a Hope and a Hand-Me-Down," "Today I started Loving You Again/Crying Time" medley, and "The Tip of My Fingers."



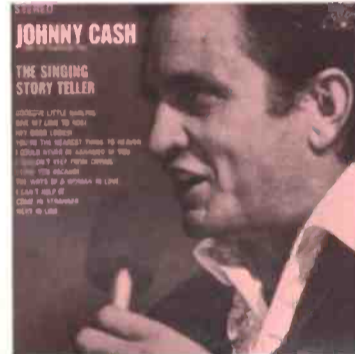
POP
BREWER & SHIPLEY—
Weeds.
Kama Sutra KSB5 2016 (S)

Brewer & Shipley's day should be just around the corner when this excellent LP gets the exposure it deserves. Some fine sidemen assist the duo in some of the best examples of country-rock around. Highlights include the "Too Soon Tomorrow/Witchi Tai To" medley, "Indian Summer" and "Lady Like You."



POP
MY PRESCRIPTION—
Minit LP-24027 (S)

Womack's latest LP contains almost as many chart singles as a "greatest hits" set. His consistency on the charts is proved by such entries as "How I Miss You Baby," "It's Gonna Rain," "Fly Me to the Moon," and the current "More Than I Can Stand" b/w "Arkansas State Prison." Soul and pop business should be brisk.



COUNTRY
JOHNNY CASH—
The Singing Story Teller.
Sun SUN 115 (S)

The historical performances of Johnny Cash have already proven themselves cash of a different color—green like that of dollars. Best cut on this new package from the archives of Sam Phillips' Sun is "Next In Line," which stands the test of time well. "Come In Stranger" and "Give My Love to Rose" are also here.



COUNTRY
THE BEST OF JERRY LEE LEWIS—
Smash SRS 67131 (S)

All you'd have to do is list the tunes on this album—every one a hit—to ensure successful sales. "What's Made Milwaukee Famous (Has Made a Loser Out of Me)," "She Even Woke Me Up to Say Goodbye," "She Still Comes Around (To Love What's Left of Me)" are among the leaders. The Jerry Lee Lewis style is still king, still unbeatable.



COUNTRY
JERRY LEE LEWIS—
A Taste of Country.
Sun SUN 114 (S)

Jerry Lee Lewis continues to ride the sales range with the same potency as in his early days. He's a powerful Memphis-styled singer and he makes much of "Goodnight Irene," "Your Cheatin' Heart," "Night Train to Memphis," "I Love You So Much It Hurts" and "It Hurt Me So," among others.



COUNTRY
THE BEST OF DAVE DUDLEY—
Mercury SR 61268 (S)

From "Six Days on the Road" to "George (And the North Woods)," Dudley has gone from Top 20 Country single to Top 20 Country album, with original material and an honest, story-telling voice. Other notable successes included in this "Best Of" LP are "One More Mile," "Truck Drivin' Son of a Gun" and "There Ain't No Easy Run."



COUNTRY
THE BEST OF FARON YOUNG—
Mercury SR 61267 (S)

This is very strong country product. Faron is in great form as he sings "Wine Me Up," "She Went a Little Bit Farther," "Un-mitigated Gall" and others. Must merchandise for the country field.



COUNTRY
THE BEST OF ROY DRUSKY—
Mercury SR 61266 (S)

Now and then Roy Drusky, who has never received his due share of fame, comes up with the tune near perfection. Such is "Such a Fool." It's here, along with songs such as "Jody and the Kid" and "White Lightnin' Express" and "You'd Better Sit Down Kids," all of which were heavy airplay hits for Drusky. An excellent album, bound to please all.



CLASSICAL
BERLIOZ: THE DAMNATION OF FAUST—
Baker, Gedda, Bacquier, Various Artists/Orch. de Paris (Pretre).
Angel SCL-3758 (S)

This milestone three-LP package is admirably performed under the conducting arm of Georges Pretre. Tenor Nicolai Gedda as Faust, mezzo-soprano Janet Baker as Marguerite and baritone Gabriel Bacquier as Mephistopheles all glow in Berlioz' masterpiece. The Orchestre de Paris also is excellent.



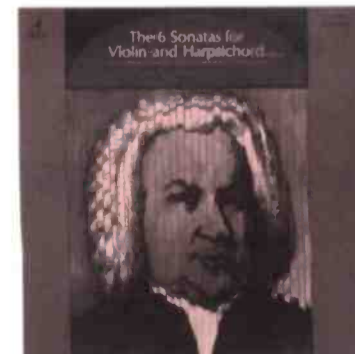
CLASSICAL
ELIZABETHAN LUTE SONGS—
Bream/Pears.
RCA Red Seal LSC-3131 (S)

Two masters combine efforts here in brilliant harmony. Both interpret the 16 tunes with simplicity and detail which is delightful to hear. Eight tunes are by Dowland. Morley, Ford and Roseter share the rest.



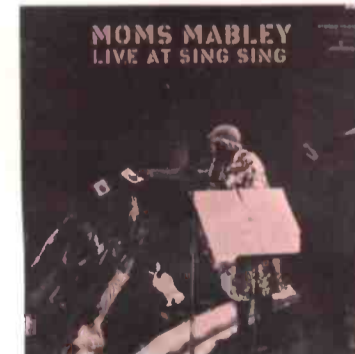
CLASSICAL
KODALY: HARY JANOS/ PROKOFIEV: LIETENANT KIJI—
Cleveland Orch. (Szell).
Columbia MS 7408 (S)

Szell seems to be enjoying himself very much in this LP. And it reflects a great deal in his conducting. For it's done with easy, taste and just the right sprinkling of dash that makes both works so artistically exciting, too.



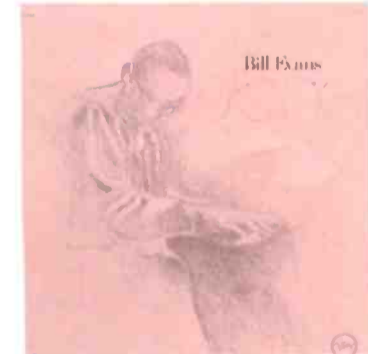
CLASSICAL
BACH: 6 SONATAS FOR VIOLIN AND HARPSICHOED—
Buswell/Valenti.
Cardinal VCS-10080/1 (S)

James Buswell IV, on violin, and Fernando Valenti on harpsichord, interpret, with deep feeling and beauty, Bach's Six Sonatas for Violin and Harpsichord. Together the duo, two of the best violinists and harpsichordists on today's classical music scene, recreate the passion, the poignancy and the drama of these masterworks by Bach. A really delicate work of art for the connoisseur of good music.



COMEDY
MOMS MABLEY—
Live at Sing Sing.
Mercury SR-61263 (S)

By any standard, Moms Mabley is a riot. With her wit, charm and natural flair for the ridiculous, she can bring side-splitting mirth to even the most blasé of listeners. The album, done live at Sing Sing penitentiary during one of Moms many charity visits to New York State institutions, is wild, ribald and uninhibited. It cracked up the prisoners and is guaranteed to do the same to you.



JAZZ SPOTLIGHT
ALONE—
Verve V6-8792 (S)

Evans the pianist and a set of reflective pieces that are untrammelled with strings, tricky brass arrangements and all the contemporary artifacts to widen jazz appeal. The result is an album that gets right into Evans musical thinking particularly on side two which has a whole 14 minutes of probing sensitivity on "Never Let Me Go." Evans gets it all together on this one.

'AND IN THE BEGINNING GOD CREATED...'

• Continued from page 34

father and his three sons, a doctor, a detective and a black astronaut who are attacked by a witch disguised as a Nazi talk-show host.

In radio, it's even more predictable. Drive through virtually any city and mark your score card as you listen for the sounds of modified-Drake, semi-Drake, easy-Drake, personality-Drake, country-Drake, Spanish-talk-soul-Drake and so on, all with the same obvious vacuity in common. That being this fact, if you don't have the *Drake organization* actually in consultation with your station, you have neither the "Drake format" nor the "Drake sound." He was and is the creative innovator of that particular pace and programming concept and even it is in a constant state of change and development. So without *Bill Drake* or some other successful advisor, what do you do?

Well, how about *your* format. What's so crazy about the *Arnold Freeman sound* or the *Barney Lemming format*. So what if it hasn't been done before? As the program director you may have a general manager, like the kind described earlier, from whom comes the *freedom to be creative*. If so, he'll no doubt be receptive to ideas . . . your own ideas . . . ideas that can make his station sound different from the rest . . . not necessarily bizarre or weird . . . just not quite so predictable. And *predictability* just may be the primary reason for the continuing decline of some segments of the contemporary music Top 40 audience.

If faced with the jukebox, computer-like lifelessness that's representative of many pop formats, the "entertainment" seeker may go to and stay with a softer sound station, just because it has *real personalities!*

There are countless people who still correlate today's youth-oriented radio with the screaming, wild men of the '50's. Unfortunately, many current air staffs perpetuate that thought. Some other radio is still rampant with "announcers" when audiences want to listen to people.

If radio communication is truly as intimate and real as we've believed, then why are there so many affectations of voice and style around. Many of the so-called MOR stations have retained their strong "human" personalities who chat, inform and entertain while playing an updated, more modern music list, and have often made major gains. But the Top 40 stations are suffering additional losses from other competition, too.

There are those listeners who seek more personality but are such music purists they feel the only alternative is "free-form" radio with its seemingly infinite variety. Thus the movement of the listening audience appears to be away from the stringent automation and toward a more flexible, perhaps more spontaneous form of broadcast entertainment.

But, why can't that exist within the structure of an *unrestricted* popular music station. After all, wouldn't the "freest" of "free form" radio be a situation in which you might hear the Archies back to back with the Jethro Tull group. Junk those labels like underground, bubblegum, and easy listening and open up your ears and your head! It's all music, and you might be surprised at the broadness of the typical listeners music tastes. Didn't that same audience recently take the so-called "heavy, esoteric, underground" Led Zeppelin and make it one of the hottest pop acts in the business, on the charts and in concerts. Isn't that the same audience that last year divided its interests among such diverse recording artists as Blood, Sweat & Tears, Peggy Lee, the Beatles, Perry Como, Santana, and Henry Mancini. Programming music *creatively* is the answer. Whomever has that responsibility at your station must have some absolute necessities:

1. A good ear for all music, both singles and albums, with the audience always the primary consideration.

2. Total integrity with the station, the record industry and himself.

3. The freedom to be the single determinate decision maker with all the music.

The third point is another responsibility of *Management*. A station must employ a responsible music director and then employ the trust that will allow him to do his job. Each record can't always please both the boss and the audience. There seems to be an obvious choice there, but sometimes it doesn't work that way. The person that works with music full-time is more aware of hits, trends and sounds that anyone else in the station so why shouldn't he work unencumbered to provide the heaviest percentage of programming material.

It's of further importance that the records be played as they were produced, instead of editing them into some kind of diluted readers digest condensations. There's not even any way to keep that practice an "industrial secret" since the audience is buying the *Original versions* in the stores and discovering at home that radio has been "watering the wine." Editing is usually defended by broadcasters as an economic move providing more commercial time in lieu of longer records. However, that bothersome group of trouble-makers, the listeners, only care about the number of spots when it becomes excessive, so understanding and sympathy from them will not be forthcoming.

But these same listeners will react with loyalty, appreciation and *rating reports* if they are made to feel that the music, the staff, every kilocycle and every watt is designed for them. Playing "half-a-hit" doesn't achieve that goal, particularly if someone else in town is programming the same record in its original length.

And if it's the "audience" that's the object of the quest, and they really don't give a damn about the profit and loss ledger, the spot load better be *inconspicuous*. Hold it! Talk like that can bring in the House Un-American Activities Committee. However, this is still directed toward capitalists, seeking profits in the free enterprise system . . . but not all today. The executive who demands *instant* financial success will often find himself to be just that . . . but only temporarily.

There's often a degenerative quality to the "get it now" approach, because it's usually in conflict with the consumer.

The really vital force is the businessman who is patient and farsighted enough to see that long-range, consistent profits are derived from servicing the public, not ignoring its needs. This attitude nurtures *creativity* more than any other. In radio it's manifested in a policy of *strict commercial limits*, rigidly self-imposed. And the formula continues: Fewer spots—more entertainment. More entertainment—larger audience. Larger audience—higher ratings. Higher ratings—more revenue. And more revenue is possible with fewer spots if you *raise your rates* commensurate with your success story. A simple enough theory, but since "creative radio" is the subject, an atmosphere for it must be established.

So, what we ideally have, it seems is a broadcast facility, that spawns expression and the development of those precious by-products, "ideas . . . a place where the freedom to do a bad show on occasion more often offers the opportunity to be *brilliant*. That's an aura of cordiality and respect, security and success.

A *creative* radio station retains an image of leadership in the community on many levels. Audience communications is stimulated with round-the-clock open

phone lines for requests, information, etc., the listeners may be opinionated about a lot of things they hear, but they *expect* the station to be an innovator.

There are a lot of people in this country who have never enjoyed the small personal pleasure of being *surprised* by something on the radio. But once an audience discovers that they are listening to radio that is consistent but unpredictable, constant but never dull, they'll not expect less. And that's a responsibility that never lets up for the station.

Therein, lies *the need* for another facet of creative thinking . . . promotion! To some that simply means *contests*. To others it's involvement in crusades and fund drives that can also double as public service. There are also billboards, TV cross-plugs, newspapers and magazines, and an almost infinite number of categories that fall within the sphere of that very complex word . . . promotion. Most people in the industry agree on what promotion is. But let's dwell on one thing it usually isn't . . . entertaining. Yes, it's fun to play games on the radio, even if most of the contests still seem to be part of the "revolving cartridge" syndrome.

But, when was the last time the audience commented on *how funny* or *clever* a promotional idea was. How often have they participated just for the fun of it. Since satirical comedy is enjoying its greatest popularity, why isn't there more on the radio. If it's fear of government reprisals or negative audience reaction that keeps topical humor and comments off the air, then radio is most certainly the archaic medium. While audiences everywhere are being motivated by contemporary comedy and comment in advertising, theater, TV, books, movies and virtually everywhere else, why does radio lag behind? Will the audience really rise up en masse against a station that provides that kind of entertainment. The answer is *no*, if the material is clear, in good taste, constructive, and in the general interest of the community. If a broadcaster does *anything* besides time and temperature, he's bound to receive *some* negative reaction. Music, news and personalities are all criticized on occasion. But the *positive* feelings of the rest of the audience should be such that there will be little doubt as to its acceptance . . . for that matter, the acceptance of any attempt on the part of a radio station to do something just a little different than the others . . . or is it too late for that. Is it too late, or are there more than just a few who would like to pick records they believe deserve to be heard solely on the merit of the performance. Is it possible that some *good music* is not necessarily "hit" music by economic standards, but nevertheless remains good and therefore programmable. This, of course, would entail listening to the records before listening to the tip sheets. Are there still those who believe that good recorded music, singles and albums, of all kinds, can gain a large audience, regardless of the number of records programmed, as long as the *presentation* of the music is professional and entertaining.

In addition how many are there in popular music radio who feel they should be more personally involved in combating drug abuse, promoting understanding between blacks and whites, alerting the audience to areas of needless poverty that might be changed, or any of the countless other "caring" things that can be done more effectively *with* a tower than without.

Most importantly, is it too late for popular music radio. Will the stations who are waiting now, wait so long with music, ideas, programming concepts, etc. that their audiences become impatient and look elsewhere for entertainment, information and stimulus. Or will contemporary radio stand tall and shout in each of its thousands of electronic voices, "I can motivate. I can entertain. I can inform. But I am *not* a machine. I am made of the ideas of men. I am creative."

FM—A STEPCHILD NO LONGER

• Continued from page 30

great extent relevant to the music they're playing, while disk jockey patter on AM radio tends to include more personal anecdotes, traffic, weather, time, temperature and sports. As a result, even when AM and FM stations play the identical music—like the recent Beatles' LP "Abbey Road"—listeners hear very different approaches.

There's little doubt that FM's approach has been the right one. For the figures detailing the

FM medium's growth in recent years are truly astounding. FM penetration in many major markets today is in excess of 70 percent! There has been an overall increase of more than 900 percent in the sale of FM receivers since 1960. In all, some 65 million FM sets were reported in use in the United States last year. One third of all the clock radios produced here in 1968 were equipped to receive FM—and so were 43 percent of all the portable radios manufactured. More than one million FM automobile radios were sold last year, with one out of every seven new car buyers choosing FM. The figures are many, and all of them are very impressive.

FM, then, is anything but the minority medium it started out as. And while FM has grown and its audiences have gotten

both younger and broader demographically, it remains an excellent "target medium" for advertisers' use. It is to FM that sponsors who want to reach a very selective and important segment of the radio audience are turning daily. There was a time when FM advertising consisted largely of spots for foreign films, progressive rock albums, and all-night discotheques.

Today, FM radio's clients are representative of many more areas of American business. The movies, LPs and night clubs are still there, but the airlines, soft drinks, beers, books, automobiles and drugs are there, too. And although FM is generally enjoying its best sales ever, there's still room enough for new sponsors to climb aboard the FM bandwagon as we drive into the seventies.

Vox Jox

By CLAUDE HALL
Radio-TV Editor

Line-up at WTTO in Toledo now includes program director Tommy Vance, Jim Martin, Pat Bergin, Bobby (Dale Allen) Knight, Harold (Mark Adams) Hines, and Dennis (Kevin O'Neal) Kreigbaum comes from WVAM in Altoona, Pa.; Vance is a former WOHO, Toledo, personality. Ben Ray has left WTID in Norfolk, Va., and is now program director, chief engineer, and morning drive personality on WHRN in Herndon, Va. He needs country music albums. Al Waslon has been named music arranger for WLWT-TV, Cincinnati; he'll work on "The Paul Dixon Show," the "Bob Braun's 50-50 Club," and TV specials.

Larry James has joined WQIK, the 50,000-watt country music station in Jacksonville, Fla. He'll do the music. James had been with WHYD in Columbus, Ga. Chuck Holiday has been named production director of WQIK and the station is moving into modern downtown studios next month. Bill Mack has returned to KBST in Big Spring, Tex., after six months overseas somewhere. Staff at the rocker includes Gary Evans, Mike Brown, Mack, and Ron King. King was formerly with KVIC in Victoria, Tex. The station needs singles and albums. John M. Grubbs, previously operations manager of WJBK in Detroit, has been named operations manager of WSPD-TV, Toledo. (Continued on page 59)

B
The SIGN of great reading

A PREDICTION ON TOP 40 RADIO

• Continued from page 30

security blanket radio while Top 40 talks to (something? somebody?) "it."

In spite of bad guy stories, rumors about strange listeners, Top 40 is relevant. More relevant. But being relevant is not always good. Being relevant is not always easy to achieve. Being relevant is not always bad. It is, however, being; feeling; doing; saying; putting your money where your mouth is. That is probably, in great part, the reason for so many people being so totally committed to the Top 40 philosophy.

A not-too-casual evaluation of commercial monies will show that the Top 40 stations share in more of the safe buys than vice versa. Said situation is the result of aggressive advertisers joining in the excitement of being relevant. Such success is the result of extraordinary cooperation between station management, rep sales personnel, advertising agencies and direct clients. Naturally there is room for improvement. Some of the improvement must come in the form of more relevant research as mentioned previously. Advertising agencies must strive to give radio meaningful representation at the plans board level. National rep firms must become specialists in Top 40 if they intend to continue repping such stations. Stations must improve their communications capabilities to the end that they tell their story honestly and effectively. Top 40 stations must strive to remove the chip from their shoulder. Said chip rears its ugly head less each day but still shows too often when the format loses an order. The dollar is there. Let's work for it—not fight for it.

Because Top 40 so closely allies itself with social change, the format consequently becomes more realistically a marketing tool than does the format of the safe guy. Presently, many of us believe that to be the case. However, too many of us are failing to ask how and why. These factors could become the keys to even greater riches.

What is the future of Top 40 programming? Unlimited! Fortunately we are asking ourselves if there is any future in hitching our wagon to a popular theme. Will there always be music? Will there always be popular music? Will some music be more popular than others? Will it be more popular to be more popular? Will it even be more popular to be less popular? Will being more successful mean being more popular? Will being less successful mean being less successful? Will being less popular mean being less successful?

Not in America has there ever been a cultural explosion. Red Seal Records never were the most popular. Bluebird Records were. Vocalion and Commodore made it while Spitalny sputtered. There is not now in America a cul-

tural explosion. There is not now in America any indication that a "cultural" explosion is anywhere in sight. History is on the side of popular music. History is also on the side of popular music being representative of the times. Popular music has always reflected the mood of the people. Successful artists have always been those who have found a relevant style of presentation of popular lyrics. The jukebox operator, the record store proprietor will tell you that there has always been a Top 40. They will, in fact, tell you that there really hasn't ever been much else. They will, in fact, tell you that there really hasn't ever been much more than a top 10 or 20! Music is real. Comedy is real. Is drama real?

In reference to management and cohesive efforts, management here is meant to be each and every department head. A cohesive effort then is meant to be that resulting from the combined energies of the managers.

Many social changes are taking place and quite rapidly! No one person can be a thorough observer-informant. Today's market place is very complex. The sales manager must have a thorough knowledge of programming in order to direct and motivate the stations' salesmen. The chief engineer has to be conversant with the technical needs of the news department, program department, production department, sales department, etc. The chief engineer has to feed back information relative to new ideas in sounds and equipment. The news director has to be aware of new equipment having applications in his department. The promotion manager has to keep peace. The general manager has to know when enough is enough. The program director has to be able to communicate with the sales manager and the promotion manager. Each department manager has to have trust in the others' judgment. Each department manager must feel confident that the others are doing everything possible to make "it" work.

The security blanket guy has yet to give evidence of the total commitment of the Top 40 people. The Top 40 station was the first to go to 45 rpm singles, cartridges, tape, expanded sound, etc. The Top 40 station pulled radio from the depths of the TV doldrums. The really successful safe guy operator of the late 60's is the station that discovered that the Beatles are here to stay. Even the country music guys have gone metro sound as opposed to the old farm hand sound. Magazines that do not go Top 40 in their field are going broke. Newspapers still have to discover the Top 40 of their domain. Their plight is so serious that they have been granted preferential treatment by the anti trust gang. Top 40 has, is and will continue to be the leader, the innovator, the gambler, the doer. The future of Top 40 is unlimited.

Unfortunately the whole world has caught on.

Programming Aids

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

EASY LISTENING

WBCM, Bay City, Mich., music director & personality Jack Hood reporting; BP: "Hitching a Ride," Vanity Fare, Page One; BH: "Let It Be," Beatles, Apple; BLP CUT: "Words," "(Can't Help Falling In Love)," Al Martino, Capitol. . . . KTTS, Springfield, Mo., music director Ray Shermer reporting; BP: "Children," Joe South, Capitol; BH: "For Love," Letterman, Capitol; BLP CUT: "Proud Mary," (Muddy Mississippi Line), Bobby Goldsboro, United Artists. . . . WAYB, Waynesboro, Va., music director Carolyn Bleam reporting; BP: "Whoever Finds It," Mac Davis, Columbia; BH: "Love Grows," Edison Lighthouse, Bell. . . . WSB, Atlanta, Ga., music librarian Chris Fortson reporting; BP: "Three Good Reasons," Ed Ames, RCA; BH: "Everything Is Beautiful," Ray Stevens, Barnaby. . . . WGR, Buffalo, music director Larry Anderson reporting; BP: "Miss America," Mark Lindsay,

Columbia; BH: "Heighdy-Ho Princess," Neon Philharmonic, Warner Bros. . . . WSPR, Springfield, Mass., program director Budd Claim reporting; BP: "Tomorrow Never Comes," Jim Nabors; BH: "New World in the Morning," Roger Whitaker; BLP: "Can't Help Falling in Love," Al Martino.

COUNTRY

WADR, Ramson, N.Y., music director Clyde Bickens reporting; BP: "Tennessee Bird Walk," J. Blanchard, M. Morgan; BH: "It's Hard to Be a Woman," Skeeter Davis; BLP: "Wanda Jackson Country," Wanda Jackson. . . . KRDS, Phoenix, Ariz., operations manager, program director, music director & personality Bob Pond reporting; BP: "The Great Pretender," Bobby Austin, Capitol; BH: "Once More With Feeling," Jerry Lee Lewis, Smash. . . . WYAM, Birmingham, Ala., program director Charlie Brown re-

porting; BP: "Rise & Shine," Tommy Cash, Epic; BH: "I Know How," Loretta Lynn, Decca. . . . KBBQ, Burbank-L.A., music director & personality Corky Mayberry reporting; BP: "You Don't Care What Happens to Me," Wynn Stewart, Capitol; BH: "Stay There Till I Get There," Lynn Anderson, Columbia; BLP: "In Memory on Jimmy Rodgers," Hank Snow, RCA.

HOT 100

WCSB, Boston, music director Kenneth Rokes reporting; BP: "Moddy," O.C. Smith, Columbia; BH: "Whoever Finds This, I Love You," Mac Davis, Columbia; BLP CUT: "Spirit in the Sky," Norman Greenbaum, Reprise. . . . WSGA, Savannah, music director Jerry Rogers reporting; BP: "Everything Is Beautiful," Ray Stevens, Barnaby; BH: "Timothy," Buoy, Scepter; BLP CUT: "Come Running," (Moon-dance), Van Morrison, WB. . . . WDCR, Hanover, N.H., program director Mark Dillen Stitham reporting; BP: "Come Running," Van Morrison, WB; BH: "ABC," Jackson Five, Motown; BLP: Deja Vu," Crosby, Stills, Nash and Young, Atlantic. . . . WSUA, Albany, N.Y., music director & personality Eric Lonscheln reporting; BP: "Reflections of My Life," Marmalade, London; (Continued on page 70)

Selling Sounds

What's doing among the major music houses. Items should be sent to Debbie Kenzik, Billboard Magazine, 165 W. 46th St., New York City, N.Y. 10036.

By DAVID B. PERRY

WEEK OF 16-20 MARCH

After a brief run with the song "Moonlight Bay" American Airlines has commissioned Joe Brooks to write a new musical logo based on the theme It's Good to Know You're on American. The first of the series was recorded at Bell Sound last week and the agency, Doyle, Dane & Bernbach, will be following up the initial session with new versions, probably with Brooks as arranger. . . . Winston cigarettes has just scrapped a very expensive package of Radio and TV spots. The agency, WM. Esty refuses to comment, but rumors are that the client was not happy with the theme line You'll Like the Likes of Winston. Music was by Dick Marks of "You've Come a Long Way, Baby" fame. Trade sources think Winston will stick with "Me and My Winston" until cigarettes go off the air in January. . . . Joe Silvia was busy all last week with Ford jingles for their new compact. The themes were written by agency producer Ben Allen of J.W.T. . . . Mike Curb has made a blanket offer to all ad agencies to supply a polished demo radio spot for \$1,000. With Mike's background that might be a good deal. . . . Gabriel Melker, producer of Steppenwolf and Three Dog Night, is now available for commercials via the Charles Stern Agency in Los Angeles. . . . Falstaff Beer has a new musical logo. The agency, Ogilvy & Mather, one of the most creative in the business, plans a big push for the beer.

In answer to several letters I have received during the week about how to break into the "jingle" business, here are a few guidelines: First, if you are a record producer, arranger, composer or artist you have a head start. Ad agencies are getting very hip about music and their regard for record people is increasing rapidly. Any chart records in your portfolio can be tremendously impressive and they can prove your suitability for writing musical commercials. It's good to have a reel or collection of your best work available for audition and it's even better if you have duplicates to leave at each agency. In making your first contacts, don't tackle the big 10 on Madison Avenue. They don't need you—yet! There are thousands of small agencies throughout the country handling local and regional advertising, and sometimes even national. These agencies are much more willing to audition your work, and your prospects are much better for landing your first assignment. The contacts should be made either to the head of Radio-TV production, or to each individual producer. If you are a composer you should have an arranger to work with; if you are an artist, you need both. In any case, you should present yourself as a total package, not just an isolated talent. After a few successes at the local level you can approach the big agencies for assignments and command the higher fees. The average creative fee for a one-minute TV commercial is \$1,500, plus residuals, which often are more important than the initial fee.

The Academy Awards program Tuesday (7) is sponsored by Kodak through its ad agency J. Walter Thompson. Creative director Granger Tripp has spent a good deal of 1970 preparing a brand new package of nine Kodak spots to debut on the show. With a projected audience in excess of 60 million people including every film maker, composer, actor and writer in the business, special care has been taken by executive producer Ray Fraggasso to create a series of commercials that combine good advertising with an artistic appeal for the professionals. One of the more unique spots features Grady Sutton, a veteran of W.C. Fields films, and a novel score by Al Ham utilizing the old harmonica band sound. Ham and producer Charles Spranklin chose six of the best harmonica men in New York including Dick Hayman, arranger for the Boston Pops, Toots Thielemans, a jazz man, and several members of the Harmonica Rascals of which Spranklin was a member earlier in his career. The film was shot in California and scored in New York. Several additional spots were filmed and will be used throughout the rest of the year. All feature Ham's music which was recorded at a marathon 12-hour session with engineer Tory Brainard. In addition to the harmonicas, Al Caiola was on guitar and Lou Morro on Fender. With the expected success of the commercials, Spranklin and Ham are already plotting an album release based on the six-piece harmonica band.

NATIONAL RECORDING STUDIOS, INC., New York, PL 7-6440—National Recording Studios Very Busy—At Edison Hall; Steve Karmen recording music for Tootsie Roll, Budweiser Beer and Pontiac. Glen Ossar wielding the baton for Burger King. Arnold Eidus and Ted Bates producing music spots for Colgate, Schmidts Beer, and Dentyne Gum. . . . At 730 Fifth Ave.—Chico Hamilton and his group for Chevrolet and Delco. Lennen & Newells' Ed Flynn producing music spots for Philip Morris. Norm Richards conducting BankAmericards jingles. Joe Silvia recording Gadzooks music spots. Glen Ossar working with Wrawick & Legler on Mediquick music. Ted Bates & Arnold Eidus producing Playtex music. Lois Holland & Callaway won the Best Music Award of the 10th International Broadcasting Awards for a Restaurant Associates jingle featuring Bobby Short and recorded here. Ron Holland and Ed Murhey were the producers. Busy Barry Newman, a star of the new feature "The Lawyer" recording Ballantine Spots. . . . At The Film Center: SSC&B mixing Nytol and Ads. Leene & Newell mixing and recording L&N Mexico. Applebush mixing Top Job. Film Fair mixing 1st National Bank.

GAVIN & WOLOSHIN, INC., PL 1-6020, Sid Woloshin reporting—Second National Bank: 60 radio spots done in the style of the 30's. Kevin Gavin wrote theme and Norman Paris arranged. Spot was produced by Jim McLaughlin of the Van Leeuwen Agency of New Haven, Conn. Recording was done at Aura. . . . Elektra Records—

(Continued on page 51)

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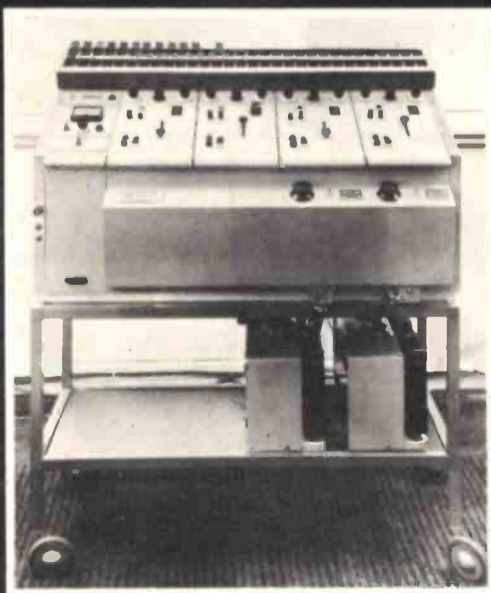


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George Clouston — Managing Director will be at the NAB Convention, Chicago, April 5th–8th.
 Contact him at the Pick Congress Hotel, 520 South Michigan Avenue

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RADIO-TV mart

Billboard Magazine—read by more air personalities, program directors, and general managers than any other trade publication in the world—is the perfect place for your job needs. Already, hundreds of radio stations and program directors and air personalities have been brought together through the Radio-TV Job Mart. The cost is \$15 for two times. Because of the low cost, please send payment with your advertising copy. Box numbers will be used, if you wish, but results are much faster when you use your name and address or call letters. Send to:

Radio-TV Job Mart
Billboard
165 W. 46th St.
New York, N.Y. 10036

WSBA, a major East Coast group station, needs a strong housewife personality. Send complete tape and resume to program director Barry Gaston, WSBA, Box 910, York, Pa. 17403.

WEEL, 703-273-4000. Needs morning traffic man, 1st or 3rd ticket. Contact program director Jack Alix.

POSITIONS WANTED

Somewhere in radioland, there is a manager pulling his hair out because he needs an experienced operations-program manager, but just can't find one. He wants a man who knows programming, traffic, MOR music, production, FCC, rock and news. He wants to leave the internal operation of his station to this individual so he can concentrate on sales. If you are this manager and there are only three hairs left on your head, call Dennis at 1-215-692-3131 now so we can get together and make your station what you want it to be. Call only between 10 a.m. and 5 p.m. and ask for Dennis. Want permanency and opportunity to grow. Married and draft exempt. Let's do our thing together. Now.

Nine-year radio veteran with experience as personality, music director, and program director. Married, college graduate, 25 years old. Stable, loyal, dependable. Excellent in all phases of production. Good voice. Seeking medium market position. Call Russ Thompson, 304-525-4577. Or write me at: 2509 Third Ave., Huntington, W. Va. 25703. Contact Claude Hall for references.

Want to totally own your market? Exp. programmer. 11 yrs. radio. Heavy on demographic research, mass psychology, to audience control. Scientific approaches; no guesswork, just hard work. Exp also administration and sales. 1st phone. Married. Resume on request to Box 0231, Radio-TV Job Mart, Billboard.

Gentlemen, are you looking for a free-wheeling, experienced Top 40 jock? One who can entertain? With excitement? Here I am. Outstanding character production (agency). Grip packed . . . will travel. Call 519-621-2498. Ask for S. A. Reid.

Are you looking for a new personality as a DJ? If so, why not consider me. I'm a recent graduate from a broadcasting school with a 3rd class license. I love pop music and I have over 3,000 records in my collection. If interested, write to Don Green, 6933 Oakland St., Philadelphia, Pa. 19149, or call 215-RA 8-6677.

I'm a very good Top 40 personality-production-3rd phone man in a small market who wants to become better, both professionally and financially. I know I'm ready. Medium or larger markets only. Now Florida based. Will relocate anywhere, but prefer S.E. or New England. Call college, 2 p.m.-4 p.m., 904-357-6299.

100% professional jock with 1st phone, exp. in Top 40 and modern country formats. Good production man. Programming exp. Some on-camera TV. I have 14 years in broadcasting with the last 10 years in major markets. Available immediately. Call Ray Robin 513-274-5086.

First phone P.D. wants return to medium market in New York State . . . or Pennsylvania. Will consider all offers. Top 40 or country format. Not a screamer. Handle news, production, copy. Want Progressive Company with solid future. Minimum \$175. Will consider less if moving expenses are paid. Now employed. Resume on request. Reply Box 0232, Radio-TV Job Mart, Billboard, or call after 5 p.m. 703-635-6781.

Ron Britain type screamer. Two years on Cleveland FM. Production shark seeking permanence. BBA in marketing. No draft problem. Prefer community-minded AFTRA. No sales, 1st phone, or news. Presently employed. Henry Navin, 9325 Beacon Ave., Cleveland, Ohio 44105. 216-271-7116.

Frustrated/enthusiastic. There's a thin line of difference if you really care about the business. Medium market announcer has had it with operation that can't make up its mind to go somewhere. Let me put my professional exp. and voice to work for your competitive operation. MOR to progressive rock. The heavier it gets the more I can dig it. 5 yrs. exp. 2 1/2 yrs. at current job. 27, 3rd, direct, entertaining, enthusiastic. Aircheck audition, resume, production, picture ready now. Medium market and up with a chance to advance preferred. Box 0233, Radio-TV Job Mart, Billboard.

Now guy with total experience, including Top 40, sports, MOR, news. Looking to join your action team. Young, a vet, with 3rd endorsed. Write Box 0226, Radio-TV Job Mart, Billboard.

Let's make a deal: Let me observe your major market programming for 3 months, and I'll give you an experienced, talented, 1st phone summer relief announcer and the most enthusiastic workhorse you ever had. Currently successfully programming a medium market rocker. Will complete my college communications degree next fall. Phone: 205-269-1023.

Fun-loving, fast-moving jock that knows music—Top 40 past, present, and future—and loves it. Seeks position with Top 40 station. 3rd class ticket. Chuck Mosler, 2534 N. Drake, Chicago, Ill. 60647.

"Radio Girl" longs to return to palm trees, sand, and fishing in Central or South Florida. Has 7 yrs. continuity, traffic, promotion, sales, production, news, and ad agency experience. 3rd phone. Resume and copy samples on request. Write Box 0223, Radio-TV Job Mart, Billboard.

How! Heap good jock ready to collect scalps of competition. Plenty talent! Plenty expensive (\$12,000 minimum). You gottum wampum, me cookum for you. Tape and resume on request. Write: Box 0228, Radio-TV Job Mart, Billboard.

Soul personality. 3rd ticket. Seeking top 40, soul, or country music station. Congenial. Music background. Will send tape and resume. Prefer South or Midwest. Promotion ideas, with drive to carry them out. Bobby King, 1520 W. Lehigh Ave., Philadelphia, Pa. 19132.

Gung Ho! Desire to return to radio after two years in Marines. Rated No. one in each time slot worked. 23. Aggressive. No drifter. Great references. Every offer considered. Neal Cappel, Box 248, Wittenberg, Wis. 54499.

I would like to work in the Carolinas, Virginia, or most of all, in Tennessee. 23. Draft free. Have done production, drive time air work, music director duties. Murray Eugene Crawley, 919-273-6698, or write 3432 H. Wichita Place, Greensboro, N.C. 27405.

Progressive underground radio. Do you need Kenny Kohl, Mt. Tremper, N.Y. 12457; 914-679-2518?

College radio, FM connoisseurs: Add a touch of Europe to your program! Give your listeners the pleasure and the excitement of enjoying such great talents as Joe Cocker, Mireille Mathieu, Jethro Tull, Paul Mauriat, the Shocking Blue, Charles Aznavour, and Julie Driscoll. They're all Europeans—and they're now! You can be the first to play their brand-new smash hits when you book the weekly half-hour "Europe After Hours" show. Each show will be produced under the direction of Barry Graves, 27, Berlin's leading rock music critic. For demo tape and details, write to: Barry Graves Music, 1000 Berlin 30, Ahornstrasse 2, West Germany.

Female radio personality. Accurate newswriter, versatile deejay, creative writer, timeless voice. Tight production combo board. Aircheck and resume on request. Jia Kihal, 40 W. 72nd St. (Apt. 166A), New York, N. Y. 10023.

First ticket (engineering references), 25, college, family, 6 yrs. exp. all phases radio, now top 15 market, seeks combo job, preferably programming in medium market. Now. Write: Box 0236, Radio-TV Job Mart, Billboard.

Looking for a good rocker to mold an intelligent, mature, short-haired, good voice into a pro. Two year MOR and rock, drive, music director exp. This is my move. Please help. East or Southeast. Contact: Box 0237, Radio-TV Job Mart, Billboard.

When it comes to a good production man, production is my thing. Currently employed in small market, looking for medium and/or large market in Northeast. Eight years' exp. in production, copy, traffic, and programming. Desire full-time production. No Air Shift. References and proof of performance available upon request. Contact Box 0234, Radio-TV Job Mart, Billboard.

Soul personality, 3rd ticket. Just finished broadcasting school. Military obligation complete. I operate a very tight board. Looking for a place to begin on rock or soul format station. Willing to relocate anywhere. Robert Smith, 205 Copeland, Thomaston, Ga.

Finishing 2 yrs. armed forces radio at Headquarters, Marine Air Reserve, Chicago. 1 1/2 yrs. come exp. and 1st phone. Ready for position with Top 40 station any time after May 19. Will relocate. Bob Erlanson, 4th Maw-PAO, N.A.S. Glenview, Ill. 60026. 312-657-2248 or 657-2249.

I am a recent graduate of a nationally known broadcasting school. I'm looking for a beginning. I'm anxious, enthusiastic, and willing to learn everything I can. Please help! I will relocate if necessary. I'm draft exempt. Money and shift is not first on my list. Robert Souza, 14 Lewis Lane, Saugus, Mass. 01906, or call 233-3398 after 4:30 p.m.

Top ten major market (50 kw.) jock in Northeast. Want new challenge with stable organization. Experience includes TV. Seeks rock on contemporary MOR in minor or major metro. Willing to relocate. Excellent references. Tapes, resume, photo on request. Box 0230, Radio-TV Job Mart, Billboard.

Dynamic contemporary Program Director with portfolio available April 15. Proven organizer/administrator ready to move after 10 years in same (medium) market. Knowledgeable, intelligent, experienced. AAA references and track record. 919-834-1953.

Are you seriously looking for a professional? I'm just that. Seven years air experience. Vet. 3rd endorsed. Single. Looking for gig in major market, MOR or Top 40. Experience includes major market experience as program director. Production director, music director. Am production specialist. Tired of playing musical ratos stations and am looking for place to stay. \$10,000 minimum. I'm serious. Are you? Box 0238, Radio-TV Job Mart, Billboard.

Experienced announcer and/or sportscaster is seeking position at good music or MOR station in medium market. Prefer Midwest, but will consider all areas. First phone, college grad, married, just discharged from service. Call at 217-345-6584 or write Bob Romanko, 55 Mitchell Ave., Charleston, Ill. 61920.

POSITIONS OPEN

Wanted: First phone announcer with MOR and easy rock exp. Good career opportunity, excellent pay and fringe benefits. Write Bill Schaaf, WCVL, Crawfordville, Ind. 47933.

First ticket Top 40 personality for late night slot. Pretty good salary in congenial atmosphere. Call program director Lee Arbuckle, WLEE, 703-285-2855, or write WLEE, Box 847, Richmond, Va. Hurry!

KLWW, contemporary station, seeks good morning personality who's capable of keeping a show moving and being entertaining. Good pay. Stability. But we want a man who can think. Willing to consider a small market man wishing to move up. Tape and resume immediately to program director John Long, KLWW, P.O. Box 876, Cedar Rapids, Iowa 52402.

Top-rated medium market adult-contemporary seeks self-starter news director. Fast-paced operation emphasizes mobile news and actualities. Salary open for right man. Send tape, resume to Lee Thomas, KLMS, Box 1804, Lincoln, Neb. 68501.

Program director needed fast for 24-hour uptempo easy listening FM station in one of nation's major markets. Experienced professionals may call 215-TR 8-1500 and ask for Mr. Kay, station manager of WWDB-FM, Philadelphia.

An opportunity exists at this adult music station for a good second in command, first-class ticket holder. If you have the experience and know-how, please contact C. Mills at 203-227-5133, or write: The Westport Broadcasting Co., Box 511, Westport, Conn. 06880.

Immediate opening for a top-flight announcer in a bright, MOR format, 5,000-watt, 24-hour station in central Virginia. First ticket preferred, but not required. Excellent working conditions. Top salary to the right man. Contact Pete Jason, Evans Communication Systems Inc., Box 631, Charlottesville, Va. 22902 or call 703; 296-5121.

Black program director needed as soon as possible for WHAT in Philadelphia, which is now programming a blend of blues and jazz targeted at the Negro population. Must have a good track record and be a professional, but willing to consider a music director in a medium to large market who wishes to advance or a program director in a medium market. Contact owner William Banks, 215-878-1500.

KBBQ Radio, in beautiful downtown Burbank, the modern country sound of Los Angeles, is currently interested in receiving audition tapes from top-seasoned personalities who are familiar with the nation's current country sound in radio. Applicants must have first phone license. Send tape (including news and commercial spots), picture, resume to program director Hugh Jarrett, KBBQ Radio, 121 E. Magnolia Blvd., Burbank, Calif. 91502.

KOOO Big Country Radio in Omaha, Neb., looking for 1st ticket DJ for afternoon drive shift. No maintenance, just good production, and know country radio. Good starting pay with a growing chain. Send tape and resume to Frank Lee, Operations Director, KOOO, Box 37 W.D., Omaha, Neb.

Heavy station in Seattle looking for a Giant-of-a-Morning man. If you have the pace, production and ability to entertain, send tape and resume to Box 0205, Radio-TV Job Mart, Billboard.

WOKW, Brockton, Mass., seeks a 1st phone. The format is MOR. Working conditions are pleasant. Great situation for young married professional. Contact program director Jack Sullivan.

WJNC—Bright morning man needed. Has to be pretty good to fit sophisticated format. \$150-\$160 per week to start. Call 919; 455-2202, Jacksonville, N.C.

Want to hear from aircheck collectors having station tapes from the 1950's and 1960's. Write: Box 0227, Radio-TV Job Mart, Billboard.

Morning Man needed. MOR or rock O.K. Send tape to Ev Wren, 7075 W. Hampden, Denver, Colo. 80227.

South Florida's top 50,000-watt independent needs happy morning man with good voice and sense of humor. No clowns, please! Send tape and resume to George Cooper, program manager, WINZ, 100 Biscayne Tower, Miami, Fla. 33132. Telephone calls will not be accepted.

WINZ must have heard about the impact of a Billboard Radio-TV Job Mart ad. Would you believe four or five times the results of an advertisement placed in any other publication?

CKFH, Toronto, needs class A Top 40 personality capable of tight production. Class A pay. Call program director Gary Palant, 416-923-0921.

Is there an ambitious, dedicated news director who'd like to set up the new operations at this contemporary country station in the Gulf South? Must enjoy scoping the competition and know how to give us the local news image. Bring us these qualities, plus good credit and health, and we'll give you \$150 a week to start, plus completely paid life, health, and dental insurance, bonuses and profit-sharing plan. We guarantee you'll enjoy working here. Send non-returnable tape, resume to Mike Malone, WUNI Radio, Mobile, Ala. 36604.

Combination announcer and salesman or full-time announcer. Above average pay with guaranteed advancement. Modern country and gospel programmed in advance. Must have fast pace, professional sound. Contact Bob Gipson, KXOW, P.O. Box 579, Hot Springs, Ark. 71901.

I want as many edited airchecks as I can get. All type formats. Resume, photo, salary requirements and shift preferences. All interested jocks, newsmen airmail audition tapes to Jay Sands, WAEB, 700 Fenwick St., Allentown, Pa. 18103, immediately.

East Coast country giant seeks young pro on the way up. Must be top-notch teamworker. Immediate opening. Rush tape & resume to Box 0235, Radio-TV Job Mart, Billboard.

WHYY, Box 1841, Montgomery, Ala. Night man needed. Personality type. Chance to work with zooming station on excellent staff. If professional, call Bob Baron, program director, 205-264-2288. Otherwise send tape and resume.

One of the top names in nite-time contemporary radio is looking for a heavy afternoon drive thing in one of the top markets . . . I've doubled the nearest competition in three very big markets. Currently pulling almost half the radios turned on from 7-midnight in one of the top 10 markets. If you really dig the days of the big numbers, sales begin at \$25,000. Write Box 0229, Radio-TV Job Mart, Billboard.

I want to meet new people in a new place, and as a student have three months of summer. 3rd endorsed, mature sound to set your disks spinning. For a tight board, with tape to prove it, write: Tape, Box 244, Haggin Hall, University of Kentucky, Lexington, Ky. 40506. Get hand-droned results in a "No ironing required" world! Possible interviews March 14-22. Bradford D. Carey.

Need a good morning jock? I'm looking for a steady reliable position at a country station. Age 22, married, 3d class ticket with broadcast endorsement, honor discharge from U. S. Navy. Will travel. 2 1/2 years' experience, some production, pd experience. Call: 812; 365-2613 after 4 p.m.

Let's get together. Now! Young, creative top 40 DJ available immediately. Four years' experience in half-million market. 3d ticket. Military service just completed, now ready to get back in action. Excellent knowledge of pop and progressive rock music. Former music director. Call: 212; 545-6800 between 4 p.m. or write: Bob Thomas, 293 N. St., Bound Brook, N. J. 08805.

Presently general sales manager seeking medium market in Ohio, Indiana, Michigan or Ill. Three years' experience in broadcasting media. Vet, 25, dependable, aggressive. Available after March 9. Contact: Box 0216, Radio-TV Job Mart, Billboard.

I've 5 yrs. exp. as DJ in a small market. Would like to now move into a medium market. Info and audition tape available upon request. If I may be of service, please contact Randy Galliher at 904-771-2905 or write me at 3907 Angol Place, Jacksonville, Fla. 32210.

One of America's top pop music programming authorities is looking for job as announcer and/or music director. Former editor of national broadcast music weekly publication. Major market sound, 3rd ticket. Looking for challenging opportunity. Good chance to catch man on the way up. Write Tom Roberts, 7016 N. Kenton, Lincolnwood, Ill. 60666, or call 312; 675-7084.

Got a station and want to make it go country? Got a country station and want to make it go? Want to hear a major market success story? Want to build a successful organization? Want to find the man who can spearhead it for you? Write Box 0225, Radio-TV Job Mart, Billboard.

Aha! Now you've reached the ad you've been waiting for! Well, don't just stare—call or write or something! Five years' rock background; wild mind; production; oide nui; audience pleaser. Write copy. FCC 3rd. Medium markets and up only, please. Mike Jarmus, RD No. 2, Box 172, Englestown, N. J. 07726, Phone 201; 462-2784.

First phone personality seeks contemporary AM or FM stereo deejay position with production duties in one of the major 50 markets. Six yrs. exp. as dj, md, pd in 400,000-plus market. 25. Draft free. Excellent ratings and references. Call Don B. Williams, 316-942-3500.

**IF
IT'S ON
DUNHILL...
BELIEVE
IT!**



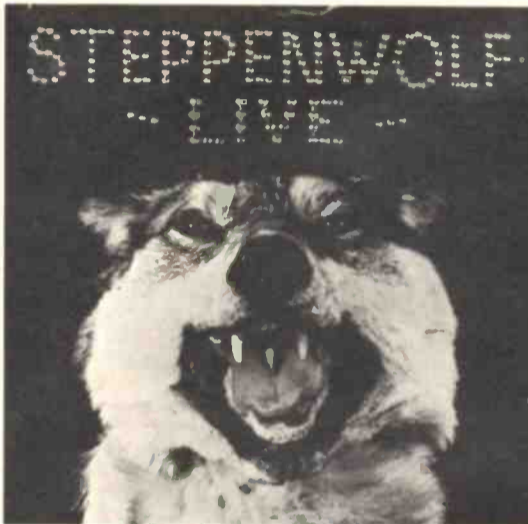
**THREE DOG NIGHT
IT AIN'T EASY
DS 50078**



**RICHARD HARRIS
THE RICHARD HARRIS LOVE ALBUM
DS 50074**



**JOHN PHILLIPS
(THE WOLF KING OF L. A.)
DS 50077**



**STEPPENWOLF
LIVE-
DSD-50075**



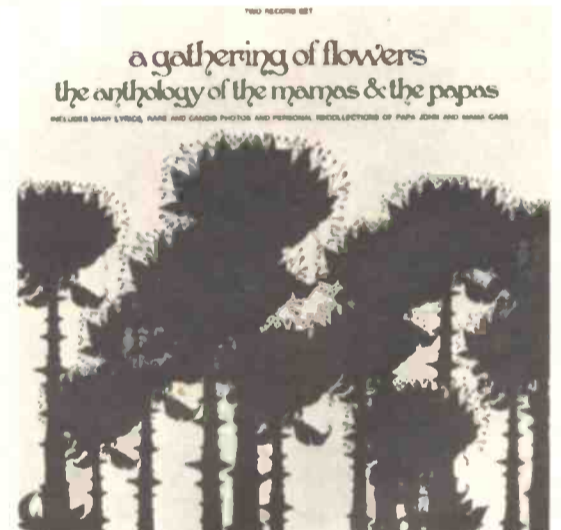
**A RECORD OF
PURE LOVE & PLEASURE
DS-50076**



**COLOSSEUM
THE GRASS IS GREENER
DS-50079**



**JAMME
DS-50072**



**THE MAMAS & THE PAPAS
A GATHERING OF FLOWERS
DSY-50073**

**NO BRAG...
WELL,
MAYBE
JUST A
LITTLE!**



AVAILABLE ON ALL TAPE CONFIGURATIONS

HEADACHES, HEARTACHES AND HERNIAS

• Continued from page 34

shall refer to him as management.

Why do most managers know little or nothing about programming the item that they peddle to sponsors? Seemingly, the most important thing at the radio station is the sound. I mean, after all, you sell what you sound or you are what you sound. Unfortunately, by a cruel twist of nature, most managers are not only blessed with tin ears, but also with the uncanny ability to hire a program director who has the identical malady. To make matters worse, one cannot be cured of the disease unless he realizes he is ill (as in alcoholism). No amount of rating data, public inferences or selling problems can open their eyes. Of course management can always blame their poor performance on the jocks, secretaries, promotion people or janitors, who uncannily fall into the trap of "How dare you do as I tell you and fail!" Naturally, management always takes credit for any success and blames any failure on "those incompetents we have in programming."

Why do announcers have such a terrible time getting sal-

aries that befit their significance to the overall success of a given station? Probably because salaries cannot be written off of taxes at the end of the year and expense accounts, transmitters, equipment, news wagons, airplanes and other paraphernalia can. So management spends hundreds of thousands of dollars on bull feathers, yet pays talent \$125 a week to do a job that makes the station millions of dollars a year. Do you have any idea how many more \$50,000 a year jock jobs there would be if the jock on the air got 15% of the paid cost of every spot that ran on his show? *Don't laugh.* Sales gets a guarantee, plus that figure, for all the time they sell at many stations. And, to top that off, they are indirectly selling what the jock sounds.

Well, I can feel some satisfaction in knowing that these stations are indirectly cutting their own throats, because you get what you pay for. Pay your talent nothing, treat them badly, hang out your tin ear, and eventually you, management, will weed out the good guys and have nothing for an air staff. So what? Well, that leaves you vulnerable for an operation like KTLK in Denver, which will come in and do right what you have been doing wrong for years. Oh you can fight back, but by then the public should be pretty set in what they think of you and your sound; and that is what will be your downfall . . . you've sounded too bad too long. Winning under those conditions is a simple thing, believe me!

To sum it all up: Have respect for what you are programming. Then it will be easy to respect those who program it for you. If you respect those who run your radio station and are responsible for your revenue, then pay them, listen to them, and give them the praise they deserve. And maybe management will become something more than headaches, heartaches, and hernias.

Century B'cast Gets 2 Programs

NEW YORK — Century Broadcast Communications Inc., will represent Scripps-Howard Broadcasting Co.'s "Upbeat" and "Polka Varieties" programs. Both programs are produced at WEWS-TV Cleveland, a Scripps-Howard owned station. Century Broadcast Communications, Inc., is a newly formed specialized group providing syndicated programming for advertisers and stations. "Upbeat" is a leading teen show which features happening popular groups from all fields of music. "Polka Varieties" is a family-type program featuring America's top polka bands.

THE CALL TO ACTION AGAINST DRUGS

• Continued from page 30

The message must be subtle. But, the message must be there. All drugs are wrong. All drugs are unnecessary.

Family, religion, and government can make an effort to stop the traffic. But all the authority in the world will never accomplish as much as *the music industry can accomplish.* All the good, all the honesty and all the forthrightness and idealism today's kids stand for comes through loud and clear in music lyrics. But, let's face it! So does tolerance for drugs. Never before has so much music been created that is great for kids—that is a counterbalance to so many frustrations. And never before has music had such an opportunity to assert influence over kids, the same kids that are now being killed by drugs.

What's music and radio going to do to stop this slaughter?

25 Speakers Lined Up for The Programming Forum

• Continued from page 1

table discussions on various aspects of radio programming.

Jerry Boulding, national program director for the Sonderling Broadcasting chain, will speak on "Keeping and Increasing Your Listeners—White and Black." William Wheatley, program director of WWOK in Miami, will talk on "Has Country Music Programming Become Too Modern?" Other speakers include Tony Taylor, program director of WIP in Philadelphia; Bruce Nelson, program director of WUBE in Cincinnati; Reggie LaVong, a former leading air personality who's now vice president of marketing at Capitol Records; Kahn Hamon, program director of KTSA in San Antonio; and Dan Clayton, program director of WPOP in Hartford.

Allan Scott, principal in the production firm of Scott-Textor that has produced commercials for most of the leading products in the nation, will speak on "Producing Better Local Commercials." James Greenwald, president of radio for the national representative firm of Katz, will speak on "Ratings—How to Evaluate Them Effectively for Better Programming." Willis Duff, operations manager of KSAN-FM in San Francisco, will speak on "The Growing Impact of Albums—Selecting Them and Picking the Cuts." Pat Whitley, program director of WWDC in Washington, will discuss the trend back toward personalities in radio and how to program them with new meaning. Jim Hilliard, vice president and general manager of WIBC in Indianapolis, will speak on the deejay and how to help him achieve greater professionalism.

Boyle to Talk

Frank Boyle of the Robert E. Eastman national representative firm, will speak on "When Is Change Needed in Format—For What Reason and in What Direction?" Norman King, president of U.S. Media International, one of the world's largest firms specializing in media buying, will speak on "Selling the Format to the Advertiser—Recent Developments in Media Selection."

Music Sessions

A highlight of this year's Forum will be special sessions devoted to music. Here, leading music directors or program directors with vast music knowledge will team up with leading record men. George Michaels of WFIL in Philadelphia will team up with Augie Blume, national promotion director of RCA Records, to guide a session in Top 40 and progressive rock music. The audience will participate in these sessions. Other sessions will be devoted to easy listening music and country music. Roy Stingley, program director of WJJD in Chicago, has been set for one of the positions in the country music session.

Other speakers will be announced later.

As at last year's Forum, there will be a Sounds of the Times exhibit, featuring generic airchecks of the total broadcast day of around 20 or more leading radio stations, representing all of the major formats. The stations involved will be announced later. This year, the Sounds of the Times exhibit will

be open throughout the evening hours in the Astor Gallery, which will also be a meeting place for informal discussions and relaxation.

Another session of the Forum will be a panel session where three of the nation's leading record artists will present their viewpoints of the music world of today and their audiences and how this could relate to radio programming.

Last year, more than 500 radio men from across the nation attended. About 40 percent of the audience was comprised of

general managers; the rest were mostly program directors and air personalities. All formats were represented. Several radio men from countries as far away as Japan, Germany, and Peru attended.

The Radio Programming Forum is sponsored by Billboard magazine and conducted by the educational consulting firm of James O. Rice Associates. For further details regarding the Forum, write Radio Programming Forum, Ninth Floor, 300 Madison Ave., New York, N.Y. 10017.

Top 40 Profiles

EDITOR'S NOTE: Each week we will profile some of the key Top 40 stations in the nation. These stations are participating in Billboard's Search for a New Sound, seeking new recording artists. The Search is being conducted in association with the Tea Council of the U.S.A.

WISE

2 South Lexington
Asheville, N.C. 28801

President is John Lee Davenport, general manager is Charles Reynolds, program director is Ron Thompkins. Air personalities include Jim Gray 5:30-10 a.m. with a talk-music show (calls are screened for him), Ed Dyer 10-noon (he's also an excellent production man), Reginald B. noon-4 p.m., Ron Thompkins 4-7 p.m. (does a humorous show and also specializes in production), Dave Young 7-midnight, Silent Sam midnight-5:30 a.m. (a 2001 computer that plays oldies). Format involves a "happy sound" more music concept, but not so much that the personalities' style is cramped. Spots are clustered, 1:30 maximum. Short 3-7 second custom PAMS jingles at the end of each set are used. Air personalities are outside with the people at least once a week. WISE is No. 1 in the 18-49 age group. Phones are used heavily to maintain close contact with listeners.

WKBR

Box 784
155 Front St.
Manchester, N.H.

Station owned by Ralph Gottlieb, Jim McCann, vice president and general manager. Pete Morrison, news director and Bill Mundae, program director. Personalities include Mill Morrissey, 5:30-9 a.m., Eddie B. Baker, 9 a.m.-2 p.m., Bill Mundae, 2-6 p.m., Big Jim Edwards, 7-12 p.m., with Roger Alan Jones and Bob Molloy, weekends. WKBR is 5,000 watts and operates at 1250 AM and 95.7 FM with 50,000 watts. Playlist consists of 50 singles and the top selling albums.

WSAC

Box 70
Fort Knox, Ky. 40121

Byron Cowan is president and general manager. Lynn McIntosh is program director, Tad Murray, music director. Air personalities are Ron Thomas 6-10 a.m., Larry Bruce 10 a.m.-2 p.m., and Murray 2-6 (hours vary in summer). WSAC is a daytime, 1,000-watt station, consistently rated No. 1 in Fort Knox by ARB since it switched to a rock format in 1966. Sister station is WSAC-FM, a stereo personality contemporary MOR station that is programmed separately from WSAC. WSAC programs 100 percent Top 40 music, with an average playlist of 70 records that is updated weekly.

WROK

1100 Tamarack Lane
Rockford, Ill. 61105

Station manager is Davis Salisbury. Operations manager is Bill Walters. Air personalities include Doug McDuff 5-9 a.m., 35, and with the station for 5 years; Dan Walsh 9:30-noon, 32, and with the station for six months; Chuck Scott, music director, 2-6 p.m. and with the station for 4 years; Bud Allen, 31, 6:30-midnight, with the station for six months. Bill Mitchell and Doug McDuff host two hours of talk shows daily. The music is MOR daytime and rock at night. The station's signal is 5,000 watts during the day and 500 watts at night and is 1440 on the AM dial with 97.5 FM.

WBIZ

Box 24
609 Cameron St.
Eau Claire, Wis.

President and general manager is Howard G. Bill. Station manager is Lou Kassera. Program director is Steve Kane. Air personalities include Doug Cox, Steve Clarke, Jerry Thomas, Jim Crisp, and Steve Kane. The format is Top 40 and easy listening from midnight to 2 p.m. and progressive rock on Monday and Thursday nights from 8 p.m.-midnight. WBIZ operates its AM at 1,000 watts at 1400 on the dial and the FM is 100,000 watts at 100.7. Both stations are 24-hour operations.

NAB Meet to Zero In on Programming

• Continued from page 1

manager, earlier had stated that pre-registrations were at an all-time high. Some 9,000 radio-TV people from all phases of the industry were reported in attendance.

Speakers in the radio programming session included such as Gene Chenault of Drake/Chenault Productions. Among the speakers slated for a panel session on the hiring of blacks in radio will be Stan Gortikov, president of Capitol Industries; Gregory Moses of James Brown Broadcasting; Alvin Dixon of the National Association of TV and Radio Announcers; and Ken Knight, WOBS, Jacksonville, Fla.

In TV, perhaps one of the highlights of the entire convention will be an address by Dennis Gabor, optical scientist noted as the "father of holography," who spoke at an engineering luncheon Monday (6). Holography is a concept already being explored in videotape CARtridge industry.

As a tribute to the convention, WEXL-FM and WMAQ-FM, two local Chicago stations, will combine efforts to broadcast quadraphonic recordings, probably on Tuesday (7).

Workshops involving programming are scheduled for Tuesday (7) and will be repeated the next day. NAB chief counsel John B. Summers will moderate a session on license renewals. His panel includes Robert Rossen and George Smith of the FCC and Frank Fletcher of the law firm of Fletcher, Heald, Rowell, Kenehan & Hildreth. John Dimling, NAB vice president for research, will moderate a panel that will explain how audience measurement data can be used in selling commercial time.

Among those speaking in a session of satellite communications will be Dr. Joseph Charzyk, president, Comsat. The Radio Advertising Bureau has scheduled a small market committee meeting Tuesday (7) afternoon.

THE FORMAT WAR: WHO'S HURTING WHO?

• Continued from page 34

the news image and recognition are achieved through a personality approach.

In some cases, our newscasters try to offend someone to make our listeners aware. For example, we make a big thing of an auto accident in which someone has been killed so anyone listening on their car radio might think "There but for the grace of God go I." Our hope is that the driver will be more cautious in the future. We feel networks do not arouse identification among local audience . . . listeners want local news . . . top news format stations are independent.

We cover the human interest aspects of news. We sent a man to Vietnam with taped messages from home which were played to the men in the field; and recorded messages from them, in turn, were sent back to their families. We were fortunate to have one of our newsmen granted an audience with the Pope.

We maintain a full-time newsmen at City Hall. Every news story is rewritten. Above all, make sure the news director understands exactly what you want.

PERSONALITIES: Naturally, all of us have a basic format that must be followed. Music alone won't make it any more. Personalities are a MUST. It seems that radio today requires much more community involve-

ment—jocks attending different functions and telling what's happening in town, even if it's competitive. Although we continually talk about something to do with our town on the air, many of our jock's activities aren't on-the-air. But they are actively involved. We must give our personalities more latitude to express themselves, but we must emphasize the importance of saying *meaningful things*. We are cheating the jocks, the station, and ourselves if we don't have the guts to tell them exactly what we want. If a jock has been told what to do and can't do it, he should be replaced for his benefit and the station's benefit. Talent will *make it or break it* for us, so get the best you can afford. Sincerity is a must for all personalities (whether they mean it or not).

MUSIC: All of us have our own system of exposing the "hits." There's an old adage in the business that all markets are different. It would seem that this is most true with musical tastes . . . so our music director must know his market and not be influenced by markets not comparable to his own. Let your station be a mirror and reflect the musical tastes of your town. It's what you do play that counts . . . not what you *don't* play. When in doubt, chicken out.

PROMOTION: I have always felt many good promotions were

wasted on an inferior product. It's a waste of time and energy to attract people to your station with a good promotion and then have them leave you because they don't like what they hear. Make your product good, tell them about it in a way that makes it seem even better, and then institute your promotion campaigns. It is the purpose of on-the-air or outside promotions to create the image of your station, whatever it may be. Contests create on-the-air excitement. It is this excitement that draws interest . . . not the prize per se. Be positive . . . get the listeners to feel they are part of your station.

I feel in order to win, you must have cooperative managers such as Dick Casper of KCBQ and Ralph Barnes at WOKY. Managers that understand your problems and allow you to take authority. You have to be strong enough to stand up for what you know is right . . . because if you lose by not doing your own thing, you are the one that must pay.

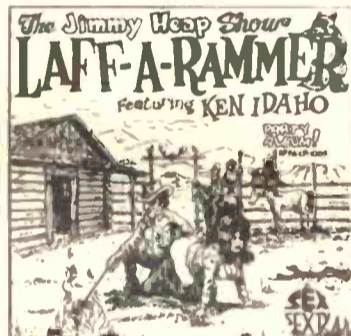
And, it wouldn't hurt to pray for a clear, warm day. Top 40 always does better when the sun shines.



SMOTHERS IN SUMMER TV

NEW YORK—The Smothers Brothers will return to television this summer via the ABC-TV network. "The Smothers Brothers Comedy Hour," will premiere July 8 at 10 p.m. (EDT). The program will also feature Pat Paulsen and introduce a major guest star each week. Executive producers are Tom and Dick Smothers.

OVER "10 MILLION" PEOPLE ARE ALREADY LAUGHING AT THE "ORIGINAL" JOKES AND ROUTINES YOU'LL HEAR ON THESE ALBUMS

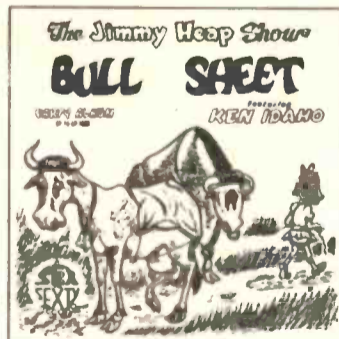


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Mann Looking to Turn On the Students to the Art of Jazz

NEW YORK—Jazz musicians are working hard to gain the acceptance of the college student, according to Herbie Mann, jazz flutist and producer on the Embryo label. "I only work weekend dates on campuses and some festivals now," said Mann, "I want to turn on the students to the art of jazz. I want to open the door for my fellow musicians who have so much to offer to the young, inquisitive mind." Mann played 70 college dates in 1969. They expected to hear Memphis Underground but we gave them more than they bargained for. It was a real experience for them. They were lifted right out of the auditorium." If a label must be put on the type of music Mann plays within the framework of jazz, that label must be "Head Music." "There's no other way to

describe it. Our music allows the young person to actively use his mind while he sits in the auditorium. These people are less set in their musical tastes. Therefore, they have this let's see attitude. Their taste vacillates more than the adults. They work more on impulse. The older people have a harder time giving rock a chance than the young people have giving jazz a chance."

Mann feels that the main problem in the acceptance of jazz lays with the jazz musician himself. "Some musicians," he said, "have a tendency to play down to their audience. They seem like they don't really care if anyone listens. They play for themselves and not the listener. A musician has to make his music believable to the listener. It must convey a feeling. The

jazz musician has to thank bands like Blood, Sweat and Tears for opening up new horizons to him. I personally think Ian Anderson has done a great deal to get the flute accepted by young people. Then, of course, there was Stan Kenton and Dave Brubeck, both helped to open the field of music for the jazz artist."

Rock is good for the country, according to Mann. "Youth has to have its own thing and that thing is rock. Now I see a movement towards freer composition and expression in music. Horns have been accepted for a few years. Now the horn will begin to expand itself until the real expression is there. No more charts and strict arrangements. This will lead to the fusion between rock and jazz. There will, of course, still be separate types of music. But there will also be the shadow area of jazz and rock. It can be seen now with Jethro Tull, Blood, Sweat and Tears, the Nice, and many more big bands. It grows every day."

Rock is a special topic for Mann. He likes the music "It's great for a musician to take a rock tune and improvise. The young people understand this. It is one step away from total improvisation off of say, a sixteen bar chorus. If it wasn't for rock, the white musician would still be restricted to the night club circuit. I hate to think about where the black musician would be. Rock has done a great deal for every musician. Now musicians are trying to do something for every audience. It is not easy, but it is fun and also worth the effort."

15 Awards Marks 5th Annual Mobile Jazz Competition

MOBILE, Ala. — The fifth annual Mobile Jazz Festival completed its most successful year Saturday night (21) with the naming of 15 merit awards for outstanding performances by individual collegiate musicians from throughout the country. The three-day competition drew an estimated 4,000 to view the competition which featured groups from over 15 colleges and universities. The festival also represented a high school competition with 12 area high schools represented.

The stage bands chosen as the top finalists included the Southern Louisiana College Stage Band, Morehead State University. Chosen as finalists were the Ray Fransen Quintet, Loyola University; Texas Southern University Jazz Ensemble and the University of Florida Jazz Quintet.

Judges for this year's festival were Urbie Green, Mundell Lowe, Thad Jones, Larry Ridley and Al Green. Judges for the high school division included Dr. Walter F. Anderson, Ronnie Kole and Charles Suber.

Canada University Pop Poll Shows It Like It Is in Sales

WINNIPEG—The results of Canada's first university pop poll were announced here this week, giving firsthand indications of what sells on the Canadian campus. Called the Opus 69 Awards of 1970, the poll was based on a study by Campus Records Distributors Ltd., Canada's only national distributor to the university market, campus radio stations, student newspaper critics, bookstore representatives and student opinion at 40 universities.

CKY-FM, Winnipeg's progressive rock outlet, built a four-hour show around the awards. The poll results were as follows:

Best Album of 1969 (first six

months)—Bob Dylan "Nashville Skyline" (Columbia); (second six months)—Rolling Stones "Let It Bleed" (London); Best Selling LP of 1969—1. Beatles "Abbey Road" (Apple), 2. Led Zeppelin II (Atlantic); Best Selling Cassette—Iron Butterfly "In a Gadda-da-Vida" (Atco); Best Canadian Group—The Band (Capitol); Best American Group—Chicago Transit Authority (Columbia); Best British Group—Led Zeppelin (Atlantic); Best New Group—Crosby, Still, Nash & Young (Atlantic); Most Popular Group—Creedence Clearwater Revival (Fantasy), (runner up) Blood, Sweat and Tears (Columbia); Best Cana-

dian Artist—(male) Neil Young (Reprise); (female) Joni Mitchell (Reprise); Best American Artist—(male) Johnny Winter (Columbia); (female) Janis Joplin (Columbia); Best British Artist—(male) Joe Cocker, (female) Julie Driscoll; Best Project—(American) Second Winter (Columbia), (British) "Tommy" by The Who (Decca), (runner up) "Arthur" by The Kinks (Reprise); Superstar of the Year—Tom Jones (London); Best Folk Artist—(male) Bob Dylan (Columbia), (female) Judy Collins (Elektra).

Also, Best Country LP—"At San Quentin" Johnny Cash (Columbia); Best Soul LP—1. Isaac Hayes "Hot Buttered Soul" (Quality), 2. Sly and the Family Stones "Stand" (Epic); Best Jazz LP—Herbie Mann "Memphis Underground" (Atlantic); Best Easy Listening LP—"Switched On Bacharach" (Decca); Best Musical—"Hair" (RCA); Best Soundtrack (Popular)—"Easy Rider" (Warner Bros.), (Classical)—"Romeo and Juliet" (Capitol); Best Classical LP—Gabielli: Antiphonal Music (Columbia) (Chgo. Cleveland. Phil. Brass Ensemble); Best Operatic Album—Strauss: "Der Rosenkavalier" (London); Best Operatic Voice (female)—Beverly Sills (Westminster). (Male)—Dietrich Fischer-Dieskau (DGG, Angel); Most Popular Classical LP—1. "Switched

College, Oneonta, N.Y., Wednesday (8); New York University at Cortland, Thursday (9); St. Vincent College in Latrobe, Pa., Friday (10); Hiram College, Hiram, Ohio, Saturday (11); Olivet College, Olivet, Michigan, Sunday (12).

Richie Havens, on the Stormy Forest label, appears at San Diego State University Friday (10). Pink Floyd, on Harvest, appears at the State University of New York at Stonybrook Saturday (11).

What's Happening

David Rubinson, vice president of Fillmore Corp., addressed the recent NARM convention in Bal Harbour, Fla. He said that there is no other business except perhaps for the film industry, which is as inviting to the brightest young people as the record business. As a result of the lack of concerted effort, industry-wide, to recruit and train the best talent available, the whole industry has a crisis in middle and upper management. We must recruit and train the cream of young people in the country who are charged with the great desire to communicate with their peers.

Young people believe that the business is peopled by money-hungry and unscrupulous capitalists who are after the dollar and have no feeling for the music. . . . Too many of us have a severe lack of communication with the community which supports us. We do nothing to reach out and establish real communication with those millions of people who buy or hear our products every day. As a result, the community which supports us, concomitantly distrusts us, maligns us. The music industry has made enormous profits because the young people of the world have discovered music as a means of communication about vital and relevant issues. . . . Rock music has become a way of life. The rock community must be allowed a say in the affairs concerning their way of life. The young college student and the young Ghetto Dweller must be recruited to join positively in our business, he feels. This, apparently is not just talk. Fillmore has had a series of free seminars on in San Francisco and dealing with the various aspects in music. They supposedly have over 400 students attending.

★ ★ ★

WWKS-FM at Western Illinois University in Macomb, has changed its call letters to WIUM-FM. The zip is 61455.

★ ★ ★

The Associations of College Unions-International held its conference in Houston March 22-25. Over 1,100 faculty and student representatives from 500 colleges were in attendance. The keynote address was delivered by Dr. Harold Taylor, who spoke on "Society, the Seventies and Higher Education." There were 79 companies making up 91 booths which is the largest exhibitor participation in history. The 1971 conference will be held in White Sulphur Springs, W.Va., March 21-24, 1971.

DON'T LOOK BACK

Congratulations to Albert Grossman, of A.B. Grossman Management, Inc., who received recognition as the outstanding alumnus at Roosevelt University in Chicago (class of '47) at a recent dinner in that city. Grossman founded the Gate of Horn in Chicago, in the pre-Rush Street and Old Town days in Chicago. The gate was the starting point of many folk artists' careers.

COLLEGE PROGRAMMING AIDS

WIUM-FM, Western Illinois University, Macomb, Tim McCartney reporting. "Vehicle," Ides of March, Warner Bros.; "No Sugar Tonight," Guess Who, RCA Victor, "Here Comes the Sun" (Abbey Road), Beatles, Apple. . . . WOCR, Oswego State University, Oswego, N.Y., E. Krauss reporting "Run Sally Run," Cuff Links, Decca; "One Tin Soldier," Original Caste, TA; "Zager and Evans," Zager and Evans, RCA. . . . WBCR, Brooklyn College, N.Y., Lenny Bronstein reporting, "Lay Down," Melanie, Buddah; "My Baby Loves Lovin'," White Plains, Deram; "Forget It—I Got It," Ambergis, Paramount. . . . WQMC, Queens College, Queens, N.Y., Ted Goldspeil reporting, "Make Me Smile," Chicago Columbia; "Woodstock," Crosby, Stills, Nash & Young, Atlantic; "Carry On" (Deja vu), CSN&Y, Atlantic. . . . WWAS, St. Francis College, Biddeford, Me., John Roberts reporting, "Get Ready," Rare Earth, Rare Earth, "Let It Be," Beatles, Apple; "Mississippi Queen," Mountain, Windfall. . . . WLUC, Loyola University and Mundelein College, Chicago, Kevin Killion reporting, "Oh Well," Fleetwood Mac, Reprise; "Waiting for the Sun," Doo Rob Gold reporting, "Helpless," Crosby, Stills, Nash & Young, Atlantic; "Oh Well," Fleetwood Mac, Reprise; "Song for My Father," Leon Thomas, Flying Dutchman. . . . WBRS, Michigan State University, East Lansing, John Kowaleski reporting, "Lucifer," Bob Seeger System, Capitol; "Mama Said," Little Eva, Spring; "What She Thinks About" (John B. Sebastian), John Sebastian, Reprise; "Cecilia" (Bridge Over Troubled Water), Simon & Garfunkel, Columbia. . . . WVBU, Bucknell University, Lewisburg, Pa., Stephen Selinger reporting, "Love Grows Where My Rosemary Goes," Edison Lighthouse, Bell; "Mr. Monday," the Original Cast, TA; "Get Ready," Rare Earth, Rare Earth. . . . KSLU, St. Lawrence University, Canton, N.Y., Anthony Colao reporting, "Which Way You Goin' Billy?" Poppy Family, London; "Let It Be," Beatles, Apple; "Puzzle" (album) Mandrake Memorial, Poppy. . . . WUNH-FM & FM, University of New Hampshire, Durham, John Graham reporting, "Cecilia," Simon & Garfunkel, Columbia; "Let It Be," Beatles, Apple; "As the Sun Still Burns Away" (Crickwood Green), Ten Years After, Deram.

Best LP's

These are the top selling albums at The Record Center, serving the University of Colorado in Boulder. Kent Crawford is manager.

1. "Deja vu," Crosby, Stills, Nash and Young, Atlantic SD 7200.
2. "Bridge Over Troubled Water," Simon & Garfunkel, Columbia KCS 9914.
3. "Sweet Baby James," James Taylor, Warner Bros. WS 1843.
4. "Hey Jude," Beatles, Apple SW 385.
5. "Everybody Knows This Is Nowhere," Neil Young and Crazyhorse, Reprise RS 6349.
6. "JOHN B. Sebastian," John Sebastian, Reprise RS 6379.
7. "Empty Rooms," John Mayall, Polydor 24-4010.
8. "Abbey Road," Beatles, Apple SO 383.
9. "Ladies of the Canyon," John Mitchell, Reprise 6376.
10. "Volunteers," Jefferson Airplane, RCA Victor LSP 4338.
11. "Stand Up," Jethro Tull, Reprise 6360.
12. "Chicago," Chicago, Columbia KGP 24.
13. "Sergeant Pepper's Lonely Hearts Club Band," Beatles, Capitol ST 2633.
14. "Let It Bleed," Rolling Stones, London NPS 4.
15. "Battle of Northwest Six," Keef Hartley Band, Durham 18035.

on Bach" (Columbia), 2. "Elvira Madigan" (DGG); Most Exciting Sound of 1969 (Popular)—King Crimson (Atlantic). (Classical)—Janacek: "Sinfonietta" (London); Best Documentary or Play—"Charbonneau

and Le chef" (RCA 2 LP's); Best Buy of 1969 (Popular)—Chicago Transit Authority (Columbia 2 LP's); (Classical)—(DGG 8 LP's); Musical Hoax of 1969—The Masked Marauders (Deity).

Campus Dates

Tom Rush of Columbia will appear at Duke University in Durham, N.C., Sunday (12). Paul Gernia, Folkways recording artist performs at the State University of New Hampshire, in Durham, Friday (10).

Josh White Jr. of United Artists, will appear at Stamford University, Birmingham, Ala., Tuesday (14). The Mandrake Memorial and Townes Van Zandt, both recording for Poppy Records, appear at Cornell University, Ithaca, N.Y., Tuesday (7); Oneonta State

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—L. A. Herald Examiner

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It's just that this generation took awhile to get properly introduced.

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His new one, “Heavy Exposure” is even better. That's to be expected. You don't stay 20 years ahead of your time by doing the same old things. Cadet LPS-835.



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**BEST NEW RECORD
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**"LET THEM
TALK"**

**BABY WASHINGTON
(Cotillion)**



By ED OCHS

SOUL SLICES: It's going to be a soulless summer compared to last year's activity, as the pop charts are already reflecting the impact of rock imports from Europe and the general renaissance of the rock scene. For the time being, soul has either blown itself out or exhausted its ability to entertain the fickle pop audiences. Motown and the Jackson Five are single-handedly carrying forward the pop-soul tradition, while the soul-deprived top 10 can look forward to visitations from Aretha Franklin ("Call Me"), the Supremes ("Up the Ladder"), the Friends of Distinction ("Love Me or Let Me Be Lonely") and in the near future the Bells, Tyrone Davis and James Brown with his "Funky Drummer." The only word in soul albums making the elite pop club is the Jackson Five, though looking like climbers are Aretha Franklin, Friends of Distinction, Gladys Knight's "Greatest Hits" and Isaac Hayes' new LP. But that's all. Those who are staring the current soul freeze or backlash right in the face and denying it might call it seasonal or cyclic or even a general disinterest in perpetuating a soul reign. But whatever it is, it has taken all the spring out of soul, and maybe the summer, too. . . . Abbie Hoffman's "Woodstock Nation" did not apply to the "Woodstock" film, which is set to break nationally this week. Black acts represented in the film numbered only three—Richie Havens, Sly & the Family Stone, Jimi Hendrix—reflecting the more "pop" aspects of the market and the film. . . . In a "quality not quantity" move, Stax has adopted a controlled release plan that will facilitate only four or five new albums per month. The March release features Isaac Hayes, Rufus Thomas, Booker T. & the M.G.'s and Rev. Jesse Jackson LP's. . . . From Stax's Al Bell, speaking at the recent NARM convention, "Statistics show that, on a per capita basis, blacks, regardless of income, buy more records and record playing equipment than anyone else in major markets." . . . Diana Ross returns to the Frontier Hotel in Las Vegas May 7, while the new Supremes make their appearance in late summer. . . . At a NARM panel discussing "black-hiring practices," Clive Davis pointed out that Columbia Records now has 716 blacks, compared to 472 in 1967. This, he said, represents 13 percent of the working force, whatever that means. . . . Rick Hall and his Fame operation have two solid winners working with Clarence Carter's "I Can't Leave Your Love Alone" and Willie Hightower's "Walk a Mile in My Shoes." . . . Ed ("For Your Love") Townsend is back on Polydor with his "Color Me Human" disk.

★ ★ ★

TID-GRITS: Fillmore East rejected an ad from Little Douglas Records on their "Last Poets" album, a very important disk by four black poet-apostles of Malcolm X who criticize, via poetry set to jumping congas, that "Niggers Are Scared of Revolution." The ad was a reprint of the lyrics, and turned down because of the word "nigger" used throughout. It is a beautiful and truthful album and a breakthrough in the concept recently explored by A&M's Melvin Van Peebles on his two albums, "Brer Soul" and "A Slave Ain't Supposed to Die a Natural Death." . . . The Fraternity of Recording Executives (FORE) will conduct a series of seminars, May 16-17, at the Ascot Hotel in Chicago. First topic to be discussed will be "The Total Involvement of the Black Man in the Record Industry." . . . New from Motown: "The Onion Song," by Marvin Gaye & Tammi Terrell; and "Darling Dear," by Smokey Robinson and the Miracles. . . . Mercury has a left-field soul hit with Buddy Miles' "Them Changes." The label's new seven-album release features a live recording by Moms Mabley at Sing Sing Prison. . . . Jackie Wilson is making his biggest bid yet, after several flops, for a chart comeback with "Let This Be a Letter (To My Baby)" on Brunswick penned by Eugene Record. . . . Also showing strong return action is Bobby Womack with "More Than I Can Stand" on Minit and Carla Thomas with her flip "Guide Me Well." . . . Herb Miller's Lamp Records in Indianapolis should return to national chart status with the Vanguard's "It's Too Late For Love" and its latest by the Pearls, "Can I Call You Baby." . . . Atco is makin' smoke with "Down on My Knees," by Oscar Toney Jr. and Sam & Bill's "Who Will It Be" for Phil Walden's Capricorn label. . . . Commonwealth United, riding Cissy Houston's first solo disk, is scoring with Lenny Welch's "To Be Loved"/"Glory of Love" and Milt Matthews' "Gotta Find My Way to Mary." . . . Arhoolie, the fine blues label, will celebrate Mance Lipscomb's 75th birthday with a new album, Vol. 5 of "Texas Blues." Other releases include disks by Alex Moore, Earl Hooker backed by organist Steve Miller, and Mike Russo. . . . Carla Thomas will make her fifth tour of Europe with a two-week tour in May. . . . Lenny Sachs of Commonwealth reads Soul Sauce. Do You?

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
1	1	ABC Jackson 5, Motown 1163 (Jobete, BMI)	4
2	2	GOTTA HOLD ON TO THIS FEELING Jr. Walker & the All Stars, Soul 35070 (Jobete, BMI)	7
3	3	CALL ME Aretha Franklin, Atlantic 2706 (Pundit, BMI)	9
4	5	YOU'RE THE ONE Little Sister, Stone Flower 9000 (Stone Flower, BMI)	7
5	10	UP THE LADDER TO THE ROOF Supremes, Motown 1162 (Jobete, BMI)	5
6	6	THE BELLS Originals, Soul 35069 (Jobete, BMI)	9
7	11	TURN BACK THE HANDS OF TIME Tyrone Davis, Dakar 615 (Wally Roker, BMI)	4
8	4	IT'S A NEW DAY James Brown, King 6292 (Dynatone, BMI)	8
9	7	TO THE OTHER WOMAN Doris Duke, Canyon 28 (No Exit/Wally Roker, BMI)	8
10	8	RAINY NIGHT IN GEORGIA Brook Benton, Cotillion 44057 (Combine, BMI)	13
11	12	CALIFORNIA GIRL Eddie Floyd, Stax 0060 (East/Memphis, BMI)	8
12	34	LOVE ON A TWO WAY STREET Moments, Stang 5012 (Gambi, BMI)	3
13	24	YOU NEED LOVE LIKE I DO (Don't You) Gladys Knight & the Pips, Soul 35071 (Jobete, BMI)	2
14	17	LOVE OR LET ME BE LONELY Friends of Distinction, RCA 74-0319 (Porpete, BMI)	4
15	15	I COULD WRITE A BOOK Jerry Butler, Mercury 73045 (G.H.B., BMI)	3
16	14	DIDN'T I (Blow Your Mind This Time) Delfonics, Philly Groove 161 (Nickel Shoe, BMI)	13
17	16	NEVER HAD A DREAM COME TRUE Stevie Wonder, Tamla 54191 (Jobete, BMI)	9
18	9	DO THE FUNKY CHICKEN Rufus Thomas, Stax 0058 (East/Memphis, BMI)	13
19	13	PSYCHEDELIC SHACK Temptations, Gordy 7096 (Jobete, BMI)	12
20	21	FUNKY DRUMMER (Part 1) James Brown, King 6290 (Golo/Dynatone, BMI)	3
21	23	DEEPER (In Love With You) O'Jays, Neptune 22 (Assorted, BMI)	5
22	20	THANK YOU (Falettin' Me Be Mice Elf Agin) Sly & the Family Stone, Epic 5-10555 (Stone Flower, BMI)	14
23	22	GIVE ME JUST A LITTLE MORE TIME Chairmen of the Board, Invictus 9074 (Gold Forever, BMI)	12
24	30	LOVE LAND Charles Wright & the Watts 103rd Street Rhythm Band, Warner Bros.-Seven Arts 7365 (Wright/Gerstl/Tamerlane, BMI)	6
25	25	TENDER WAS THE LOVE WE KNEW Intruders, Gamble 4001 (Assorted, BMI)	5

This Week	Last Week	Title Artist, Label, No. & Pub.	Weeks on Chart
26	19	CRYING IN THE STREETS George Perkins & the Silver Stars, Silver Fox 18 (Prize, ASCAP)	6
27	18	LAUGHIN' AND CLOWNIN' Ray Charles, ABC 11259 (Kags, BMI)	5
28	37	BUFFALO SOLDIER Flamingos, Polydor 14019 (Singleton/Hip Hill, BMI)	4
29	35	BAND OF GOLD Freda Payne, Invictus 9075 (Gold Forever, BMI)	2
30	27	CAT WALK Village Soul Choir, Abbott 2010 (Arden, BMI)	11
31	—	(Lord) SEND ME SOMEBODY Green Berets, UNI 5186 (June 16, BMI)	3
32	33	YOU'VE MADE ME SO VERY HAPPY Lou Rawls, Capitol 2734 (Jobete, BMI)	3
33	—	BABY I LOVE YOU Little Milton, Checker 227 (Metric, BMI)	1
34	44	MORE THAN I CAN STAND Bobby Womack, Minit 32093 (Tracebob, BMI)	2
35	41	UHH Dyke & the Blazers, Original Sound B9 (Drive-In/Westward, BMI)	2
36	36	THEM CHANGES Buddy Miles Express, Mercury 73008 (MRC, BMI)	2
37	39	YOUR FOOL STILL LOVES YOU Oscar Weathers, Top & Bottom 402 (One Eyed Soul/McCoy, BMI)	2
38	38	DO YOUR DUTY Betty Lavette, Silver Fox 21 (Dief, BMI)	4
39	43	CHICKEN STRUT Meters, Josie 1018 (Rhineland, BMI)	2
40	40	I GOT A THING, YOU GOT A THING Funkadelic, Westbound 158 (Bridgeport, BMI)	2
41	31	MY SOUL'S GOT A HOLE IN IT Howard Tate, Turntable 508 (Cissi, BMI)	6
42	42	WHAT CAN I TELL HER J. P. Robinson, Alston 4583 (Sherlyn, BMI)	3
43	—	COLE, COOK & REDDING Wilson Pickett, Atlantic 2722 (Samphil-Roznique, BMI)	1
44	—	I GOT A PROBLEM Jesse Anderson, Thomas 805 (Camad/Sabarco, BMI)	1
45	47	GREATEST LOVE Judy Clay, Atlantic 2697 (Malaco, BMI)	2
46	46	TOO BUSY THINKING 'BOUT MY BABY Young Vandals, T-Neck 917 (Jobete, BMI)	3
47	29	CONCRETE RESERVATION Syl Johnson, Twinight 129 (Midday, BMI)	7
48	—	HOLD ON Soul Children, Stax 0062 (East/Memphis/Pronto, BMI)	1
49	49	DEAR PRUDENCE Five Stairsteps, Buddah 165 (Maclen, BMI)	3
50	—	I CAN'T GET ALONG WITHOUT YOU Maxine Brown, Common Welfare United 3008 (Chardon, BMI)	1

Vox Jox

• Continued from page 39

Do you know that Grubbs used to act on the Gene Autry show?

★ ★ ★

Talk about a "country" image! WSMR program director Bob Watkins just sent me a picture postcard featuring the WSMR, Graham, N.C., station—a big red barn. . . . A note from Vic Avers at WRAD, Radford, Va.: "I note that you are always mentioning those brave 'stallions' who move from job to job. Why not occasionally mention a few 'plow horses' such as the following who have been at WRAD since: Station manager Ray Hatley, October 1957; news director Avers November 1957; assistant station manager Bob Smith, November 1959; and chief engineer Ervin

White, August 1960. P.S.: Enjoy those letters from deejays revealing what we all know—the unbelievable low pay scales for 95 percent of the announcers in radio."

★ ★ ★

Don French will do a 1-4 p.m. show on WNBC, New York; he'd been at WTA, Pittsburgh; his career includes such stations as WGR in Buffalo, where he was program director, and KLIF in Dallas, same position. Ted Atkins, program director of KFRC in San Francisco, writes: "The former Ed Mitchell, who did afternoon drive at CKLW in Detroit, has been transferred to KFRC where he'll do the afternoon drive show under the name of Marc Elliott, replacing Chuck Browning who has transferred to KHJ in

Los Angeles. The KFRC line-up now includes Charlie Van Dyke, Frank Terry, Mike Phillips, Marc Elliott, Dave Diamond, Joe Conrad and Don Kelly. By the way, I never did receive my Purple Toadstool Award." Oh, yeah. About the award, Ted I gave it to some guy in a beard at the last Billboard Radio Programming Forum. KFRC whopped everybody in a Dec./Jan. Pulse with a 14 between 6-10 a.m., a 13 from 10 a.m.-3 p.m., a 16 between 3-7 p.m. and 13 from 7-midnight. KSFO had, in the same time slots, 9, 6, 5 and 3. KYA had 9, 7, 13, and 12. And the Jan./Feb. ARB shows KFRC fairly far ahead of KYA in the average quarter-hour listening estimates Monday through Sunday (Continued on page 51)

Selling Sounds

• Continued from page 40

Did three stereo spots for the Doors album, "The Morrison Hotel." They were produced by **Hastings Baker** for Elektra and recorded at 6 West Studios. . . . **Pepsi-International**—Did four television and radio spots (:60, :43, :30 and :20 sec.). **Kevin Gavin** and **Sid Woloshin** wrote theme. **Pete Dino** arranged spots and vocal was done by **Tommy Vann**. **Bruce Lofgren** produced for the J. Walter Thompson Co. . . . **Breck Satin**—Did one TV spot for new Breck product. **Sid Woloshin** wrote music and **Al Ham** did arrangement. **Stan Noble** produced for SSC&B. Recording was done at Media Sound.

BALDWIN SOUND PRODUCTIONS, INC., Pa., (717) 766-0787—**Sky High**—**Frank Costa**, Let It Out—**Herbert Bierly**, Music—**Herbert Bierly**. Agent was The Rayln Company, manager was **Paul R. Finkler**. **Joe Rene** was the producer, **Donald P. (Doc) Whitticar** was the engineer; Pennsylvania Turnpike (formerly Sas Shades) was the group.

Sascha Burland for Arid Extra Dry—**Barbara Dick** reporting—**Sascha Burland** is producer on a Music Dash & Bash comedy radio package for Arid Extra Dry entitled; "What is the Answer?" The comedy was created, written, composed and produced by **Sascha Burland** of SSC&B. **John Blumenthal** of agency supervising and **Jane Haberly** as production coordinator.

MUSIC MOUNTAIN PRODUCTIONS, Kentucky, 833-2260—**W. A. Masden** reporting—March 20-70. **The Jubiliers Quartet** cut 12 gospel selections. It was a 3 1/2 album in stereo.

On the M.M.P. label. Produced by **W.A. Masden** of Music Mountain Productions, Lebanon Jct., Ky. 40150.

The record was pressed and the album furnished by **Rite Records**, Cincinnati, Ohio.

The record was pressed and the album jackets furnished by **Rite Records**, Cincinnati, Ohio. Record will be released around Easter. . . .

JEWEL RECORDING COMPANY, Cincinnati, 522-9336, **Rusty York** reporting—Opus 65 Productions from Dayton Ohio. (8-track) session for Twentieth Century. . . . **John Footman**, Classical pianist from Muncie, Indiana, did an (8-track) session (single for Jewel Label. . . . **Dale McIntosh** overdubbing strings on previous session on "6 Pak." **Lee Wilson** doing country session for Jewel (8-track). . . . **Gordon Neal** doing (8-track) mixdown for Gordon Neal Productions. **H and S Enterprises** doing (4-track) demo session on "Purity." The **Smith Family** from Trenton, Mich. doing (4-track) Gospel Album. **Rev. Keller** from Atlanta, Ga., doing (8-track) Gospel session. **Retta James**, from Kansas City, Mo., doing (4-track) Gospel Album. "**Cap-pel & Barker**" folk duet doing (4-track) session. . . .

SOUNDVIEW STUDIOS, New York, (516) 724-9361, **Louis Lofredo** reporting—March 15—Recording **Haystack Balboa**. Producer **Shadow Morton**, Engineer **George Stermer**. . . . March 16—Recording **Belvedere Ltd.** Producer **Bob DiFranco**, engineer **Bob Dorsa**. . . . March 17—Recording the **Smubbs**. Producer & engineer **Bob Galo**. Label affiliate—**Monument Records**. . . . March 18—Recording **Mud in Your Eye**. Producer & engineer **Bob Gallo**. Recording company—**Louis Lofredo Associates Inc.** . . . March 19-20—Recording **Haystack Balboa**. Producer **Shadow Morton** & engineer was **George Stermer**. . . .

Bdway, TV Film Star, Lynn Kellogg, Stars for **Clairol Via Sherman/Kahan**—**Edythe Lazarow** reporting—**Lynn Kellogg**, who starred in the Broadway production, "Hair" is the vocalist on the new **Clairol** folk/soft rock radio spot created by **Sherman/Kahan Associates**. **Shirley Walker** was the agency producer for **Doyle, Dane & Bernbach**. **Miss Kellogg** has also appeared in **Elvis Presley's** movie "Char-ro," and on such TV shows as **Johnny Carson**, **Glen Campbell**, **Merv Griffin**, & three **Kraft Music Halls**. She will be headlining at the **Copacabana** in July. . . .

BILLY ARNELL rejoins **Sherman/Kahan Associates**—**Edythe Lazarow** reporting—**Billy Arnell** has rejoined forces with **Lou Hemsey**, **Gary Sherman** & **Stanley Kahan** at **Sherman/Kahan Associates**. **Hemsey & Arnell** will be working with **Garry Sherman** and **Stanley Kahan** concentrating on all phases of commercial music production with the accent on the young contemporary scene. Though only 21, both **Hemsey & Arnell** are music business veterans and have contributed to the **Sherman/Kahan** commercial music production on the current **Coke**, **Esso**, and **Carolina Rice** campaigns. Besides their activities in the commercial field with **Sherman/Kahan Associates**, both **Arnell** and **Hemsey** are independent producers in the record field. . . .

Record Plant Upps Jack Hunts to director of Audio Engineering—**Howard Sherman** reporting—**Gary Kellgren**, executive director of the **Record Plant East-West** recording studios has named **Jack Hunt** as director of Audio Engineering for all **Record Plant** facilities. **Hunt**, most recently an audio engineer with the **West Coast Record Plant** previously contributed to a number of advertising campaigns, including the music for **Wrigley Spearmint**, **Hamm's Beer** and **Standard Oil**. He also created the total music package for **Olympia Beer**. **Hunt** has worked with such artists as **The Doors**, **The Animals**, **Roger Williams** & **Three Don Night**, and was involved in the **Goldiggers LP**. **Mr. Hunt** has been associated with **TTG**, **Wally Heider Recording Studios** & **Liberty Records**. He will be operating out of the **New York Record Plant**. . . .

Faberger presents two of the greatest names in show business in their first TV appearance together—**Harry Belafonte** and **Lena Horne** in an hour-long special that promises to be the high point of the new TV season.

Faberger is sponsoring the whole works and will be playing it for all it's worth—with commercials promoting **Brut**, **Aphrodisia**, **KiKU**, **Tigress**, **Faberger West**, **Xanadu** and **Straw Hat**.

BEST SELLING Soul LP's

★ 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	I WANT YOU BACK Jackson 5, Motown MS 700	13	26	30	GRITTY, GROOVY & GETTIN' IT David Porter, Enterprise ENS 1009	4
2	2	PSYCHEDELIC SHACK Temptations, Gordy GS 947	2	27	24	WHAT DOES IT TAKE TO WIN YOUR LOVE Jr. Walker & the All Stars, Soul SS 721	16
3	3	THIS GIRL'S IN LOVE WITH YOU Aretha Franklin, Atlantic SD 8248	9	28	31	IF WALLS COULD TALK Little Milton, Checker LPS 3012	5
4	4	TODAY Brook Benton, Cotillion SD 9018	8	29	23	BEST OF THE IMPRESSIONS Curtom 8004	8
5	5	HOT BUTTERED SOUL Isaac Hayes, Enterprise ENS 1001	40	30	20	BABY I'M FOR REAL Originals, Soul SS 716	13
6	6	COMPLETELY WELL B. B. King, BluesWay BLS 6037	16	31	35	BLACK GOLD Nina Simone, RCA Victor LSP 4248	6
7	7	STAND Sly & the Family Stone, Epic 8N 26456	50	32	34	FUNKADELIC Westbound 2000	3
8	8	PUZZLE PEOPLE Temptations, Gordy GS 949	27	33	32	GOLDEN HITS, Vol. 2 Dionne Warwick, Scepter SPS 577	24
9	12	LIKE IT IS Dells, Cadet LPS 837	7	34	29	ICE ON ICE Jerry Butler, Mercury SRS 61234	29
10	11	SWISS MOVEMENT Les McCann & Eddie Harris, Atlantic SD 1537	18	35	38	THE DEVIL MADE ME BUY THIS DRESS Flip Wilson, Little David LD 1000	7
11	9	AIN'T IT FUNKY James Brown, King KS 1092	9	36	45	STILL WATERS RUN DEEP Four Tops, Motown MS 704	2
12	15	GET READY Rare Earth, Rare Earth RS 507	12	37	44	REAL FRIENDS Friends of Distinction, RCA Victor LSP 4313	2
13	13	I LOVE YOU Eddie Holman, ABC ABCS 701	11	38	40	CAN'T TAKE MY EYES OFF YOU Nancy Wilson, Capitol ST 429	4
14	10	DIANA ROSS & THE SUPREMES' GREATEST HITS, Vol. 3 Motown MS 702	13	39	37	RIGHT ON Wilson Pickett, Atlantic SD 8250	4
15	14	DELPHONICS' SUPER HITS Philly Groove PG 1152	21	40	43	GOODNESS Houston Person, Prestige PR 7678	5
16	21	GLADYS KNIGHT & THE PIPS' GREATEST HITS Soul SS 723	2	41	41	LOVE IS BLUE Dells, Cadet LPS 829	34
17	18	CREAM OF THE CROP Diana Ross & the Supremes, Motown MS 694	20	42	—	STEVIE WONDER LIVE Tamla TS 298	1
18	16	WALKING IN SPACE Quincy Jones, A&M SP 3023	18	43	46	I'M A LOSER Doris Duke, Canyon 7704	3
19	19	SANTANA Columbia CS 9781	17	44	36	FOUR IN BLUE Smokey Robinson & the Miracles, Tamla TS 297	19
20	27	COUNTRY PREACHER Cannonball Adderley Quintet, Capitol SKAO 404	4	45	—	MOTOWN AT THE HOLLYWOOD PALACE Various Artists, Motown MS 703	1
21	17	THAT'S THE WAY LOVE IS Marvin Gaye, Tamla TS 299	10	46	48	MANY GROOVES Barbara Lewis, Enterprise ENS 1006	3
22	22	LOVE, PEACE & HAPPINESS Chambers Brothers, Columbia KGP 20	13	47	47	MY MAN! WILD MAN! Wild Man Steve, Raw 7000	11
23	26	LOOK-KA PY PY Meters, Josie J05 4011	10	48	42	MEMPHIS UNDERGROUND Herbie Mann, Atlantic SD 1522	47
24	25	FEELIN' GOOD David Ruffin, Motown MS 696	15	49	50	WILD IS LOVE Patti Drew, Capitol ST 408	3
25	28	PHILOSOPHY CONTINUES Johnny Taylor, Stax STS 2023	10	50	—	YOU MADE ME SO VERY HAPPY Lou Rawls, Capitol ST 427	1

Vox Jox

• Continued from page 50

6 a.m.-midnight. One of the interesting things I noted, too, is that while KFRC has 17.6 percent shares of men 18-24, KSAF-FM has 18.1 percent, topping even KYA's 12.8. In women 18-24, KFRC has 14.4 percent, KYA 13 percent, and KSAF-FM 11.3 percent. It's a pretty wild scene in San Francisco, men.

★ ★ ★
A note from **Charlie Brown**, now program director of **WYAM** in Birmingham, Ala.: "Here's the \$15 I owe you for the classified ad. Thanks. Your ad is the one that got me this job of program director. Lineup now is **Chuck Lowe**, **Don Lovett**, myself, and **Mike Sullivan**." . . . I printed **Charlie's** letter, not because I'm trying to blow my own horn or whatever (although I like praise and egoboo as much as the next varmint), but to illustrate that **Bill-**

board is the job source. Here's a note from **M. Eugene Crawley** in Greensboro, N.C.: "I want to thank you very much for your recent help in helping me get a job back in radio. The ad that you ran for me was perfect and I got plenty of results from many places. I am very much in favor of advertising with your magazine and I will most certainly do so, when and if the need arises. Once again, thank you very much for your help, and as I said before, you and **Billboard** are the best friend that a radio man ever had."

★ ★ ★
Phil (Dave Harris) McLean reports in from **WCIT** in Lima, Ohio, where he's afternoon news editor. . . . Working at **WGLD-FM**, Chicago progressive rock station, are **Ron Callero** and **Bruce Pickard**. **Callero** replaces **Bib Hill**, who wanted to go back to his soul show on sister station

WOPA. **Pickard** is a former head shop operator. **WBBM-TV** recently did a five minute thing on **WGLD-FM**, produced by newsman **Jack Missett**.

★ ★ ★
Here's the short editorial that **Erny Tannen**, owner of **WSVP** in Providence, R.I., has launched on the station in his battle against drugs: "We stop voluntary pollution. If you are against pollution of the atmosphere by exhausts, factory smoke, industrial waste and littering, then you should also be against pollution of your body by alcohol, tobacco, or drugs. You are a hypocrite if you work for cleaning the air, the waters, and the land while you continue to pollute your bloodstream, your cells, and organs with alcohol, tobacco, or drugs. **SVP**. Stop Voluntary Pollution of your inner atmosphere as well as the outer atmosphere. Remember: Love is the (Continued on page 58)

Classical Music

Six 'Greatest Hits' Released

NEW YORK — Columbia Records is releasing six more composers' "Greatest Hits" albums this month and including them in a prepack with previous "Greatest Hits" albums of Ravel, Mendelssohn, Bizet, and Gershwin. The new sets feature Handel, Aaron Copland, Saint Saens, Debussy, Dvorak and Puccini.

Also being issued is an album of Grofe with Andre Kostelanetz and his orchestra, and narrator Johnny Cash, and a new

recording of Menotti's "The Medium" with Jorge Mester and the Opera Society of Washington. Soloists in the latter are Regina Resnik, Judith Blegen, Emily Derr, Julian Patrick, and Claudine Carlson.

Jeanne Cage is featured on prepared piano, piano and toy piano in John Cage keyboard music. Offering Bach sets are pianist Glenn Gould and organist Anthony Newman. Pianist Rudolf Serkin is the soloist in a program of Richard Strauss,

Schumann and Mendelssohn with Eugene Ormandy and the Philadelphia Orchestra.

The Saint Saens "Greatest Hits" album features Ormandy and the Philadelphia, Kostelanetz, and Leonard Bernstein and the New York Philharmonic. In the Debussy set are pianist Philippe Entremont, Ormandy and the Philadelphia, and Bernstein and the Philharmonic, while the Puccini pressing has Kostelanetz and the Columbia Symphony.

The Handel program offers Ormandy and the Philadelphia, (Continued on page 71)



KARL BOEHM, center, receives Deutsche Grammophon's Golden Gramophone award at a recent Polydor Records reception at Essex House in New York, in honor of the conductor's 75th birthday. Flanking Boehm are Rudolph Bing, right, general manager of the Metropolitan Opera Association, and Jerry Schoenbaum, president of Polydor Inc.

Fiedler Gives the Kiddies A Grand Easter Present

NEW YORK — A Washington National Symphony Easter weekend at Philharmonic Hall ended well with a delightful March 29 concert conducted by Arthur Fiedler, who had also conducted a children's concert the previous day.

The third of four Fiedler encores, a fun, Sousa-style version of the Beatles' "Yellow Submarine," which could be used as another successful left field RCA Records single for Fiedler with his Boston Pops as was "I Wanna Hold Your Hand" a few years ago.

In an earlier Lennon-McCartney medley, only "Hey, Jude" stood out. The program also included a fine "Man of La Mancha" medley, selections from Tchaikovsky's "The Nut-

cracker Suite," Berlioz's "Roman Carnival" overture, and Prokofiev's "Piano Concerto No. 3." The last featured an excellent soloist in Hiro Ima-mura.

The weekend opened March 27 with a moving performance of major sections of Acts I and III of Wagner's "Parsifal," conducted by Howard Mitchell, the National's music director. Bass Malcolm Smith, who has recorded for Vanguard, led the soloists. There also was a capable performance by tenor Ticho Parley, who records for Deutsche Grammophon. Baritone Theodore Uppman sounded a bit light, but interpreted well. The excellent orchestra has recorded for RCA and Westminster.

FRED KIRBY

Mark Tucker's 25th With Met

NEW YORK — Tenor Richard Tucker's 25th anniversary with the Metropolitan Opera will be celebrated at a benefit gala concert Saturday (11). Participating with Tucker will be sopranos Joan Sutherland, Renata Telbaldi and Leontyne Price, baritones Cornell MacNeil and Robert Merrill, mezzo-sopranos Rosalind Elias and Joann Grillo, bass John Macurdy, conductors Richard Bonyngue, Francesco Molinari-Pradelli and Kurt Adler.

The principals, plus other artists, will perform acts from Verdi's "La Traviata" and "Aida," and Ponchielli's "La Gioconda." Proceeds will go to the Metropolitan Opera Benevolent Fund and Retirement Fund.

'Romeo et Juliet' Is Given An Excellent Performance

NEW YORK — Alain Lombard conducted a vibrant, unified performance of Gounod's "Romeo et Juliet" at the Metropolitan Opera, March 28, with special praise due tenor Franco Corelli and soprano Jeannette Pilou in the title roles.

Lombard has long been associated with the work, being the conductor both of Angel's complete package of the opera with Corelli and Mirella Freni and also an earlier Angel highlights album. His hand was in superb control throughout.

Corelli played Romeo to the hilt, vocally and dramatically,

with Miss Pilou also excellent. Both shown in their arias, while their many scenes together were high points. Bass Raymond Michalski, singing his first Friar Laurence with the company, was in rich, sensitive voice. He has recorded for Decca.

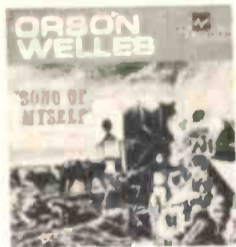
Baritones John Reardon as Nercutio and Clifford Harvuot as Capulet led an excellent supporting cast, which also had capable performances by mezzo-sopranos Frederica von Stade and Jean Kraft, tenor Charles Anthony, baritone Gene Boucher and bass Lorenzo Alvary.

FRED KIRBY

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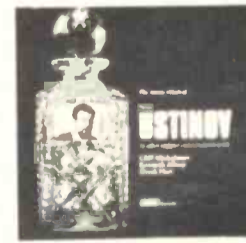
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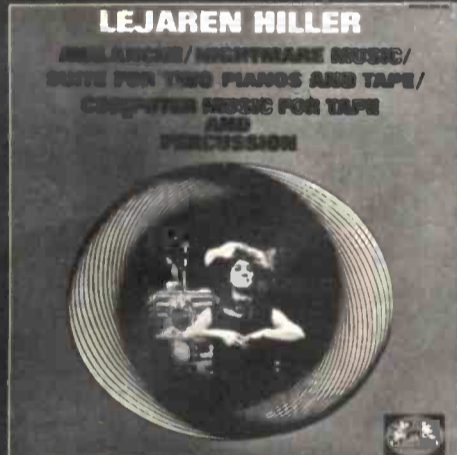
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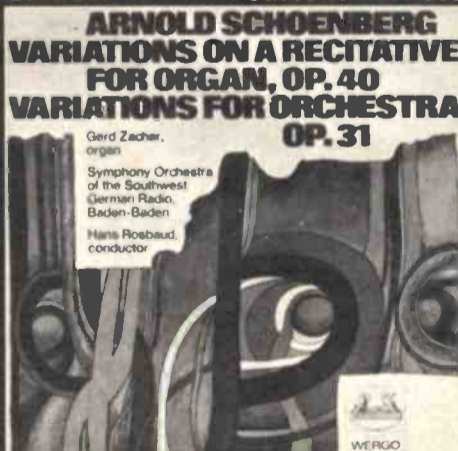
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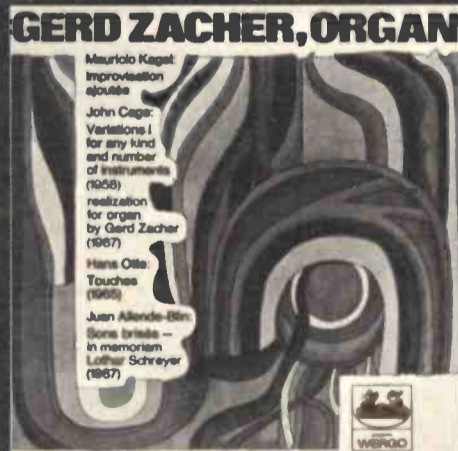
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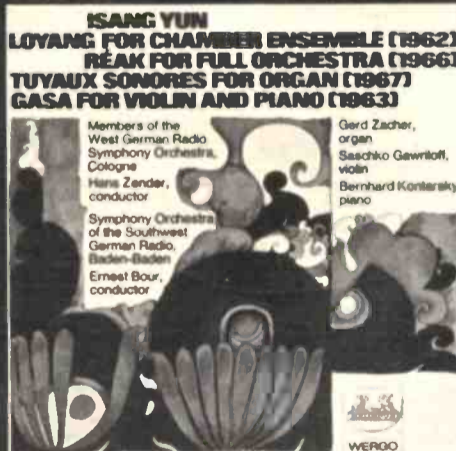
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Country Music

Young & Wagoner, New Real Estate Developers

NASHVILLE — The development of land and dwelling space here will be undertaken by country music artists Faron Young and Porter Wagoner.

Young said he plans to build an 18-story hotel and business complex on property he has purchased near the Music Row area. Office space is at such a premium, he noted, that a por-

tion of the structure would be utilized for that.

"I have purchased the entire block adjacent to my own building," Young noted, "and it will be directly off the interstate cloverleaf as soon as the Music City Boulevard and the I-40 bypass are completed."

In an unrelated project, Wagoner said he now plans

to develop 110 acres of land in the Percy Priest lake area, most of it waterfront property. Wagoner purchased the land some years ago prior to creation of the man-made lake. The presence of the water has greatly increased the value of the property.

Young's property also got a boost with the announcement that a broad boulevard-expressway swinging northeast from 21st Ave. South past a connecting route and then north between 16th and 17th Aves. to a tie-in with the inner loop of the interstate is now in the planning stage for later this year and in 1971.

The boulevard will be a key to accelerated growth of the entire music industry here. The Nashville Housing Authority's report, just released, indicates the important access and major boost to the city could be in the action stage by the end of 1970. Music City Boulevard is the key phase of an urban renewal program which, following approval by the housing authority and the Metropolitan Council, will be forwarded to the federal government for concurrence. Mayor Beverly Briley has strongly supported the early building of the boulevard.

(Continued on page 58)



AN EXCLUSIVE recording contract has been signed by the Pozo Segó with Certron Corp. Their first LP is titled "Spend a Little Time With Me" produced by Tony Moon.

U.K. Country Festival Draws 12,000; See Six-Hour Show

LONDON — The second annual Country Music Festival of England drew a crowd of 12,000 to Wembley Pool here, and they were rewarded with a six-hour show.

A dozen Nashville acts, five more than a year ago, performed for the British audience. The first festival had drawn 10,000. This year, for the first time, portions of the show were filmed for telecast on an hour-long BBC special.

Featured performers this year were Roy Acuff, Roy Drusky, Don Gibson, George Hamilton IV, Lynn Anderson, Loretta Lynn, David Houston, Skeeter Davis, Tompall & the Glaser Brothers, Charlie Walker, Tex Ritter and Doyle Wilburn.

Acuff and Ritter, the "old-timers," drew the greatest amount of applause from the capacity house in the U.K.'s largest covered auditorium.

Earlier in the day an exhibit stand promoting country music was operated by Mrs. Jo Walker, executive director of the Country Music Association. The artists flew to London and performed solely for expenses in order to help spread this form of music through England. The show was promoted by Mervyn Conn, and arrangements in the U.S. were made by Mrs. Emily Bradshaw, operating as the agent for Conn.

Some 56 Nashvillians in all, including agents, musicians and performers, made the charter flight to London for the occasion.

For most of the English audience, this was a first-time exposure to many of the artists. Those who appeared a year ago are widely known now, and their appearance created a demand for product, which forced album releases during the year. This year's show is expected to create an even greater demand.

TV Special Available

NASHVILLE — A television special focusing attention on the singers, writers and musicians of this city will be available this month, according to Tandy Rice, vice president of Show Biz.

The hour-long color tape entitled "Nashville . . . Nashville . . . Nashville," features United Artists performer Del Reeves, who serves as host, and such talent as Loretta Lynn, Jack Greene, Jeannie Sealey, Tom T. Hall and Conway Twitty. The show is produced by Show Biz, Inc., as part of the company's "60 Special Minutes" series.

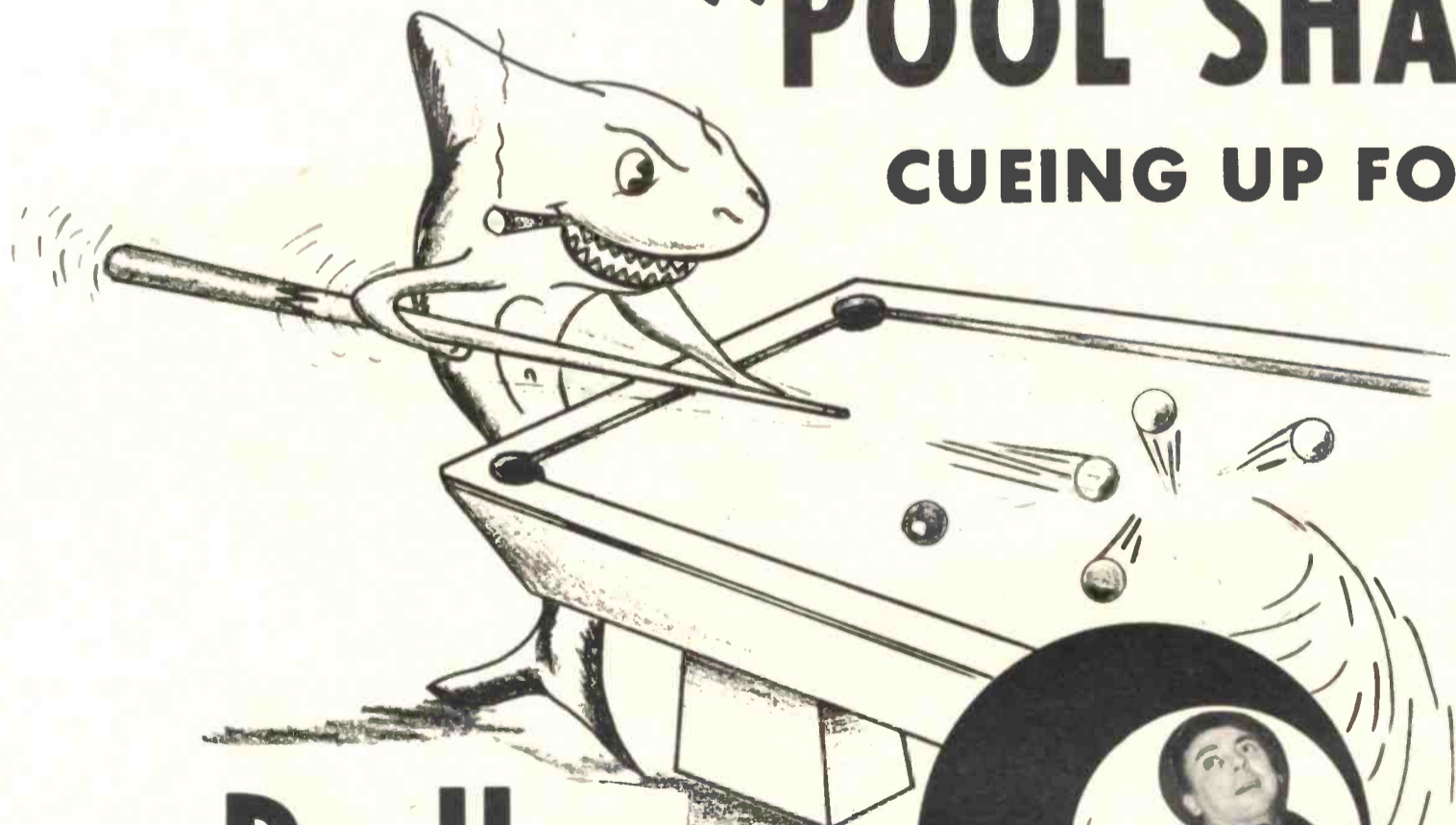
(Continued on page 58)

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200G Loss for Country Fest '70

HOUSTON — The much-heralded Country Festival '70 folded last week after promoter Albert Oshrin, president of Entertainment Enterprises, lost an estimated \$200,000.

The expensively produced and staged show featuring some of the leading country acts in the business failed to draw crowds in Texas cities for a variety of reasons. Headlining the tour were Jeannie C. Riley, Ferlin Husky, Hank Thompson, Archie Campbell, Jan Calvert and Gwenn and Jerry Collins.

Entertainment Enterprises booked and produced the shows for the Texas Jaycees and the Jaycee chapters in Houston El Paso, Corpus Christi, Fort Worth, San Antonio,

Amarillo, Dallas, Austin, Lubbock and Odessa.

The producers kicked off publicity for the tour in December, in a big weekend at the Fairmont Hotel in Dallas. Oshrin hosted a premiere showcase of the production for attending Jaycee presidents from all of the involved cities in Texas.

Oshrin had a set built for the tour, hired a crew to handle the set, rented a plane to fly the entire cast from one city to another, spent thousands of dollars on newspaper, radio and television ads, conducted a mailing campaign which reportedly cost tens of thousands of dollars. Yet people stayed away in droves. Ticket sales in each city were handled by the Jaycees, and their various charitable projects were to have shared in the profits.

At Odessa and Fort Worth, crowds numbered between 1,000 and 2,000, not enough even to pay the talent. At Houston, a matinee show drew less than 1,000 and the Sunday night performance played to a pitiful 350. Moving to El Paso, crowds remained small, and Oshrin was forced to give up the tour. He said his personal assets had been wiped out, and that he was liquidating all his stock in order to pay the balance of what is due.

The size of the crowd, or lack of crowd, at Houston was understandable. A large country music show had been booked into the city two nights before; an annual show sponsored by the firemen, and it drew such huge throngs that acts had to be bicycled back and forth between auditoriums in order to handle the mob. W.E. (Lucky) Moeller, who booked the show, said it grossed in excess of \$75,000 for the Friday and Saturday night. The show featured Sonny James, Willie Nelson, Stonewall Jackson, Freddy Weller, Carl and Pearl Butler, Red Sovine, J. David Sloan and Red Lane.

"I advised the other people (Oshrin) that they were making a mistake coming into Houston the night after our annual show, but they came anyway," Moeller said. Moeller pointed out that the Country Festival group had relied primarily on a mail campaign to sell tickets in the Texas cities. "Our experience is that this doesn't work," he said.

A.V. Bamford, who normally books shows into San Antonio, had canceled a scheduled show in that area so as not to conflict with the festival program. Even this, however,

(Continued on page 58)

Nashville Scene

By BILL WILLIAMS

Kenny Roberts has outdone them all when it comes to second generation artists in the family. His four older sons made their first appearance on the Wheeling "Jamboree USA" last week as one of the featured guest acts. The youngsters, with a polished act, have been playing to packed clubs wherever they've played, and are now writing their own material. Kenny, who has six months of bookings ahead himself, also has four younger children at home ready to move into the gap. . . . The Tom T. Hall song "Hang Them All" was recorded by Lee & Laura Martin, the Country Sweethearts, while they were on their honeymoon, most of which was spent at Cedarwood Publishing Co., in Nashville. Now the song, on Cherry Records, has caught on in the Washington area, and is being distributed nationally through Transcontinental. Its lyrics also have been read into the Congressional Record.

Glen Barber's newest release is on its way. The title is "Poison Red Berries," backed with "Abilene." . . . After 11 years in radio, the past four at KUTI in Yakima, Wash., as program director, Jay Andy Thompson has taken a position with Repcord Recording Studio in Vancouver. The studio is affiliated with Ripcord and Maryhill records, and publishing companies of the same name. . . . For the first time country artists will be featured at the Housing and Redevelopment Association meeting in Atlanta Thursday (9). The talent includes Roy Drusky, Penny Dehaven, and Gwen & Jerry Collins.

Busy Bill Anderson plays some of the biggest auditoriums in the country during the month of April, including the Bay Front Center in St. Petersburg, Fla., the Greenville, S.C. Auditorium, the Jacksonville (Fla.) Coliseum, the Peabody Auditorium at Daytona Beach, and other auditoriums and coliseums at Pensacola, Little Rock, Tulsa, Oklahoma City, Louisville, Chattanooga and Knoxville. He also plays for the National Press Club in Washington.

The new name of the Lester Flatt band is The Nashville Grass. Announcement of the name selection was made by Cohen T. Williams, chairman of the board of Martha White Foods, Inc., the firm which sponsored the contest to pick a name. Formerly the Foggy Mountain Boys, the name had to be dropped (by agreement) when Flatt and former partner Earl Scruggs split. . . . The WHOO Easter Seal Benefit Show at Orlando was a smash. Jerry Lee Lewis, Linda Gail, Jack Greene and Jeannie Seely were featured.

A son has been born to the Leroy Van Dykes. His name is Adam. . . . The Judy Lynn show is running a three-week engagement in Seattle at the Lake

City Elks Club. The first week has been near capacity every night, and the show has been booked for three weeks next year for whatever dates Miss Lynn decides. After a three-day rest, Judy and her group will fly to Anchorage, Alaska, for a two-day engagement at an NCO club. . . . Hickory's Leona Williams, now on tour, has her new release en route. It's "Yes, Ma'am, He Found Me in a Honky Tonk." . . . Carl Perkins, exclusive writer for Cedarwood, has returned from New York where cut jingles for a major appliance company. He currently is writing material for a Paramount movie titled "Little Fauss and Big Halsey." . . . Fred Foster, president of Monument Records, has announced the signing of Tex Williams to a contract. He is being produced by Ray Pennington.

Epic's David Houston performs April 22 in the International Room of the Hilton Inn in Atlanta for Parkwood Mobile Homes convention. . . . Dewey Knight's new Confederate single, "What I Hoped You'd Do Before" was written by Hubert Long International agent Bill Goodwin and published through Pawnee Rose Music.

Rich Schulman has cut sessions in the Cedarwood studios under the production of Dollie Records production team of Steve Monahan & Robert Jenkins. . . . Scotty Turner of United Artist Records has finished a session on Roger Sovine, and there'll be an immediate release. All songs on the session are Cedarwood. . . . Warner Mack performed his Decca releases at the Sports Arena in Atlanta Saturday. Other guests on the show were Junior Samples & Lulu Roman. . . . Harriet Brown has joined the staff at KRAK, Sacramento. . . . Al Greenfield, general manager of WKDA, Nashville, announced the appointment of Nan Noonan as creative director. . . . Danny Harrison came to town to produce his first album for Darnell Miller for the Deneba label. He's using the best in sidemen, including Lloyd Green, Hargus Robbins, Bob Moore, Buddy Harman and Ray Edenton. . . . David Rogers headlined the Wheeling "Jamboree" this past week, and will do four shows during the coming year. This show has been particularly good to the Columbia artist, whose latest release is "So Much in Love With You" and "The Edge of Your Memory."

Tree's Early Williams produced his first demo last week and caught the attention of Tex Williams whose next release will be from that session. . . . Producer Dave Mathes and his wife, Pauline, are parents of a boy. . . . The Pete Drake show, playing at Coco Beach, in Florida, was heard by officials of the Vir-

(Continued on page 59)



CHARLIE LOUVIN

Tiny Wings

Capitol 2770



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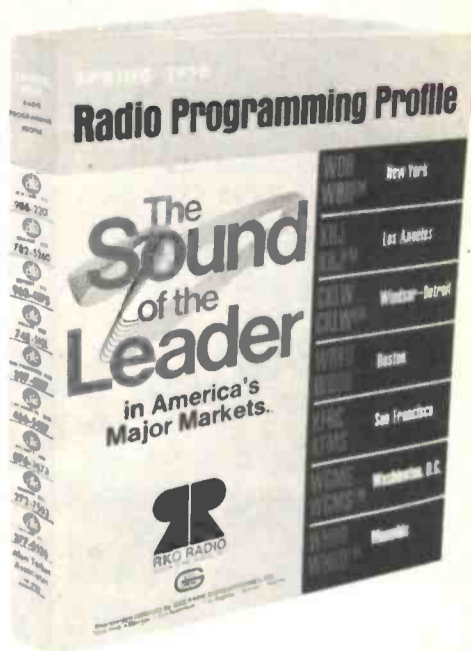
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LONNIE HOLT



TEX DAVIS of Monument flew to Washington to present a copy of the new Smubbs single, "Un-Pollution" to the Junior Senator from Virginia, William Spong, Jr. The Senator is on the President's sub-committee for air pollution.

Radio Programming Profile



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PROGRAM TYPES:

- Pop.-Stand. (Popular-Standard music) ... emphasis on current hits excluding rock-n-roll with some standards.
 - Stand.-Pop. (Standard music) ... emphasis on standards with some current hits excluding rock-n-roll.
 - Stand. (Standard music) ... current or stock versions of standards.
 - Contemp. (Contemporary music) ... mostly rock-n-roll.
 - R & B (Rhythm and blues music) ... mostly Negro-oriented "Soul" music.
 - Contemp.-Pop. (Contemporary-Popular music) ... Rock-n-Roll and other current hits, emphasis rock-n-roll.
 - Pop.-Contemp. (Popular-Contemporary music) ... approximately equal mixture of rock-n-roll and other current hits.
 - Album ... mostly music of a subdued nature, lush orchestral and instrumental.
 - Show & Movie Music
 - Jazz Music
 - Classical Music
 - Country & Western Music (Modern usually indicated as Modern Country Music).
 - Ethnic ... usually identified by ethnic type.
 - Talk-Int.-Disc. (Interview and/or discussion program).
 - Talk-Tel.-Part. (Telephone participation by audience).
 - Talk-Serv. (A service program such as farm programming, swap shop, health or beauty, exercise, etc.)
 - Talk-Info. (Other than news, sports or above categories).
 - Religious
 - Drama
- The format, of course, affords the stations opportunity to further define their program types through explanation or through examples of musical selections.

PERSONNEL ABBREVIATIONS:

- | | |
|---------------------------------|-----------------------------|
| Pr — President | ND — News Director |
| EVP — Executive Vice President | PgD — Program Director |
| VP — Vice President | PgM — Program Manager |
| GM — General Manager | PgC — Program Coordinator |
| StM — Station Manager | WM — Women's Manager |
| AGM — Assistant General Manager | MuM — Music Manager |
| SM — Sales Manager | PrD — Promotion Director |
| GSM — General Sales Manager | PrM — Promotion Manager |
| NSM — National Sales Manager | PdM — Production Manager |
| OpM — Operations Manager | MgM — Merchandising Manager |
| OpC — Operations Coordinator | BuM — Business Manager |
| | TrM — Traffic Manager |

AM	PROGRAM	TYPE	COMMENTS
5	THE WORLD TOMORROW	Relig.	
	BOB JENNINGS	C & W	
6	HAIRL HENSLEY "Morning Editor"	Pop.-Stand.	The best of today's music with continuous inserts of news-sports business-general info. WLAC News Radio is known as "The Informer" stressing current events, their effects. Live reports from WLAC's Traffic Helicopter. Daily editorials.
7			
8			
9	ARTHUR GODFREY	Variety	
10	DICK COWL	Pop.-Stand.	A continuation of the WLAC News Radio format of music interspersed with news and feature material from a staff of 6 full-time news men utilizing 4 mobile units
11	"Mid-Morning Edition"	Talk-Tel. Part.	
N	TALK-BACK TENNESSEE	Talk-Tel. Part.	Interviews variety on guests-invites listeners comments. Done "live".
1	FOCUS Roland Wolfe	Pop.-Stand.	WLAC News Radio continues with constant News-sports-info inserts within music framework of today's best pop-standard music. Police reporter in WLAC traffic helicopter gives road info. throughout "Drive Time". Afternoon listeners "know" what's going on and, when possibly, why.
2	BOB STIGHT	Talk-News	CBS World Tonight-Business News World-Wide Sports
3			
4			
5			
6	THE WORLD TONIGHT & WORLD-WIDE SPORTS	R & B	John has been laying down the R&B sound for years. Fan mail from 25 states.
7	JIVE JUNCTION	R & B	
8	John Richbourg	R & B	
9	RECORD PARADE	R & B	Famous "Randy's Record Shop" program.
10	RECORD HIGHLIGHTS Gene Nobles	R & B	A personality & booming voice thousands know. Heavy volume of mail.
11	DANCE HOUR Bill Allen	R & B	
M	AFTER HOURS Herman Grig	R & B	
	OVERALL TYPE	Popular-Standard; Talk; R&B	

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Country Artists, Music Hurl Hat in the Political Arena

NASHVILLE—Country music, long a dominant force in political activities in the South, is being utilized to a greater extent than ever this year, even to the point of artists becoming candidates.

Two functions promoting the senatorial candidacy of Tex Ritter and aimed at the recording industry, drew full crowds here. A contingent called "Celebrities for Ritter" led by Chet Atkins and Archie Campbell attended a luncheon at the Sheraton, and it included top artists from virtually every label as well as executives from recording companies, agencies and publishing companies.

The following night a gathering at the Holiday Inn (Vanderbilt) attracted a massive crowd, and was accompanied by a party. In both instances, Ritter referred to the stand taken by his Democratic opponent, Sen. Albert Gore, in regard to the music industry revision, specifically. Gore has voiced opposition to the revision proposals, and rarely has taken active part in the music trade.

Chart's Junior Samples announced that he plans to run for lieutenant governor of Georgia, opposing incumbent Governor Lester Maddox.

Webb Pierce has been listed

as campaign manager for Sheriff Buford Pusser of McNairy, the colorful gunfighter who has announced for the Republican gubernatorial primary.

Get Talent

Both candidates for governor of Alabama, George C. Wallace and Gov. Albert Brewer, have reached to Nashville for talent to attract crowds. Those who already have performed include Roy Clark, Del Reeves, Billy Grammer, the Stony Mountain Cloggers and Martha Carson. The Wallace headquarters said he plans to use the entire "Hee Haw" cast for some future performances preceding the speechmaking. On a regular basis, Wallace is using Johnny Dollar and his band. Brewer has hired the Statesmen, Carl Smith, Kitty Wells, Bob Luman, Jeannie C. Riley, Lester Flatt, Lynn Anderson, Jimmy Dickens, Ferlin Husky, Stonewall Jackson, Sonny James, Connie Smith, Nat Stuckey and Red Sovine. All are booked through the Moeller Talent Agency.

Estimates are that the candidates have spent more than \$30,000 on talent in the first two weeks of the campaign.

Johnny Cash has been dragged into the middle of political controversy, and not by his own choosing. At a command performance at the White House he has been asked by the President to sing (or recite) "Welfare Cadillac," the Guy Drake tune which has set off a storm of protest in various parts of the country, and the Merle Haggard number "Oakie From Muskogee." Additionally, Cash was asked to sing his own version of "A Boy Named Sue," but not the antiestablishment number which he wrote and recorded, "What Is Truth?"

Political involvement is a way of life with many of the artists. Minnie Pearl worked with John J. Hooker Jr., in his unsuccessful 1966 campaign for Governor and is expected to repeat the role. Roy Acuff ran for Governor more than 20 years ago and polled more votes than any other Republican had ever garnered in Tennessee. Jimmie Davis twice was elected governor of Louisiana, utilizing a stage of country and gospel music talent, and singing his own "You Are My Sunshine."

Young & Wagoner

• Continued from page 54

The housing authority has stepped up its land acquisition activity for the boulevard. Major structures already built, such as ASCAP, the Bill Hudson Agency and Moeller Talent, will front on the new boulevard. Currently they are utilizing back entrances, tastefully designed for use during this interim period.

TV Special Available

• Continued from page 54

Special production emphasis was given to capturing Nashville's many country moods, according to Rice. He said the end product contains a blend of both traditional and contemporary country music.

200G Loss for Country Fest '70

• Continued from page 56

failed to bring the crowds out. There was a general feeling among promoters that a package with more names was needed, and that a mail campaign simply doesn't work for such a show.

"The firemen had everything going for them," Moeller explained. "They had billboards all over town and window cards, and tickets were on sale in 64 of the fire stations. They really get out every year and hustle, with a direct selling campaign." The proceeds kept by the firemen are used for scholarships. The show has become a significant annual event, attended by the mayor and other dignitaries.

Jim Halsey, who booked some of the talent into the Festival shows, pulled his acts out at

the halfway mark when the promoter was unable to pay. Miss Riley, however, agreed to go on alone and finish the last four cities on the tour, playing the complete two-hour show herself. She had been paid half her money in advance, and agreed to work for whatever amount was left after basic costs in the remaining cities. This was to help sustain the cost of the group traveling with her, the Harper Valley PTA. The pullout came when two shows in San Antonio drew only 500, and Fort Worth drew only 1,300.

Oshrin said he would pay all his debts, and the talent would get its full due. "I've always paid everything I owe," he said, "and right now I'm liquidating in order to keep the record straight."

Vox Jox

• Continued from page 51

greatest high." Erny believes that getting kids into ecology is the way to get them off drugs. So do I.

★ ★ ★

Paul Mitchell, former program director of WDVR and WPBS in Philadelphia, has become program director of KXYZ in Houston.

KWOW, located in the San Gabriel Valley south of Los Angeles about 25 miles, is now printing photos and bios of country artists on its weekly playlist, as well as lyrics to hit tunes. Needs this type of material from anyone who can help him. . . . Barney Keep is into his 25th year at KEX in Portland, Ore. . . . Ken Dowe claims I demoted him in a recent story and that he's actually national operations manager of the McLendon stations, radio and TV. I apologize. It's the fault of Robert W. Morgan.

★ ★ ★

Dave (David H. Morgan) Morgenson is now a newsman at KSTT in Davenport. . . . Lineup at KFOR in Lincoln, Neb., includes Dom Costello, Dick Perry, Bill Wood, operations manager Al Kemp, Bob Austin, Don (Busey) Rogers, Tom Nelson, and week-enders John Bleason and Todd Smith. Station features an uptempo MOR format and Nelson claims he's broadcasting out of "the finest studios in the midwest."

★ ★ ★

Bobby Harper has joined KQV,

Pittsburgh; Todd Chase has left the station. Harper had been with WIXZ in Pittsburgh. . . . Got a lot of letters in regards to Scott Christenson's reasoning about beating Larry O'Briens rating in Norfolk, one of them from Quen Taylor, a weekend deejay on WAIR in Winston-Salem, using algebra to prove that Scott would only be one-half more effective in stating "although Scott Christenson's reasoning is rather absurd, this mathematical error is more accurate." Quen is a mathematics major at Wake Forest University. . . . KMAG-FM is a 100,000-watt stereo station in Fort Smith, Ark., that programs progressive rock 6 a.m.-midnight and is now "contemplating the best format for midnight-6 a.m." Lineup includes operations manager Steve Gentry, Johnny Dark of WKY, WOR-FM, and KOMA fame, Ed Hopkins, and Johnny Hudgens. I'd keep the music live hard progressive rock until around 2 a.m., then automate with progressive rock segued. But use the same format all day long, just temper it during the morning hours and housewife times.

★ ★ ★

After 35 years on WHIO, Dayton, the Rev. Fay LeMeadows is dropping his Sunday inspirational show because taping it in Honolulu (he had retired some while ago to Maui) had grown in-

(Continued on page 70)

Country Hit!

"I Know You're Married But I Love You Still"

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Billboard Hot Country LP's

Billboard SPECIAL SURVEY
For Week Ending 4/11/70

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

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	HELLO, I'M JOHNNY CASH Columbia KC5 9943	9
2	2	JUST PLAIN CHARLEY Charley Pride, RCA Victor LSP 4290	8
3	3	OKIE FROM MUSKOGEE Merle Haggard, Capitol ST 384	12
4	4	THE BEST OF CHARLEY PRIDE RCA Victor LSP 4223	24
5	5	TRY A LITTLE KINDNESS Glen Campbell Capitol SW 380	10
6	6	WINGS UPON YOUR HORNS Loretta Lynn, Decca DL 75163	9
7	7	THE WAYS TO LOVE A MAN Tammy Wynette, Epic BN 26519	9
8	9	TAMMY WYNETTE'S GREATEST HITS Epic BN 26486	32
9	8	JOHNNY CASH AT SAN QUENTIN Columbia CS 9827	41
10	11	BIG IN VEGAS Buck Owens, Capitol ST 413	12
11	10	SHE EVEN WOKE ME UP TO SAY GOODBYE Jerry Lee Lewis, Smash SR5 67128	9
12	12	TO SEE MY ANGEL CRY/WHEN SHE STARTED TO STOP LOVING YOU Conway Twitty, Decca DL 75172	9
13	17	YOU GOT-TA HAVE A LICENSE Porter Wagoner, RCA Victor LSP 4286	9
14	13	FROM MEMPHIS TO VEGAS/FROM VEGAS TO MEMPHIS Elvis Presley, RCA Victor LSP 6020	19
15	14	STORY SONGS OF TRAINS AND RIVERS Johnny Cash & the Tennessee Two, Sun SUN 104	18
16	16	THE EVER LOVIN' SOUL OF ROY CLARK Dot DLP 25972	16
17	15	GOLDEN CREAM OF THE COUNTRY Jerry Lee Lewis, Sun SUN 108	13
18	18	WISH I DIDN'T HAVE TO MISS YOU Jack Greene & Jeannie Seely, Decca DL 75171	10
19	24	IT'S JUST A MATTER OF TIME Sonny James, Capitol ST 432	5
20	21	JOHNNY CASH'S GOLDEN HITS, Vol. 2 Sun SUN 101	29
21	19	TALL DARK STRANGER Buck Owens, Capitol ST 212	23
22	20	WHERE GRASS WON'T GROW George Jones, Musicor 3181	15
23	23	THE FAIREST OF THEM ALL Dolly Parton, RCA Victor LSP 4288	5
24	22	SWITCHED ON NASHVILLE: COUNTRY MOOG Gli Trythall, Athena 6003	16
25	25	MOVIN' ON Danny Davis & the Nashville Brass, RCA Victor LSP 4232	18
26	26	WAYLON Waylon Jennings, RCA Victor LSP 4260	10
27	27	A PORTRAIT OF MERLE HAGGARD Capitol ST 319	28
28	29	HAUNTED HOUSE/CHARLIE BROWN Compton Brothers, Dot DLP 25974	7
29	28	HOMECOMING Tom T. Hall, Mercury SR 61247	10
30	37	PORTER WAYNE & DOLLY REBECCA Porter Wagoner & Dolly Parton, RCA Victor LSP 4305	3
31	31	GLEN CAMPBELL "LIVE" Capitol STBD 268	30
32	30	MY BLUE RIDGE MOUNTAIN BOY Dolly Parton, RCA Victor LSP 4188	27
33	33	COOKIN' Jerry Reed, RCA Victor LSP 4293	5
34	35	LITTLE JOHNNY FROM DOWN THE STREET Wilburn Brothers, Decca DL 75173	4
35	36	GREAT HITS Mel Tillis, Kapp KS 3589	12
36	43	BABY BABY David Houston, Epic BN 26539	2
37	32	HANK WILLIAMS JR. LIVE AT COBO HALL DETROIT MGM SE 4644	27
38	41	JOHNNY CASH AT FOLSOM PRISON Columbia CS 9639	91
39	40	UPTOWN COUNTRY GIRL Lynn Anderson, Chart CHS 1028	3
40	34	MUDDY MISSISSIPPI LINE Bobby Goldsboro, United Artists UAS 6735	11
41	39	DON'T IT MAKE YOU WANT TO GO HOME Joe South, Capitol ST 392	4
42	—	HANK WILLIAMS GREATEST HITS MGM SE 4656	1
43	44	HITS THE DON GIBSON WAY Hickory 153	2
44	—	IF IT'S ALL THE SAME TO YOU Bill Anderson & Jan Howard, Decca DL 75184	1
45	—	LORD, IS THAT ME Jack Greene, Decca DL 75188	1

Country Music

Nashville Scene

• Continued from page 58

gin Islands, and now the show is booked in there for some official ceremonies at the end of April. . . . Jimmy Gilmer, newly appointed professional manager of UA's music offices in Nashville, has completed a two-week visit to the firm's East and West Coast headquarters, and has returned here. Billy Edd Wheeler, his predecessor, departs May 15 to West Virginia for the opening of his play, and then will make his permanent home in his native North Carolina. . . . Ray Sanders goes from Reno to Los Angeles to Tucson, and then to Nashville this month.

From the Music Capitols Of the World

NASHVILLE

Betty Lavette wound up an appearance in Chicago at the Apollo II Club, recently. Her initial LP for the Silver Fox label is awaiting release. . . . Kenny Rogers and the First Edition were back here for their second appearance of the season on the "Johnny Cash Show." . . . Tracy Nelson and Mother Earth are working on a new LP at the Jack Clement Studio. . . . Josh White Jr. stopped off in Nashville on his way to play a concert in nearby Clarksville. . . . Ray Stevens is preparing for his taking over the "Andy Williams Summer Show." In the last two weeks, Ray has played Harrah's Club in Lake Tahoe, a guest shot on the "Tonight Show" and a concert at Disneyland. . . . Alex Harvey's new release, "Tell It All Brother" is out on the Metromedia label. . . . Dennis Linde is in town doing some session work at Cinderella Studios where Pat Carter is doing some of his material. . . . Judy Collins and Bobby Goldsboro taped the "Johnny Cash Show" this week. . . . Buzz Cason has signed two new writers to his firm. They are Jim Riordan and Mike Leppert, formerly from Chicago. . . . Ron Gailbrath has a forthcoming album on Columbia. He wrote all of the material on the LP and co-produced the sessions with Tommy Malone. . . . Tony Joe White was the guest of honor at a party given by Monument Records in recognition of the fact that his song "Rainy Night in Georgia" by Brook Benton, was certified as a million-seller. The festivities were held at Boots Randolph's Carousel Club in Printers Alley.

JIMMY BUFFETT

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has
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Carl Butler and Pearl.
"Used To Own This Train"
On Columbia



This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
1	1	TENNESSEE BIRDWALK Jack Blanchard & Misty Morgan, Wayside 010 (Back Bay, BMI)	10
2	4	IS ANYBODY GOIN' TO SAN ANTOÑO? Charley Pride, RCA Victor 47-9806 (Tree, BMI)	6
3	3	MY WOMAN, MY WOMAN, MY WIFE Marty Robbins, Columbia 4-45091 (Mariposa, BMI)	8
4	7	I KNOW HOW Loretta Lynn, Decca 32637 (Sure-Fire, BMI)	6
5	2	ONCE MORE WITH FEELING Jerry Lee Lewis, Smash 2257 (Combine, BMI)	8
6	6	ALL I HAVE TO DO IS DREAM Bobbie Gentry & Glen Campbell, Capitol 2745 (House of Bryant, BMI)	8
7	5	FIGHTIN' SIDE OF ME Merle Haggard & the Strangers, Capitol 2719 (Blue Book, BMI)	10
8	16	POOL SHARK Dave Dudley, Mercury 73029 (Newkeys, BMI)	5
9	9	TOMORROW'S FOREVER Porter Wagoner & Dolly Parton, RCA Victor 47-9799 (Owepar, BMI)	9
10	13	LOVE IS A SOMETIMES THING Bill Anderson, Decca 32643 (Stallion, BMI)	5
11	12	YOU WOULDN'T KNOW LOVE Ray Price, Columbia 4-45095 (Tree, BMI)	6
12	8	I'LL SEE HIM THROUGH Tammy Wynette, Epic 5-10571 (Gallico, BMI)	11
13	14	I WALKED OUT ON HEAVEN Hank Williams, Jr., MGM 14107 (Minstrel, BMI)	6
14	15	WE'RE GONNA GET TOGETHER Buck Owens/Susan Raye, Capitol 2731 (Blue Book, BMI)	8
15	11	OCCASIONAL WIFE Faron Young, Mercury 73018 (Hartack/Reneau, BMI)	10
16	19	LORD IS THAT ME Jack Greene, Decca 32631 (Blue Crest, BMI)	5
17	10	IF I WERE A CARPENTER Johnny Cash & June Carter, Columbia 4-45064 (Faithful Virtue, BMI)	12
18	23	TALK ABOUT THE GOOD TIMES Jerry Reed, RCA Victor 47-9804 (Vector, BMI)	6
19	21	PULL MY STRING AND WIND ME UP Carl Smith, Columbia 4-45086 (Milene, ASCAP)	5
20	25	RUNNING BARE Jim Nesbitt, Chart 5052 (Yonah, BMI)	7
21	28	DON'T TAKE ALL YOUR LOVIN' Don Gibson, Hickory 1559 (Acuff-Rose, BMI)	5
22	38	STAY THERE TILL I GET THERE Lynn Anderson, Columbia 4-45101 (Gallico, BMI)	4
23	20	A LOVER'S QUESTION Del Reeves, United Artists 50622 (Progressive/Eden, BMI)	10
24	18	IT'S JUST A MATTER OF TIME Sonny James, Capitol 2700 (Eden, BMI)	13
25	22	SOUL DEEP Eddy Arnold, RCA Victor 47-9801 (Barton, BMI)	7
26	26	A GIRL WHO'LL SATISFY HER MAN Barbara Fairchild, Columbia 4-45063 (Combine, BMI)	9
27	27	MY ELUSIVE DREAMS Bobby Vinton, Epic 5-10576 (Tree, BMI)	7
28	33	WHERE GRASS WON'T GROW George Jones, Musicor 1392 (Glad, BMI)	5
29	49	RISE AND SHINE Tommy Cash, Epic 5-10590 (Cedarwood, BMI)	3
30	29	HONEY COME BACK Glen Campbell, Capitol 2718 (In Litigation)	12
31	17	COUNTRY GIRL Jeannie C. Riley, Plantation 44 (Singleton, BMI)	11
32	31	KENTUCKY RAIN Elvis Presley, RCA Victor 47-9791 (Presley/S-P-R, BMI)	7
33	24	NORTHEAST ARKANSAS MISSISSIPPI COUNTY BOOTLEGGERS Kenny Price, RCA Victor 47-9787 (Tree, BMI)	11
34	35	THIRD WORLD Johnny & Jonie Mosby, Capitol 2730 (Melrose, ASCAP)	7
35	32	I'VE BEEN EVERYWHERE Lynn Anderson, Chart 5053 (Hill & Range, BMI)	9
36	36	TOM GREEN COUNTY FAIR Roger Miller, Smash 2258 (Combine, BMI)	5

This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
37	37	I WON'T BE WEARING A RING Peggy Little, Dot 17338 (Hill & Range/Blue Crest, BMI)	8
38	34	WELFARE CADILLAC Guy Drake, Royal American 1 (Bull Fighter, BMI)	14
39	44	SHOESHINE MAN Tom T. Hall, Mercury 73039 (Newkeys, BMI)	2
40	30	THE CHICAGO STORY Jimmy Snyder, Wayside 009 (Newkeys, BMI)	9
41	43	ROCK ME BACK TO LITTLE ROCK Jan Howard, Decca 32636 (Wilderness, BMI)	4
42	56	A WOMAN LIVES FOR LOVE Wanda Jackson, Capitol 2761 (Gallico, BMI)	2
43	52	HONEY DON'T Mac Curtis, Epic 5-10574 (Hi-Lo, BMI)	7
44	64	I DO MY SWINGING AT HOME David Houston, Epic 5-10596 (Algee, BMI)	2
45	55	ONCE MORE WITH FEELING Willie Nelson, RCA Victor 47-9898 (Campbell, BMI)	5
46	51	PICKIN' WILD MOUNTAIN BERRIES Kenny Vernon & Lawanda Lindsay, Chart 5055 (Crazy Cajun, BMI)	4
47	47	SHE'S HUNGRY AGAIN Bill Phillips, Decca 32638 (Cedarwood, BMI)	3
48	48	JULY 12, 1939 Charlie Rich, Epic 5-10585 (Gallico, BMI)	3
49	50	DARLING DAYS Billy Walker, Monument 1189 (Blue Crest, BMI)	4
50	53	MARRY ME Ron Lowry, Republic 1409 (Jewel, ASCAP)	7
51	41	YOU GOT-TA HAVE A LICENSE Porter Wagoner, RCA Victor 47-9802 (Central Songs, BMI)	5
52	60	LONG LONESOME HIGHWAY Michael Parks, MGM 14104 (Hastings/Rivers, BMI)	4
53	46	PLEASE BE MY NEW LOVE Jeannie Seely, Decca 32628 (Tree, BMI)	6
54	54	ROCK ISLAND LINE Johnny Cash, Sun 1111 (Hi-Lo, BMI)	7
55	63	GOOD MORNING Leapy Lee, Decca 732625 (James, BMI)	4
56	57	GETTIN' BACK TO NORMA Bob Luman, Epic 5-10581 (Blue Echo, BMI)	3
57	58	LITTLE BIT LATE Lewie Wickham, Starday 888 (Para-Kim, BMI)	3
58	61	LITTLE BOY'S PRAYER Porter Wagoner, RCA Victor 47-9811 (Sawgrass, BMI)	2
59	66	I FEEL FINE Penny DeHaven, Imperial 66437 (MacLen, BMI)	4
60	71	LOVE HUNGRY Warner Mack, Decca 32646 (Page Boy, SESAC)	2
61	65	TAKE ME BACK TO THE GOOD TIMES, SALLY Bobby Wright, Decca 32633 (Acuff-Rose, BMI)	3
62	62	BAD CASE OF THE BLUES Linda Martell, Plantation 46 (Singleton, BMI)	3
63	—	ALL THAT KEEPS YA GOIN' Tompall & Glaser Brothers, MGM 14113 (CB, ASCAP)	1
64	—	ONE MORE MOUNTAIN TO CLIMB Freddie Hart, Capitol 2768 (Blue Book, BMI)	1
65	—	CLEANEST MAN IN CINCINNATI Claude Gray, Decca 32648 (Evil Eye, BMI)	1
66	67	BENEATH STILL WATERS Diana Trask, Dot 17342 (Blue Crest, BMI)	3
67	69	IRMA JACKSON Tony Booth, MGM 14112 (Blue Book, BMI)	3
68	68	WAX MUSEUM Dave Peel, Chart 5054 (Sue-Mir, ASCAP)	5
69	—	YOU DON'T CARE WHAT HAPPENS TO ME Wynn Stewart, Capitol 2751 (Milene, ASCAP)	1
70	—	MY LOVE Sonny James, Capitol 2782 (Duchess, BMI)	1
71	72	MERRY-GO-ROUND WORLD Webb Pierce, Decca 32641 (Wandering Acres, SESAC)	3
72	75	LIFT RING, PULL OPEN Jim Edward Brown, RCA Victor 47-9810 (Criterion, ASCAP)	2
73	73	THE NIGHT THEY DROVE OLD DIXIE DOWN Don Rich & the Buckaroos, Capitol 2750 (Canaan, ASCAP)	2
74	74	LONELINESS WITHOUT YOU Hagers, Capitol 2740 (Blue Book, BMI)	2
75	—	I SHOOK THE HAND Freddy Weller, Columbia 4-45087 (Low-Rico, BMI)	1



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THIS WEEK	Wks. Ago			TITLE, Artist, Label & Number	Weeks On Chart
	1	2	3		
1	4	15	23	LET IT BE Beatles, Apple 2764 (Maclean, BMI)	4
2	2	2	5	EASY COME EASY GO Bobby Sherman, Metromedia 177 (Screen Gems-Columbia, BMI)	9
3	1	1	1	BRIDGE OVER TROUBLED WATER Simon & Garfunkel, Columbia 4-45079 (Charing Cross, BMI)	9
4	5	5	6	TEMA HARBOUR Mary Hopkin, Apple 1816 (Major Oak, ASCAP)	8
5	6	10	20	I WOULD BE IN LOVE (Anyway) Frank Sinatra, Reprise 0895 (Devalbo/Sergeant, BMI)	4
6	8	8	11	LONG LONESOME HIGHWAY Michael Parks, MGM 14104 (Hastings/Rivers, BMI)	8
7	20	34	35	FOR THE LOVE OF HIM Bobbi Marlin, United Artists 50602 (Teeger, ASCAP)	4
8	3	3	3	KENTUCKY RAIN Elvis Presley, RCA 47-9791 (Presley/S-P-R, BMI)	8
9	17	22	24	SHILO Neil Diamond, Bang 575 (Tallyrand, BMI)	6
10	23	29	37	LOVE OR LET ME BE LONELY Friends of Distinction, RCA 74-0319 (Porpete, BMI)	4
11	9	4	4	ALL I HAVE TO DO IS DREAM Bobbie Gentry & Glen Campbell, Capitol 2745 (House of Bryant, BMI)	8
12	7	6	2	RAINY NIGHT IN GEORGIA Brook Benton, Cotillion 44057 (Combine, BMI)	14
13	14	24	-	FUNNIEST THING Dennis Yost & the Classics IV, Imperial 66439 (Low-Sal, BMI)	3
14	10	9	10	BRIGHTON HILL Jackie DeShannon, Imperial 66438 (Unart Music, BMI)	7
15	26	37	-	BUT FOR LOVE Jerry Naylor, Columbia 4-45106 (Amco, ASCAP)	3
16	16	18	19	LAY LADY LAY Ferrante & Teicher, United Artists 50646 (Blackwood, BMI)	5
17	11	7	7	MY ELUSIVE DREAMS Bobby Vinton, Epic 5-10576 (Tree, BMI)	9
18	18	17	18	THEME FROM "Z" Henry Mancini & His Orchestra, RCA 74-0315 (Blackwood, BMI)	6
19	19	27	29	TWO LITTLE BOYS Rolf Harris, MGM 14013 (Francis, Day & Hunter, ASCAP)	4
20	12	11	12	UNTIL IT'S TIME FOR YOU TO GO Neil Diamond, Uni 55204 (Gypsy Boy, ASCAP)	8
21	-	-	-	EVERYBODY'S OUT OF TOWN B. J. Thomas, Scepter 12277 (Blue Seas/Jac, ASCAP)	1
22	-	-	-	AIRPORT LOVE THEME Vincent Bell, Decca 32659 (Shanley, ASCAP)	1
23	24	25	-	HANG ON SLOOPY Letterman, Capitol 2774 (Wern, BMI)	3
24	30	39	-	TENNESSEE BIRDWALK Jack Blanchard & Misty Morgan, Wayside 010 (Back Bay, BMI)	3
25	13	12	13	PETER & THE WOLF Charles Randolph Green Sounde, Ranwood 864 (Brookhaven, BMI)	9
26	-	-	-	OH HAPPY DAY Glen Campbell, Capitol 2787 (United Artists, BMI)	1
27	28	28	39	SOMEDAY WE'LL BE TOGETHER Bert Kaempfert, Decca 732647 (Jobete, BMI)	4
28	31	-	-	NEW WORLD IN THE MORNING Roger Whittaker, RCA 74-0320 (Arcola, BMI)	2
29	34	-	-	GIRL'S SONG Fifth Dimension, Soul City 781 (Rivera, BMI)	2
30	36	36	33	BUT YOU KNOW I LOVE YOU Evie Sands, A&M 1175 (TRO-First Edition, BMI)	5
31	21	21	25	EASY TO BE FREE Rick Nelson, Decca 732635 (Hilliard, BMI)	5
32	32	38	-	CAN YOU FEEL IT Bobby Goldsboro, United Artists 50650 (Detail, BMI)	3
33	40	-	-	MY WIFE THE DANCER Eddie & Dutch, Ivanhoe 502 (Bob-Cor, BMI)	2
34	35	23	26	SOMETHING Tony Bennett, Columbia 4-45109 (Harrisons, BMI)	4
35	29	33	38	MY WOMAN, MY WOMAN, MY WIFE Marty Robbins, Columbia 4-45091 (Mariposa, BMI)	4
36	-	-	-	CHILDREN Joe South, Capitol 2755 (Lowery, BMI)	1
37	37	-	-	APPLAUSE Pearl Bailey, Project 3 1376 (Morris, ASCAP)	2
38	-	-	-	CAPTURE THE MOMENT Jay & the Americans, United Artists 50654 (Sweet Magnolia-New Life, BMI)	1
39	-	-	-	JULY 12, 1939 Charlie Rich, Epic 5-10585 (Gallico, BMI)	1
40	-	-	-	UP THE LADDER TO THE ROOF Supremes, Motown 1162 (Jobete, BMI)	1

*In litigation Billboard SPECIAL SURVEY For Week Ending 4/11/70

Billboard New Album Releases

FOR APRIL

This monthly product list includes LP's which were issued during the past several weeks and are considered as part of the manufacturers March release. Listings are in alphabetical order by artist in pop, and by composer or author in classical and spoken word.

NEW POPULAR RELEASES

ARTIST — Title — LABEL & Number

A

LYNN ANDERSON—Uptown Country Girl
Chart, CMS 1028

CHARLES AZNAVOUR—The Aznavour Way
Monument, SLP 18135

HERB ALPERT & THE TIJUANA BRASS—Greatest Hits
A&M, SP 4245

BILL ANDERSON & JAN HOWARD—If It's All the Same to You
Decca, DL 75184

ASHKAN—In From the Cold
Sire, SES 97017

EDDY ARNOLD, The Best of, Vol. 2
RCA Victor, LSP 4320

CHET ATKINS—Yestergroovin'
RCA Victor, LSP 4331

AMBERGRIS
Paramount, PAS 5014

ROY ACUFF JR.
Hickory, LSP 150

BARBARA ACKLIN—Someone Else's Arms
Brunswick, BL 754156

LUTHER ALLISON & THE BLUE REBUCAE—Love Me Mama
Delmark, DS 625

B

JOAN BAEZ—One Day at a Time
Vanguard, VSD 79310

BEATLES—Hey Jude
Apple, SW 385

CHUCK BRIDGES & THE L. A. HAPPENING
Vault, 132

BOSSA RIO—Alegria!
Blue Thumb, BT 5 17

LENNY BRUCE—To Is a Preposition; Come Is a Verb
Douglas, Douglas 2

BURBANK PHILHARMONIC
Bravo, B 35504

COUNT BASIE—Basie on the Beatles
Happy Tiger, WT 1007

LOLA BELTRAN CANTA LAS CANCIONES MAS BONITAS DE JOSE ALFREDO JIMENEZ
RCA Victor, MKS 1836

BEAD GAME—Welcome
Avco Embassy, AVE 33009

JOHNNY BUCKETT & HIS CUMBERLAND RIVER BOYS & GIRLS—I'm Using My Bible for a Road Map
Fortune, FS 3009

HARRY BELAFONTE—Belafonte—By Request
RCA Victor, LSP 4301

BEACH BOYS—Good Variations
Capitol, ST 442

BUCKAROODS—Rompin' & Stompin'
Capitol, ST 440

EDWARD BEAR—Bearing
Capitol, KSAO 426

ALAN BLACK SHACKNER & THE NEW GROUP—Yesterday, When I was Young
RCA Camden, CAS 2378

DON BOWMAN—Whispering Country
RCA Victor, LSP 4295

BLUE MOUNTAIN EAGLE
Atco, SD 33-324

BLACKWOOD BROTHERS QUARTET—Gospel Classics
RCA Victor, LSP 4379

LEON BIBB, This Is
RCA Victor, LSP 4298

PAUL BUSKIRK—Banjo, But Beautiful
RCA Victor, LSP 4316

BOBBY BARE/SKEETER DAVIS—Your Husband, My Wife
RCA Victor, LSP 4335

JAMALL BADRY/BURYL RED—Pass It On
Word, WST 8506 LP

CLIFF BARROWS Now!
Word, WST 8500 LP

BOLD
ABC, ABCS 705

GLENN BARBER—A New Star
Hickory, LP 152

BROOKLYN ALLSTARS, The Best of the
Nashboro, 7079

CAREY BELL'S Blues Harp
Delmark, DS 622

C

THE CASSETTS, Gospel as Written by
Cassette, 691104

JIM CULLUM'S HAPPY JAZZ—Zacatecas
Happy Jazz, HJ 201

SLIM CRITCHLOW—Cowboy Songs/The Crooked Trail to Holbrook
Arhoolie, 5007

COLOSSEUM—The Grass Is Greener
Dunhill, DS 50079

CARMINE CAGLIARDI
Cambay, 1001

CARTER FAMILY—I Walk the Line
Harmony, HS 11392

CHILDREN OF ONE
Real, R 101

CHER, This Is
Sunset, SPS 5276

FLOYD CRAMER Goes Honky Tonkin'
MGM, SE 4666

TOMMY CASH—Six White Horses
Epic, BN 26535

COPPERPENNY
RCA Victor, LSP 4291

CROSBY, STILLS, NASH & YOUNG—Deja vu
Atlantic, SD 7200

COUNTRY COALITION
Bluesway, BLS 6043

SAM COOKE, The Two Sides of
Specialty, SPS 2119

DOROTHY LOVE COATES—The Winner
Nashboro, 7080

ARTHUR "BIG BOY" CRUDUP—Crudup's Mood
Delmark, DS 621

D

WILLA DORSEY—You Stand Tall
Word, WST 8473 LP

NORM DOMGROWSKI & THE HAPPY NOTES—Party Songs
Gold, GS 1003

DINO—The Greatest of Miracles
K&S, KS 1001

DORIS DUKE—I'm a Loser
Canyon, 7704

NANCY DE MOSS—Life Eternally Yours
Supreme, SS 2058

WILD BILL DAVIS—Wonderful World of Love
TRC, TRCS 1509

DANDY'S—Lievame Contigo
RCA Victor, MKS 1823

CHAMPION JACK DUPREE—Blues From the Gutter
Atlantic, SD 8255

WILLIE DIXON—I Am the Blues
Columbia, CS 9987

JUDITH DURHAM—Gift of Song
A&M, SP 4240

KEN DELO—The Warm Sound of
Ranwood, R 8072

SKEETER DAVIS—A Place in the Sun
RCA Victor, LSP 4310

ARTIST — Title — LABEL & Number

SKEETER DAVIS—Easy to Love
RCA Camden, CAS 2367

ETHEL DELANEY—Goin' to the Country
Ohio, OLP 27001

JIMMY "FAST FINGERS" DAWKINS
Delmark, DS 629

E

EDISON ELECTRIC BAND—Bless You, Dr. Woodward
Cotillion, SD 9022

DUKE ELLINGTON'S My People
Flying Dutchman, FDS 112

EAGLE
Janus, JLS 3011

EKSEPTION
Philips, PHS 600-334

EVERLY BROTHERS—Chained to a Memory
Harmony, HS 11388

BILL EVANS—Alone
Verve, V6-8792

JOHN ESTES, Sleepy—Electric Sleep
Delmark, DS 619

F

PETE FOUNTAIN—Make Your Own Kind of Music
Coral, CRL 757510

FORT MUDGE MEMORIAL DUMP
Mercury, SR 61256

DAVID FROST—The Frost Report on Everything
Janus, JLS 3005

WYNDER K. FROG—Into the Fire
United Artists, UAS 6740

SERGIO FRANCHI—Within Me
United Artists, UAS 6727

PETE FOUNTAIN'S Golden Favorites
Coral, CRL 757511

FREE
A&M, SP 4204

FUNKADOLIC
Westbound, 2000

BUD FREEMAN, The Complete
Northwest Evergreen, MES 7022

FOUR TOPS—Still Waters Run Deep
Motown, MS 704

FRESH Out of Morstal
RCA Victor, LSP 4328

G

GISELA
RCA Victor, MKS 1828

JUDY GARLAND—Collectors Items (1936-1945)
Decca, DEA 7-5

JOHN GIMENEZ—Pick Up on This, Kid
Word, W 3454 LP

GREAT SPECKLED BIRD
Ampex A10103

ROY GLOVER—What's a Man Supposed to Do
Evolution, 2008

DIZZY GILLESPIE—Cornucopia
Solid State, SS 18061

EARL GRANT'S Golden Favorites
Decca, DL 75170

HARRY GOZ—Today Is the First Day of the Rest of My Life
Blue Book, BBST LP 4001

JACK GREENE—Lord Is That Me
Decca, DL 75188

GROUNDHOGS—Blues Obituary
Imperial, LP 12452

GUY & RALNA
Ranwood, R 8071

ROBIN GIBB—Robin's Reign
Atco, SD 33-323

GOOSE CREEK—Symphony
Capitol, ST 444

GRANT GREEN—Carryin' On
Blue Note, BST 84327

ASTRUD GILBERTO—September 17, 1969
Verve, V6-8793

GATO—The Third World
Flying Dutchman, FDS 117

TERESA GRAVES
Kirshner, KES 104

REV. JONATHAN GREER—I Have a Friend
Nashboro, 7081

LOU GOSSETT—From Me to You
B.Y. Puppy, BTPS 1013

DON GIBSON, Hits, Hits
Hickory, LPS 153

H

HIM, HE & ME
Metromedia, MD 1025

DICK HYMAN—Concerto Electro
Command, 951-5

HOLLIES—He Ain't Heavy, He's My Brother
Epic, BN 26538

GEORGE HARRIS—Roots
Superior, ZLP 7865

RICHARD HARRIS Love Album
Dunhill, DS 50074

SCREAMIN' J. HAWKINS
Philips, PHS 600-336

KAY HUNTINGTON—What's Happening to Our World?
United Artists, UAS 6741

LERDY HOLMES ORCH.—New Provocative Films
United Artists, UAS 6742

THE HAGERS
Capitol, ST 438

HEAVY BALLOON—32,000 Pound
Elephant V, EVS 104

DAVID HOUSTON—Baby, Baby
Epic, BN 26539

WILLIE HUTCH—Season for Love
RCA Victor, LSP 4296

JOHN LEE HOOKER/EARL HOOKER—If You Miss 'im . . . I Got 'im
Bluesway, BLS 6038

ARTHUR LEE HARPER—Love Is the Revolution
Nocturne, NRS 905

STUART HAMBLEN—The Cowboy Church
Word, WST 8509 LP

BRUCE HAACK—The Electric Lucifer
Columbia, CS 9991

BILL HALEY Scrapbook
Kama Sutra, K585 2014

WILLIE HENDERSON & THE SOUL EXPLOSIONS—Funky Chicken
Brunswick, BL 754163

I

ILLUSTRATION
Janus, JLS 3010

J

ETTA JAMES Sings Funk
Cadet, LPS 832

EDDIE JEFFERSON—Come Along With Me
Prestige, PR 7698

RON JULIAN & THE SANCTUARY—Little Boy
Circo, SLP 2114

HANS JORGENSON ORCH.—Moments Before Mid-night
Murbo, MCS 6013

JENNINGS TRIO & JAMES ATWOOD—We'll Keep Singing
NRS, NRS 522

ARTIST — Title — LABEL & Number

TOMMY JAMES & THE SHONDELLS—Travelin'
Roulette, SR 42044

WAYLON JENNINGS—Don't Think Twice
A&M, SP 4238

JAZZ ROCK SYMPOSIUM
Anvil, 1002

JUICY LUCY
Atco, SD 33-325

JOSE JOSE
RCA Victor, MKS 1847

ENRIQUE JORRIN, La Epoca De Oro De La Orquesta
RCA Victor, FSP 250

JONAH JONES—A Little Dis, a Little Dat
Motown, MS 690

JAGGER—We Went to Different Schools Together
Kama Sutra, K585 2017

JAMME
Dunhill, DS 50072

WANDA JONES—Day by Day
Creative Sound, CSS 1512

OLGA JANCEVECKA, The Greatest Singer of Russian Gypsy Songs
Request, SRLP 6147

K

SAMMY KAYE ORCH.—Raindrops Keep Fallin' on My Head
Decca, DL 75176

EL KLAN
RCA Victor, MKS 1826

ANDRE KOSTELANETZ—I'll Never Fall in Love Again
Columbia, CS 9998

GLADYS KNIGHT & THE PIPS—Greatest Hits
Soul, SS 723

BARNEY KESSEK—Guitarra
RCA Camden, CAS 2404

EL KLAN—Una Carta a Maria y Otros Exitos
RCA Victor, MKS 1845

KELLY BROTHERS—I Still Remember
Cred, 3015

TOM KEENE & THE CONTEMPORARIES—It's Time
Creative Sound, CSS 1533

ALBERT KING—Travelin' to California
King, KSD 1060

L

LAYMAN'S CHORUS, EBENEZER BAPTIST CHURCH—My Prayer
Rae-Cox, 1122

Hovie LISTER & THE STATESMEN—New Sounds Today
Skyline, SLP 6090

HUBERT LAWS—Crying Song
CTI, CTI 1002

LONON SOUND 70 ORCH. & CHORUS—The Best Songs of Our Lives
Decca, DED 7-6

LULU, It's
Epic, BN 26536

LIBERACE—The Very Thought of You
Harmony, HS 11391

HANK LOCKLIN & DANNY DAVIS & THE NASHVILLE BRASS
RCA Victor, LSP 4318

LAMB—A Sign of Change
Fillmore, F 30003

LIVING STRINGS Play Songs of the Swingin' Sixties
RCA Camden, CAS 2397

AARON LIGHTMAN
Poppy, PLS 40,010

HAROLD LOY—How to Stop Smoking Without Will-power
RCA Victor, LSP 4311

LIGHTHOUSE—Peacing It All Together
RCA Victor, LSP 4325

KEN LAZARUS—Reggae Greatest Hits
Steady, S 100

KEN LAZARUS—Reggae, Vol. 2
Steady, S 105

BYRON LEE & THE DRAGONAIRES—The Many Moods of Lee
Steady, SS 103

EDDIE LOVETTE—Little Bluebird/Too Experienced
Steady, SS 101

KEN LAZARUS & THE CREW—Reggae Scorcher
Steady, S 102

M

THE MAIN INGREDIENT L.T.D.
RCA Victor, LSP 4253

MARK MONTGOMERY—It's Never Too Late
Chis, C 008015

MASEKELA, The Best of
UNI, 73051

MILTINO—Rey del Fraseo, Vol. 2
ORC, LPD 008

MOUNTAIN CLIMBING!
Windfall, Windfall 4501

MAURICE MCINTYRE—Humility
Delmark, DS 419

MIGHTY BABY
Head, LPS 025

HARVEY MATUSOW'S JEW'S HARP BAND—War Between Fats & Thins
Head, LPS 026

JOE MORELLO—Another Step Forward
Ovation, OV/14-02

MIGUEL ACEVES MEJIA—Asilo de Abandonados
RCA Victor, MKS 1822

MARIO ANTONIO MUNIZ
RCA Victor, MKS 1833

PERCY MAYFIELD—Bought Blue
TRC, TRCS 1510

KATHY MCCORD
CTI, CTI 1001

STEPHEN MILLER
Philips, PHS 600-335

RUBY MURRAY, Ireland's Own
UA International, UNS 15564

JOHNNY MATHIS—Raindrops Keep Fallin' on My Head
Columbia, CS 1005

MILT MATTHEWS INC.
Commonwealth United, CU 6005

MANTOVANI TODAY
London, PS 572

JOHNNY & JONIE MOSBY—Mr. & Mrs. Country Music
Harmony, HS 11389

MELBA MOORE—Living to Give
Mercury, SR 61255

GLENN MILLER—Collector's Choice
Harmony, HS 11393

MILLS BROTHERS' Golden Favorites, Vol. 2
Decca, DL 75174

RAFAEL MENDEZ—Love & Inspiration
Decca, DL 75185

HANK MOBLEY—The Flip
Blue Note, BST 84329

MEMPHIS SOUL BAND—Soul Cowboy
Mint, LP 24028

TONY MOTTOLA'S Guitar Factory
Project 3, PR 5044 SD

MAHOGANY
Epic, BN 26498

MARILYN MAYE, Grlr Singer
RCA Victor, LSP 4299

ARTIST — Title — LABEL & Number

JANE MORGAN in Nashville
RCA Victor, LSP 4322

HENRY MANCINI—Theme From "Z" & Other Movie Hits
RCA Victor, LSP 4350

MARCO ANTONIO MUNIZ, Solo Cin Las Estrellas Con
RCA Victor, MKS 3011

MIGUEL ACEVES MEJIA—Por Un Amor Y Otros Exitos
RCA Victor, MKS 3012

WES MONTGOMERY—Greatest Hits
A&M, SP 4247

MONGO SANTAMARIA—Sing a Simple Song/Since You've Been Gone
Columbia, CS 9988

HANK MARR—Greasy Spoon
King, KSD 1061

REV. COLUMBUS MANN—Got to Be Ready
Cred, 3016

MIGHTY KINGS OF HARMONY Do Rocking Spirituals
Klondike, 2520

THE MAMAS AND THE PAPAS—A Gathering of Flowers
Dunhill, DSY 50073

L MARTINO—Can't Help Falling in Love
Capitol, ST 405

MGIC SAM BLUES BAND—Black Magic
Delmark, DS 620

JONI MITCHELL—Ladies of the Canyon
Reprise, RS 6376

N

EGBE OMO NAGO—Music of Golden Age
Desto, DC 6485

NEW APOCALYPSE—Stainless Soul
MTA, MTS 5017

PEPE NAVA—La Voz del Bajio
RCA Victor, MKS 1821

OLIVER NELSON—Black, Brown and Beautiful
Flying Dutchman, FDS 116

FREDDIE NORTH—The Magnetic North
A-Bet, ABET 403

GERALD NELSON/ROB TOWNSEND—In the Beginning God
First Foundation, ST 1776

WILLIE NELSON—Both Sides Now
RCA Victor, LSP 4294

THE NEW DIRECTION
Neptune, NLP5 200

NEW YORK ELECTRIC STRING ENSEMBLE—Tapestry
Columbia, CS 9992

O

THE JIMMY OWENS Impact
Impact, HWS 3028

JOHN OGDEN Plays Elgar
Angel, S 36686

BUCK OWENS—Your Mother's Prayer
Capitol, ST 439

OMNIBUS
United Artists, UAS 6743

P

RAY PETERSON—Missing You
UNI, 73078

BILL PHILLIPS—Little Boy Sad
Decca, DL 75182

PEDDLERS—Birthday
Epic, BN 26529

RICK POWELL, Switched-on-Country Featuring
RCA Camden, CAS 2398

ELVIS PRESLEY—Let's Be Friends
RCA Camden, CAS 2408

PURE LOVE AND PLEASURE, A Record of
Dunhill, DS 50076

JOHN PHILLIPS
Dunhill, DS 50077

PATTI PAGE—Honey Come Back
Columbia, CS 9999

R

LEE ROBBINS—Sincerely
Supreme, SS 2054

CLIFF RICHARD—Two a Penny
Light, LS 5530LP

REPARATA & THE DELRONS—Rock & Roll Revolution
Ranwood, R 8064

BOB RALSTON—I Left My Heart in San Francisco
Capitol, ST 427

LOU RAWLS—You Made Me So Very Happy
Sunset, UAC 11075

REGENCY PLAYERS—Tales From the Arabian Nights
Sunset, UAC 11075

RICHARD ROBERTS & THE WORLD ACTION SINGERS/RALPH CARMICHAEL—Songs to Live By
Light, LS 5518 LP

ERNEST RANGLIN—Boss Reggae
Steady, S 106

RAIDERS—Collage
Columbia, CS 9964

REV. CLEOPHUS ROBINSON—He'll Open Doors
Nashboro, 7082

LEON RUSSELL
Shelter, SHE 1001

JOHNNY ROBINSON—Memphis High
Epic, BN 26528

S

SOUNDTRACK—The Molly Maguires
Paramount, PAS 6000

SERGIO BROTHERS & NAOMI—Happy Day!
Heart Warming, HWS 3056

SOUNDTRACK—Land Raiders
Beverly Hills, BHS 21

SONIA "LA UNICA"—Nuestro Amor
RCA Victor, MKS 1837

SWORDSMEN—Walkin' in God's Country
Light, LS 5525 LP

ELLY STONE
Columbia, CS 9960

BUO SHANK/BOB ALCIVAR—Let It Be
World Pacific Jazz, ST 20170

STREET NOISE
Evolution, 2010

SOULTOWN SYMPHONY—Plays the Best of the Detroit Sound
Anvil, 1001

SPOOKY TOOTH/PIERRE HENRY—Ceremony
A&M, SP 4225

SOUNDTRACK—Airport
Decca, DL 79173

FRANK SINATRA
Harmony, HS 11390

JUD STRUNK'S Downeast Viewpoint
Columbia, CS 9990

SANDPIPERS—Greatest Hits
A&M, SP 4246

STEEL & BRASS
United Artists, UAS 6739

SCHOTT!
Nocturne, NRS 904

ED SULLIVAN SINGERS & ORCH.—Really Big Hits
Harmony, HS 11387

(Continued on page 64)

New Album Releases

• Continued

ARTIST - Title - LABEL & Number

JEAN SHEPARD—Best by Request
Capitol, ST 441
SANDI & SALLI, The New Sound of
Ranwood, R 8069
SWEET STAVIN CHAIN
Cotillion, SD 9021
SOUNDTRACK—A Dream of Kings
National General, NG 1000
SUNSET STRINGS—Showdown
Sunset, SJS 5275
SOUL STIRRERS—Gospel Music, Vol. 1
Imperial, LM 94007
WAYNE SHORTER—Super Nova
Blue Note, BST 84332
GEORGE BEVERLY SHEA with Jimmy Owens Orch.
& Singers—These Are the Things That Matter
RCA Victor, LSP 4308
CONNIE SMITH, The Best of; Vol. 2
RCA Victor, LSP 4324
NAT STUCKEY—Old Man Willis
RCA Victor, LSP 4330
JIMMY SMITH—Groove Drops
Verve, V6-8794
JOHN B. SEBASTIAN
Reprise, RS 6379
SPIRITS & WORM
A&M, SP 4229
BOBBY SHERMAN—Here Comes Bobby
Metromedia, MD 1028
HAL SINGER—Paris Soul Food
King, KSD 1075
STEPPENWOLF—Live
Dunhill, DSD 50075
SOUNDTRACK—Zabriskie Point
MGM, SE 4668 ST
SOUNDTRACK—tick . . . tick . . . tick
MGM, SE 4667 ST
SOUNDTRACK—Anne of the Thousand Days
Decca, DL 79174
STONE THE CROWS
Polydor, 24-4019
BRIDGET ST. JOHN—Ask Me No Questions
Dandelion, D 9-101
FRANK SINATRA—Watertown
Reprise, FS 1031
ROOSEVELT SYKES—In Europe
Delmark, DS 616
PHAROAH SANDERS—Jewels of Thought
Impulse, AS 9190

T

3rd AVENUE BLUES BAND—Fantastic
Revue, RS 7213
LEON THOMAS—Spirits Known and Unknown
Flying Dutchman, FDS 115
STANLEY TURRENTINE—Flipped
Canyon, LP 7701
THE RAELETS WITH IKE & TINA TURNER—Souled
Out
TRC, TRCS 1511
RONDALLA TAPIA—Boleros Involudables
RCA Victor, MKS 1831
TOKENS—Both Sides Now
Buddah, BDS 5059
RICHARD TWICE
Philly, PHS 600-332
WAYNE TALBERT—Houston Nickel Kicks
Mercury, SR 61259
DEIRDE WILSON TABAC
RCA Victor, LSP 4283
TROYKA
Cotillion, SD 9020
TAOS
Mercury, SR 61257
TASTE—On the Boards
A&M, SP 33-322
TEMPTATIONS—Psychedelic Shack
Gordy, GS 947
TEN YEARS AFTER—Cricklewood Green
Deram, DES 18038

V

EDDIE (CLEANHEAD) VINSON—The Original Clean-
head
BluesTime, BT 9007
VARIOUS ARTISTS—Songs & Dances of Spain/Vol.
6: The Spanish Basques
Westminster, W 9812
VARIOUS ARTISTS—The Detroit Folk Scene, Vol. 1
CLB Archive, CLB 701
JOE VENUTI—Once More With Feeling
Ovation, OV-14-04
LOWELL VARNEY—Sound of the Blue Grass—Gospel
Style
IRMA, LPS 101
BOBBY VINTON—My Elusive Dreams
Epic, BN 26540
VISION OF SUNSHINE
Avco Embassy, AVE 33007
SHAKY VICK—Little Woman You're So Sweet
Janus, JLS 3000
VARIOUS ARTISTS—Forever Country/Original Hits,
Vol. 1
Forever, FR 105
VARIOUS ARTISTS—Original Great Film Themes
United Artists, UAS 6744
VARIOUS ARTISTS—Forever Blues/Original Hits,
Vol. 1
Forever, FR 104
VARIOUS ARTISTS—Giant Country
United Artists, UAS 6745
VARIOUS ARTISTS—Original Old Gold
Sunset, SJS 5274
VARIOUS ARTISTS—Urban Blues, Vol. 2
Imperial, LM 94004
VARIOUS ARTISTS—Rhythm 'n' Blues, Vol. 2
Imperial, LM 94005
VARIOUS ARTISTS—Alan Freed's Memory Lane
Roulette, R 42041
VARIOUS ARTISTS—Motown Winners' Circle—No. 1
Hits, Vol. 5
Gordy, GS 950
VARIOUS ARTISTS—Motown at the Hollywood Palace
Motown, MS 703

ARTIST - Title - LABEL & Number

VARIOUS ARTISTS—Alan Freed's Top 15
Roulette, R 42042
VARIOUS ARTISTS—Shades of Gospel Soul
Motown, MS 701
MARCEL VALENTINO—Bossa Nova de Paris
Amsterdam, AMS 12001
VARIOUS ARTISTS—Reggae Revolution
Steady, S 104
VARIOUS ARTISTS—This Is How It All Began, Vol. 2
Specialty, SPS 2118
VARIOUS ARTISTS—Country Music Memorial
Starday, SLP 9-451
VARIOUS ARTISTS—Forever Gold Groups/Original
Hits, Vol. 1
Forever, FR 102
VARIOUS ARTISTS—Forever Gold Groups/Original
Hits, Vol. 2
Forever, FR 103
VARIOUS ARTISTS—High Flyin' Country
Request, SRLP 6029
VARIOUS ARTISTS—Flaker Spann Ein
Request, SRLP 8072
VARIOUS ARTISTS—Songs and Dances of Macedonia
Request, SRLP 8136
VARIOUS ARTISTS—Songs and Dances of Austria
Request, SRLP 8137
VARIOUS ARTISTS—Songs and Dances of Israel
Request, SRLP 8144
VARIOUS ARTISTS—Songs and Dances of France
Request, SRLP 8145
VARIOUS ARTISTS—Of Lovers and Wanderers
Request, SRLP 8146
VARIOUS ARTISTS—Songs and Dances From Eastern
Greece
Request, SRLP 8148
VARIOUS ARTISTS—Polish Brass
Request, SRLP 8150
VARIOUS ARTISTS—Ukrainians Sing
Request, SRLP 8151
VARIOUS ARTISTS—Glasgow Saturday Night
Request, SRLP 8152
VARIOUS ARTISTS—Freilachs for Weddings, Bar
Mitzvahs & Other Celebrations
Request, SRLP 10082
VARIOUS ARTISTS—Street Organ in Spain
Request, SRLP 10085
GENE VINCENT—I'm Black and I'm Proud
Dandelion, D9-102

W

MAURICE WOODRUFF—Astrological & Clairvoyant
Predictions—Pisces
Map City, MAP 3011
MAURICE WOODRUFF—Astrological & Clairvoyant
Predictions—Capricorn
Map City, MAP 3009
MAURICE WOODRUFF—Astrological & Clairvoyant
Predictions—Sagittarius
Map City, MAP 3008
MAURICE WOODRUFF—Astrological & Clairvoyant
Predictions—Aries
Map City, MAP 3000
MAURICE WOODRUFF—Astrological & Clairvoyant
Predictions—Scorpio
Map City, MAP 3007
MAURICE WOODRUFF—Astrological & Clairvoyant
Predictions—Taurus
Map City, MAP 3001
MAURICE WOODRUFF—Astrological & Clairvoyant
Predictions—Gemini
Map City, MAP 3002
MAURICE WOODRUFF—Astrological & Clairvoyant
Predictions—Virgo
Map City, MAP 3005
MAURICE WOODRUFF—Astrological & Clairvoyant
Predictions—Leo
Map City, MAP 3004
MAURICE WOODRUFF—Astrological & Clairvoyant
Predictions—Libra
Map City, MAP 3006
MAURICE WOODRUFF—Astrological & Clairvoyant
Predictions—Cancer
Map City, MAP 3003
MAURICE WOODRUFF—Astrological & Clairvoyant
Predictions—Aquarius
Map City, MAP 3010
LEONA WILLIAMS—That Williams Girl
Hickory, LSP 151
CHUBBY WISE—Chubby Fiddles Around
Stoneway, STY 105
LOIS WYSE—Love Poems for the Very Married
Amsterdam, AMS 12003
SMILEY WINTERS—Smiley Etc.
Roulette, R 4004/5
PORTER WAGONER & DOLLY PARTON—Porter Wayne
& Dolly Rebecca
RCA Victor, LSP 4305
**THE WEINBERG METHOD OF NON-SYNTHETIC ELEC-
TRONIC ROCK**
Anvil, 1003
WINTER CONSORT—Something in the Wind
A&M, SP 4207
WEAVERS—Greatest Hits
Decca, DL 75169
WALL & THE AFRO-CARAVAN—Home Lost & Found
Solid State, SS 18065
STEVIE WONDER Live
Tamla, TS 298
HANK WILLIAMS JR.—Greatest Hits
MGM, SE 4656
HANK WILLIAMS JR.—Sunday Morning
MGM, SE 4657
JULIUS WECHTER & THE BAJA MARIMBA BAND—
Greatest Hits
A&M, SP 4248
KIM WESTON—Big Brass Four Poster
People, PLP 5001

Z

FRANK ZAPPA—Zapped
Bizarre, PRO 368

ARTIST - Title - LABEL & Number

BACH: CANTATAS BWV 56 & 82—Fischer/Dieskau/
Munich Bach Orch., Chorus (Richter)
Archive, 198 477
BEETHOVEN: SYMPHONY NO. 7—New York Phil-
harmonic (Bernstein)
Columbia, MS 7414
BEETHOVEN: SYMPHONY NO. 6—New Philharmonia
Orch. (Giulini)
Angel, S 3668A
BENJAMIN BRITTEN: NOYE'S FLUDDE—Brannigan/
Rex/Anthony/English Chamber Orch. (Del Mar)
Argo, ZNF 1
BELLINI: NORMA—Sutherland/Horne/Various
Artists/London Symphony (Bonyng)
London, OSA 1394
BEETHOVEN'S FIFTH & SCHUBERT'S "UNFINISHED"
—Seiji Ozawa/Chicago Symphony
RCA Red Seal, LSC 3132
BERNSTEIN: DANCES FROM "WEST SIDE STORY"
—Robert Russell Bennett/NBC Symphony Orch.
RCA Victor, VICS 1491
**BEETHOVEN: PIANO CONCERTO NO. 1 SONATA OP.
54**—Richter/Boston Symphony Orch. (Munch)
RCA Victor, VICS 1478
BACH: ST. MATTHEWS PASSION—Various Artists/
Vienna State Symphony (Swarowsky)
Nonesuch, HD 73021

C

**CAGE: CARTRIDGE MUSIC/WOLFF: DUO/SUMMER/
DUET II**—Various Artists
Mainstream, MS/5015
CHORAL MASTERWORKS OF THE SYNAGOGUE—
Choral Society of Chizuk Amuno Congregation,
Baltimore
Westminster, W 9634
CONCERT PERCUSSION FOR ORCH.—Manhattan
Percussion Ensemble (Cage/Price)
Mainstream, MS/5011
THE CLASSICAL GUITAR—Ramon Ybarra
Westminster, WST 17164
CASTLES OF SPAIN—Andres Segovia
Decca, DL 710171
FRANCOIS COUPERIN: LA REINE DES COEURS—
George Malcolm
Argo, ZRG 632
CHOPIN: CONCERTO NO. 1 IN E MINOR—Van
Cliburn/Philadelphia Orch. (Ormandy)
RCA Red Seal, LSC 3147
**CONTEMPORARY CONTRABASS (Cage/Oloversos/
Johnston)**—Bertram Turetzky
Nonesuch, H 71237

D

DVORAK: REQUIEM—Lorenger/Komlosy/Ambrosian
Singers/London Symphony Orch. (Kertesz)
London, OSA 1281
**DAVIES/BIRTWISTLE/BEDFORD/ORTON:
NEW MUSIC FROM LONDON**—Various Artists
Mainstream, MS/5001
**GUILAUME DE MACHAUT: LA MESSE DE NOTRE
DAME, VIRELAIS, RONDEAUX, BALLEADES, LAI—**
The Purcell Choir & Instrumental Ensemble
(Burgess)
L'Oiseau-Lyre, SOL 310

E

ENGLERT / FELDMANN/ZACHER/CAGE—
Gerd Zacher
DGG, 139 442
**EVANGELISTA/BERIO/MATSUDAIRA/CASTIGLIONI/
MESSIAEN/MADERNA**—Gazzelloni/Kontarsky
Mainstream, MS/5014
ENGLISH MUSIC FOR STRINGS—English Chamber
Orch. (Britten)
London, CS 6618
ELIZABETHAN LUTE SONGS—Bream/Pears
RCA Red Seal, LSC 3131
**FELDMAN: DURATIONS/ROWN: HODOGRAPH/MUSIC
FOR CELLO, PIANO/MUSIC FOR VIOLIN, CELLO/
PIANO**—Various Artists
Mainstream, MS/5007
ALBENIZ-FRUMBECK DE BURGOS: SUITE ESPANOLA
—New Philharmonia Orch. (de Burgos)
London, CS 6581
ARTHUR FIEDLER/BOSTON POPS—Motion Picture
Classics
RCA Red Seal, VCS 7056

G

SYLVIA GESZTY—COLORATURA ARIAS
London, OS 26114
**GINSBERG-BLAKE: SONGS OF INNOCENCE & EX-
PERIENCE**—Allen Ginsberg
MGM, FTS 3083
GREAT OPERATIC DUETS—Caballe/Verrett/New
Philharmonia Orch. (Guadagno)
RCA Red Seal, LSC 3153
HAYDN: THREE HARPSICORD CONCERTOS—
Veyron-Lacroix/Toulouse Chamber Orch.
(Auriacombe)
Seraphim, S 60132
HEROLD: LE PRE AUX CLERCS—Various Artists/
Orch. Symphonique (Etecheverry)
Music Guild, MS 873
HISPANIAE MUSICA/ANCIENT SPANISH LITURGY—
Chorus of Monks of Abadia de Santo Domingo de
Silos
Archive, 198 459
**HISPANIAE MUSICA/SPANISH HARP MUSIC OF THE
16th & 17th CENTURIES**—Nicanor Zabaleta
Archive, 198 458
HISPANIAE MUSICA/FOLKLORE OF SPAIN—
Various Artists
Archive, 198 459
HINDEMITH/SCHUMANN—Ronald Roseman
Decca, DC 6484

I

IVES: "CONCORD" SONATA—Aloys Kontarsky
Mainstream, MS/5013
**IPPOLITOV-IVANOV: CAUCASION SKETCHES/MUSIC
OF GLAZUNOV**—Moscow Philharmonic (Rozhdest-
vensky)/Moscow Radio Symphony (Svetlanov/Gauk)
Melodiya/Angel, SR 40119
JANACEK: JENUFA—Various Artists/Prague Na-
tional Theater (Gregor)
Angel, SBL 3756
KELEMEN/CASTIGLIONI/FELLEGARA/YUN—
Hamburger Kammerorchester
Mainstream, MS/5006
KAULA: AFRICAN VILLAGE FOLK TALES, Vol. 1—
Brock Peters/Diana Sands
Cedmon, TC 1309
KAULA: AFRICAN VILLAGE FOLK TALES, Vol. 2—
Brock Peters/Diana Sands
Cedmon, TC 1310
KAULA: AFRICAN VILLAGE FOLK TALES, Vol. 3—
Brock Peters/Diana Sands
Cedmon, TC 1312
**KODALY: HARY JANOS/PROKOFIEV: LIEUTENANT
KIJI**—Cleveland Orch. (Szeli)
Columbia, MS 7408

J

VAUGHAN WILLIAMS: SYMPHONIES NOS. 6 & 8—
London Symphony (Previn)
RCA Red Seal, LSC 3114
**VAUGHAN WILLIAMS: SONGS OF BLAKE, HOUSMAN
& CHAUCER**—Various Artists
Decca, DC 6482
VAUGHAN WILLIAMS: FIVE TUDOR PORTRAITS—
Bainbridge/Carol Case/Bach Choir/New Philhar-
monia Orch. (Willcocks)
Angel, S 36685
X
**XENAKIS/REYNOLDS/TAKAHASHI/BROWN: NEW
MUSIC FOR PIANO(S)**—Yuji Takahashi
Mainstream, MS 5000
Z
ZUKERMAN—Pinchas Zukerman/London Symphony
(Mackerras)
Columbia, MS 7422

ARTIST - Title - LABEL & Number

L
LIVE ELECTRONIC MUSIC IMPROVISED: MEV/AMM
—Various Artists
Mainstream, MS 5002
MARIO LANZA In His Greatest Hits From Operettas
and Musicals
RCA Red Seal, VCS 6192

M

MARTIN: LE VIN HERBE—Various Artists/Martin/
Winterthur Symphony (Desarzens)
Music Guild, MS 6210
MAYUZUMI: NIRVANA-SYMPHONIE — NHK Sym-
phony, Chorus (Schuechter)
Mainstream, MS 5012
MENDELSSOHN: SYMPHONIES NOS. 4 & 5—New
Philharmonia Orch. (Sawallisch)
Philips, SAL 3727
MOZART: STRING QUARTETS NOS. 18 & 22—
Amadeus Quartet
Westminster, W 9083
**MOZART: DISSONANT QUARTET/HAYDN: EMPEROR
QUARTET**—Drolic Quartet
Seraphim, S 60137
MAHLER: SYMPHONY NO. 5/RUECKERT SONGS—
Baker/New Philharmonia Orch. (Barbirolli)
Angel, SB 3760
MOZART: DON GIOVANNI — Sutherland/Lorengar/
Horne/English Chamber Orch. (Bonyng)
London, OSA 1434
MAHLER: KINDERTOTENLIEDER — Marilyn Horne/
Royal Philharmonic Orch. (Lewis)
London, OS 26147
OLIVER MESSIAEN: HARAWI—Johnson/Barker
Argo, ZRG 606

N

**NONO: POLIFONICA/MONODIA/RITMICA/MADERNA:
SERENATA NO. 2/BERIO: DIFFERENCES**—Chamber
Orch. (MADERNA/Berio)
Mainstream, MS/5004
NIELSEN: SYMPHONY NO. 5/SAGA-DROM — New
Philadelphia Orch. (Horenstein)
Nonesuch, H 71236

O

O'NEILL: AH, WILDERNESS—Various Artists
Cedmon, TRS 340
ORGAN MUSIC OF THE BACH FAMILY—Wilhelm
Krumpholtz
Das Alte Werk, SAWT 9551
**OPERA GALA IN FAMOUS ARIAS AND SCENES FROM
VARIOUS OPERAS**—Caballe/Price/Various Artists
RCA Red Seal, VCS 7061
O RAVISHING DELIGHT—Alfred Deller
RCA Victor, VICS 1492

P

PART SONGS OF THE COLONIAL PERIOD—Williams-
burg Singers
Colonial Williamsburg, WS 102
PROKOFIEV: SYMPHONY NO. 5—Moscow Radio
Symphony (Rozhdestvensky)
Melodiya/Angel, SR 40126
PORTUGALIAE MUSICA/ORCHESTRAL WORKS—
Orch. de Camera Gulbenkian (Rivoli)
Archive, 198 481
**POULENC/MILHAUD/DEBUSSY/RAVEL: LES CHAN-
SONS**—Various Artists
Decca, DC 6483
POETRY OF ROBINSON JEFFERS—Judith Anderson
Cedmon, TC 1297

R

RACHMANINOFF: SYMPHONY NO. 3—Moscow Radio
Symphony (Svetlanov)
Melodiya/Angel, SR 40117
RECORDER MUSIC ON MUSEUM INSTRUMENTS—
Bruggen/Bylsma/Leonhardt
Das Alte Werk, SAWT 9545
**GIOACCHINO ROSSINI: STRING SONATAS NOS.
2 & 4**—Academy of St. Martin-in-the-Field
(Marriner)
Argo, ZRG 603
RODGERS: VICTORY AT SEA—
Robert Russell Bennett
RCA Red Seal, VCS 7064

S

**SARASATE/SAINT-SAENS/MASSENET/TCHAIKOVSKY/
BEETHOVEN**—Juno/CBS Symphony (Morl)
Columbia, MS 7411
R. STRAUSS: DON QUIXOTE/TIL EULENSPIEGEL—
Berlin Philharmonic (Kemp)
Seraphim, S 60122
**STOCKHAUSEN: ZYKLUS/REFRAIN/KAGEL:
TRANSICION II**—Various Artists
Mainstream, MS/5003
JOHN STAINER: THE CRUCIFIXION — Lewis/Bran-
ningan/Choir of St. John's College, Cambridge
(Guest)
Argo, ZRG 5320
RICHARD STRAUSS: METAMORPHOSEN — Brymer/
Academy of St. Martin-in-the-Field (Marriner)
Argo, ZRG 604
FLORENT SCHMITT: LA TRAGEDIE DE SALOME—
Antonio De Almeida/New Philharmonia Orch.
RCA Red Seal, LSC 3151
SOUNDS OF THE EARLY HARPSICORD—
Gustav Leonhardt
RCA Victor, VICS 1494
SOUND OF THE MOZART PIANO — Jorg Demus/
Norman Shetler
RCA Victor, VICS 1495
**STRAVINSKY: LE SACRE DU PRINTEMPS/8 INSTRU-
MENTAL MINIATURES**—Los Angeles Philharmonic
(Mehta)
London, CS 6664
SCHUTZ: PSALMEN DAVIDS—Various Artists
(Ehmann)
Nonesuch, H 71235

T

TRAYERS: MARY POPPINS AND THE BANKS FAMILY
—Smith/Stephens/Various Artists
Cedmon, TC 1270
V
VERDI & ROSSINI OVERTURES—Philharmonia Orch.
(Giulini)
Seraphim, S 60138
VIRTUOSO ITALIAN CELLO MUSIC—Koster/Wood-
row/Leonhardt
Das Alte Werk, SAWT 9548

W

VAUGHAN WILLIAMS: SYMPHONIES NOS. 6 & 8—
London Symphony (Previn)
RCA Red Seal, LSC 3114
**VAUGHAN WILLIAMS: SONGS OF BLAKE, HOUSMAN
& CHAUCER**—Various Artists
Decca, DC 6482
VAUGHAN WILLIAMS: FIVE TUDOR PORTRAITS—
Bainbridge/Carol Case/Bach Choir/New Philhar-
monia Orch. (Willcocks)
Angel, S 36685

X

**XENAKIS/REYNOLDS/TAKAHASHI/BROWN: NEW
MUSIC FOR PIANO(S)**—Yuji Takahashi
Mainstream, MS 5000
Z
ZUKERMAN—Pinchas Zukerman/London Symphony
(Mackerras)
Columbia, MS 7422

NEW CLASSICAL RELEASES.

ARTIST - Title - LABEL & Number

A
THE AGE OF SPLENDOR—Gerard Schwarz;
Decca, DC 6481
ART OF GLADYS SWARTHOUT
RCA Victor, VIC 1490
AUTOBIOGRAPHY OF BENJAMIN FRANKLIN—
Ed Begley
Cedmon, TC 2027

B

BACH: ST. JOHN PASSION—Various Artists
Seraphim, S 6036
**BERIO-CUMMINGS: CIRCLES/BUSSOTTI: FRAM-
MENTO/CAGE: ARIA**—Cathy Berberian/Various
Artists
Mainstream, MS/5005
BIZET: CARMEN (scenes)—Ludwig/Various Artists/
Deutsche Oper, Berlin (Stein)
Seraphim, S 60119

ARTIST - Title - LABEL & Number

BACH: COFFEE & PEASANT CANTATAS—Fischer-
Dieskau/Otto/St. Hedwig's Cathedral Choir/Berlin
Philharmonic (Forster)
Seraphim, S 60139
BACH: THE BRANDENBURG CONCERTOS—English
Chamber Orch. (Britten)
London, CSA 2225
BACH: CANTATAS NO. 130—Ameling/Watts/Krenn/
L'Orch. de la Suisse Romande (Ansermet)
London, OS 26098
BRAMHMS: SERENADE NO. 2 IN A MAJOR—The
London Symphony (Kertesz)
London, CS 6594
BEETHOVEN: PIANO SONATA NO. 13 IN E FLAT—
Wilhelm Backhaus
London, CS 6638
**BACH: HUNT CANTATA/TELEMANN: CANARY CAN-
TATA**—Fischer-Dieskau/Various Artists/Berlin Sym-
phony (Forster)
Seraphim, S 60121

Coin Machine World

New Jukebox LP's

• Continued from page 1

coin-operated machine (Billboard, March 28).

The Little LP offers a better alternative, according to Richard Prutting, 25, head of the new firm here. Young Prutting has been part of the jukebox scene for several years. His father, William C. Prutting, is a vice-president, Seeburg Corp. Several years ago, young Dick Prutting helped create Seeburg's "Rec-o-

Wis. Jukebox Assns. Hit Tax

By BEN OLLMAN

WEST ALLIS, Wis.—Jukebox operators in this state claim they cannot pass along a 4 percent sales tax to patrons playing jukeboxes and are prepared to contest the tax in the state's Supreme Court if necessary. An emergency meeting at the Chalet here (12) at 2 p.m. will take up the subject of the sales tax, another law prohibiting loans to locations and national legislative matters.

Officials of the Wisconsin Music Merchants and the Milwaukee Coin Machine Operators expect a large attendance. Chester J. Niebler, an attorney for the Milwaukee group, is expected along with an official of the Wisconsin department of revenue. Fred Granger, Music Operators of America, will speak on national matters.

NEW WURLITZER PLANT IN UTAH

LOGAN, Utah — The Wurlitzer Co. will build a new 200,000 square foot plant here for the manufacture, warehousing and distribution of products according to Ago Koerv, vice-president-treasurer. The site is on a 50-acre tract.

"It's a little too early to say whether we will warehouse phonographs in Utah but it's a possibility," said Morris C. Bristol, senior vice-president and general counsel. "The West is a growing market area and we're very happy with the co-operation we received from the Utah industrial development agencies." He said it is possible that Wurlitzer will make some new products at the plant.



OVER 40 PERSONS attended the recent Rock-Ola Field Service Phonograph school in Charlotte, N.C. The school was based at LeStourgen Distributing Co. During the school, the electrical and mechanical features of the Rock-Ola Model 442 and 443 were covered by William Findlay, Rock-Ola's field service manager.

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Dance" library during the Discotheque promotion. He also traveled for Seeburg calling on operators and has worked as a bartender while in college.

"We will work on a very selective basis," Prutting said, in explaining how Little LP's Unlimited is set up. Plans call for releasing three to five new packages every two weeks. The Little LP's will sell to operators for \$1.50, be limited to eight minutes of music per side and distributed through one-stops. Prutting has contacted over 1,000 one-stops and is mailing an introductory promotion letter to over 1,000 top jukebox operating firms.

An initial release will probably consist of jukebox albums from such labels as Decca, Atlantic, Project 3 and Cottillon. Prutting is studying albums by Bert Kaempfert, Loretta Lynn, Conway Twitty, Crosby/Stills/Nash, Aretha Franklin, Brook Benton, Tony Mottola and the cuts from a Project 3 jazz album. Eventually he hopes to set up special series of albums, for example, a series of albums for programming jukeboxes on college campuses.

Prutting said he is aware that

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Schmidt New Head of ZOA

FRANKFURT — Werner Schmidt was re-elected president of the West German Joint Association of Coin Machine Operators (ZOA), at the association's annual meeting here.

The vote was a vindication of Schmidt's reformist ideas which had been opposed by certain factions of the association, led by former president Hasso Loeffler.

Schmidt's policy includes continuing with the International Coin Machine Exhibition in West Berlin and vocational guidance and education for young technicians in the automatic amusement machine industry.

The assembly agreed to the establishment of six executive committees, dealing respectively with public relations, tax problems, vocational and technological promotion, arcades, vending and trade legislation.

In a recommendation to the wholesalers and industry associations—DAGV in Hamburg and VDAI in Cologne—the assembly recommended that participation by the whole range of the coin machine industry be invited for the IMA 70 exhibition to be held in Berlin Oct. 6 to 9.

High Schools Train Vendors Vending 45's

By RON TEPPER

LOS ANGELES — High school students are being taught the record vending business and the record industry is establishing a new pipeline for marketing singles under a plan set up by Student Marketing Institute (SMI).

SMI is a subsidiary of Go Publishing Co., the publicly owned firm that has 40 percent interest in Audio Marketing and distributes Audio Marketing's Disc-O-Mat vending machines on the East coast. Audio has in-

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GEORGE A. MILLER (second from left), first president of the Music Operators of America (MOA), chats with other members during the recent meeting of the MOA board of directors in San Francisco. Others in the photo are (from left): Fred Granger, executive vice president, Gabe Orland of Valley Vender in Glendale, Calif., and Lou Ptacek, current MOA president.

Vending Liquor Hit By State Legislators

PHILADELPHIA—A battle is shaping up in the Pennsylvania State Legislature to overturn the State Liquor Control Board's recent approval of machines to vend liquor, wine, canned cocktails and beer in hotel and motel rooms. The fight stems from board action March 12, approving the use of remote control vending machines manufactured by Captain International Industries, Inc., of Montgomeryville.

In effect, the machines will permit instant cocktail parties in every hotel room. In addition to

MOA Exhibitors Plan Show; Push on Record Co. Displays

By EARL PAIGE

CHICAGO — For the first time in six years Music Operators of America (MOA) will have its officers visit record manufacturers in person as part of an all-out effort to promote MOA's annual trade show here Oct. 16-18. The trade show, tentatively called Expo Seven-O, will be brainstormed here (14-15) when MOA meets with jukebox and amusement machine manufacturers.

While jukebox and amusement machine manufacturers represent prime exhibitors, MOA wants to make a special effort to invite record manufacturers and one-stops, according to Fred Granger, executive vice-president.

"Record companies are yet another category of exhibitors

and we recognize that they do not have specific pieces of equipment to show. But their participation is very much desired and I think that from a public relations standpoint our show will be profitable for them," he said.

Granger will call on record companies in the course of his visits around the country this summer; William (Bill) Cannon, a former MOA president, will concentrate on New York based labels; Joe C. Silla, a director in Oakland, Calif., will call on labels on the West coast. After a similar effort six years ago MOA lined up a dozen labels as exhibitors.

Exhibitors meeting with MOA here will discuss some of the following possible ways to promote the show:

- Using special mailing pieces prepared by MOA and made available to jukebox and game manufacturers for distribution through their mailing lists.
- A special promotion campaign directed solely at one-stops.
- Enlisting the support of wholesale equipment distributors.
- Encouraging manufacturers to debut new models at the show.
- Making available special news releases to state associations of jukebox operators.
- Possible charter flights to Chicago.
- A special mailing to international companies and potential delegates.
- More ladies' activities on the show program.
- Designing special lapel pins and stickers plugging the show.
- Organizing coverage of the show by newspapers, TV and radio.
- Exploring subjects for the two business seminars during the Sherman House Hotel event.
- Establishing ground rules for displaying games that create noise on the exhibit floor.
- Deciding upon a theme for the show.

(Continued on page 66)

MONEY SETS MAY BAHAMAS MEET

NEW YORK—In a surprise departure from previous years Music Operators of New York (MONY) is stepping up its annual outing to May 28-31 and will hold it at the Kings Inn, Freeport, Grand Bahama Islands. The Westchester Operators Guild and New York State Operators Guild are co-sponsors of the Memorial Day weekend.

"The change was a result of a survey of our members," said Ben Chicofsky, managing director, MONY. "We've been going to the mountains for 10 years and outings in the fall have always made it difficult to contact people during the July-August vacation season."

Reservations will be accepted on a first come basis and a \$50 deposit is required. The full weekend (including a charter flight) costs \$209 per person. "That includes everything," Chicofsky said.

Indict Kansas City Assn.

WASHINGTON — A federal grand jury has indicted the Kansas City Music Operators' Association, Paramount Music Co., Inc., and its president Nicholas Evola, and the B & G Amusement and Cigarette vending companies and Charles Bengimina, partner in both B & G companies, Justice Department announced last week. Charges were conspiring to eliminate competition and fix prices of records played in jukeboxes and of cigarettes in vending machines in the Kansas City area, resulting in higher prices to the public.

Both the indictment and a companion civil antitrust suit filed in U.S. District Court in Kansas City, Mo., charged that the co-conspirators, since before 1960, have been using threats,

coercion and persuasion to prevent competitive soliciting of locations by other operators, and to prevent other operators from expanding their business. At the same time, the conspirators are charged with using coercion to prevent location owners or managers from discontinuing the defendants' services.

If convicted, the companies and the association could face a maximum fine of \$50,000, and individuals could be a maximum of \$50,000 fine and one year in prison.

Justice Department's civil suit asked for a court order dissolving the Kansas City Music Operators' Association and enjoining all of its members from combining to suppress or exclude competition or fix prices of vending machine products.



THESE ARE SEVERAL ideas SEGA of Japan is using to promote jukebox play in restaurants. Other promotions include imprinting napkins, place mats, backs of order checks, tumblers, dinnerware, plastic swizzle sticks and slip covers on seat backs. They also have clock signs saying "It's Jukebox Time." SEGA also encourages imaginative programming and preparing graphic materials to focus attention on the jukebox and its records.



Vending Liquor Hit By State Legislators

• Continued from page 65

would kill current controls on sales," said the senators. "We seem to be encouraging people to check into hotel rooms and buy liquor as fast as they can turn the vending key."

Liquor Board Chairman William Z. Scott defended the board's action, declaring: "We've tested the machines for 90 days in hotels in Scranton and Essington and think they are the modern way to do business. We ex-

pect the room clerk to deny vending machine keys to minors and others who should not have liquor. We understand the machines are permitted in five or six other states and we can find nothing in the liquor code that says it can't be done."

The board's announcement of approval set off a stampede here to buy stock in Captain International Industries, a firm headquartered in Vancouver, British Columbia. A week before the announcement, the stock was selling at \$3 a share. It was quoted as selling for \$7 per share on March 21 by a local brokerage house.

MOA Exhibitors Plan Show; Push on Record Co. Displays

• Continued from page 65

• Deciding on a featured speaker.

"We will approach this year's show like a political campaign," Granger said. "While Expo Seven-O is the title we've given it, we will ask our exhibitors for possible ideas on a total theme. Record companies will also be asked for opinions on the several topics we will discuss at our exhibitor meeting."

The only potentially controversial aspect of the meetings here mentioned is the subject of noisy games. "We're hoping that exhibitors can be spaced so that games making unusual noises will not interfere. If this fails we may have to establish time segments for demonstrating games just as we long ago set up time segments for jukebox demonstrations," Granger said. "We would rather not be forced into setting

up time segments for game exhibits."

Turning to some of the promotion ideas, he said that MOA's success recently in gaining co-operation from state organizations in the battle against a proposed amendment to the copyright law now before the U. S. Senate led to the thought that state groups can promote MOA's show.

"State associations really backed us up. It's my impression that state organizations are on the up-swing this year, possibly because of problems such as national legislation, and possibly because of tax problems such as in Wisconsin. We hope to work even more closely with state organizations to promote MOA this fall."

From all indications, MOA's 1970 show will attract more exhibitors, he said. "This is primarily because of the ideal dates we have. We expect more international delegates, too. The hotel is promising to continue refurbishing room and recently was reacquired by its former owners."

Exhibitor fees are \$375 for the first booth and \$225 for each booth thereafter.



SAORI YUKI shows one of the Rock-Ola 442 which the SEGA Corp. has at Expo '70 for display. Miss Yuki, a popular Japanese recording artist, has several of her songs programmed on the jukebox at the Exposition.

Coinmen In The News

CHARLOTTE, N. C.

LeStourgen Distributing Co. here recently held a Rock-Ola field service phonograph school. Attending were: Homer Hicks of Northwest Vending Co. in Pilot Mountain, N.C.; Robert Kelth and Wallace Whaley of Modern Music Co. in Dillon, S.C.; Frank Pate of Goldsboro Music Co. in Goldsboro, N.C.; John Woody and Lynn Loy of Fred Ayers Music Co. in Greensboro, N.C.; Claude Kuykendall of Kuykendall Music Co. in Charlotte; Bob McGuire and Raymond Weaver of Weaver & McGuire Music Co. in Concord, N.C.; Worth Heath and Jimmy Hayes of A&P Vending Co., Randleman, N.C.; Chuck Webb and Bernie Garcia of Coin Machine Mart in Columbia, S.C.; Nelson L. Leslie of Witt Music Co. in Greenville, S.C.; George Kinlaw, Charlie Walters, Franklin D. Parker and Johnny Jones of Tar Heel Vending Co. in Fayetteville, N.C.; Grady Jordan and Jake Walker of Keels Music Co. in Florence, S.C.; R.C. Snyder, Richard Lambert Jr. and James Vess of Snyder Music Co. in Burlington, N.C.; Greg Gore of Harmony Music Co. in Charlotte, N.C.; Oscar Hedrick, Vester Jordan, Charles Fisher, George Johnson, J.C. Herring, Carl Lowe, Gus Massey and L.E. Holder Jr. of LeStourgen Distributing Co.; G.L. Battley and L.E. Dye of Dye Mu-

High Schools Train Vendors Vending 45's

• Continued from page 65

stalled 44 disk venders in New York, New Jersey and Pennsylvania high schools and several school distributors in California have approved the plan and await delivery of machines.

A Disc-O-Mat distributor will service each of the 44 with current product; however, students will take care of the bookkeeping and operation.

Proceeds from the venture go to PTA and student funds.

SMI will set the program up in as many schools as possible and as fast as the machines are made available. Aside from utilizing Disc-O-Mat as an educational tool, the opening up of high schools also offers the record industry an outlet that it hasn't had before, according to Don L. Orsatti, president of Audio.

"It's common knowledge that bond issues are being defeated in most major metropolitan cities and that single sales have been stagnant," said Orsatti. "The installation of this machine will not only help students learn and schools raise much needed funds but it is also going to open new outlets for the record industry."

Orsatti said that it will, of course, take a number of months before the program is nationwide but, he added, "we have started and that's the important thing."

The high school and Jr. high market have long been recognized as the two most lucrative markets for single sales but, in the past, record companies have had to rely on the student going to the store. Now that situation may change.

Audio displayed its vending machine at the National Automatic Merchandising Association Western conference convention in Anaheim (3-5).

sic Co. in Hamlet, N.C.; Mr. and Mrs. R.L. Anderson of Anderson Music Co. in Lancaster, S.C.; J.M. Daughety, Tom Waters and Larry Daughety in Daughety Music Co. in Kinston, N.C.; Kay Polk Wooten and William Fisher of Melody Music Co. of Columbia, S.C.; and Maurice Dabney of Carolina Music Co. in Charlotte.

ATLANTIC CITY

Nearly 30 service technicians attended a recent Wurlitzer service seminar here. Those present were: Dominic M. Fabozzi of Banner Specialty Co. in Philadelphia; Vaughn Feimster of Feimster & (Continued on page 68)

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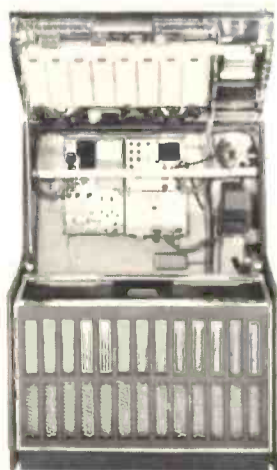
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Jukebox LP Line Features New Material

• Continued from page 65

Little LP's have yet to be established as a significant concept in the jukebox industry. Operators have argued the concept in several Music Operators of America seminars. Perhaps the most vocal proponent of Little LP's, Oscar Bucky Buchman, Redisco, Baltimore, has often criticized record companies and operators alike for being too apathetic.

"If I could get what I want when I want it and with a basis of return on what I can't move, I would show the record companies that there is a definite market for Little LP's," Buchman said last year.

Another strong advocate of Little LP's, Robert (Bobby) Garmisa, Garwin Sales Co., Chicago, said he still believed in the concept even though a merger involving his firm forced him

to abandon a program he inherited from Seeburg Corp.

"Sure, Little LP's are a good idea," Garmisa said last summer. "They can be successful with the proper co-operation from manufacturers, part of which would be adoption of a return privilege, and part of which would be the desire to make them—to believe in the concept."

Prutting said he believes in the concept. He believes that by being very selective he can overcome any problem of not offering a return privilege. Lead time, another hindrance in marketing Little LP's, can also be avoided, he said. "Record companies can tell you ahead of time if there will be a problem in making a Little LP. I can supply them four to six weeks after the large album is out." To facilitate release time, Prutting

said his Little LP covers will be black and white reproductions of the originals.

"The material in the Little LP means everything," he said. "How fast should I come out with a Crosby/Stills/Nash? I can wait while their single builds publicity. Then I can give operators five or six entirely new songs—all new material."

Prutting listens to hundreds of albums, monitors easy listening and progressive rock stations and confers with his brother David, who works for a Syracuse, N.Y., record shop and a progressive rock station here.

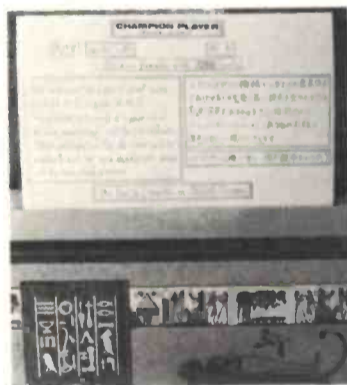
Prutting, who is also a musician, believes the time is right for launching a new approach to Little LP's. "More and more radio stations are programming selections from the latest albums," he said. "Many of the FM stations are eliminating singles altogether. Little LP's will offer jukebox operators material they need very badly and can obtain no other way."

JUKEBOX HELPS TEACH DOCTORS

CHICAGO—The jukebox has entered the medical profession. Physicians in hospitals in Miami Valley, Ohio, and Houston, Tex., are using the jukebox for a variety of purposes.

Dr. Frank Woolsey developed an educational jukebox for the Ohio hospital. It is an adaption of a regular jukebox and has a pushbutton selection of 60 programs on various medical subjects. Some of the programs also have synchronized slide transparencies projected on a screen.

The Houston jukebox allows more than 12,500 physicians in the state to call a toll free telephone number to hear condensations of research reports on new processes helping to cure cancer. More than 100 topics are available from the jukebox, one per record.



A "CHAMPION Player" sign similar to this mock-up is one of the methods being used by the SEGA Corp. to stimulate flipper play in Japan.

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What's Playing?

A weekly programming profile of current and oldie selections from locations around the country.

Ames, Ia., Location: C&W Tavern

Carol Larkin,
programmer,
K.D. Music



Current releases:
"Is Anyone Going to San Antone," Charley Pride, RCA 47-9806;
"Running Bare," Jim Nesbitt, Chart 5052;
"Tennessee Birdwalk," Jack Blanchard and Misty Morgen, Wayside 010.

Oldies:
"Ring of Fire," Johnny Cash;
"Wings Upon Your Horn," Loretta Lynn.

Missoula, Mont., Location: Kid Restaurant

Eva Shelhamer, programmer,
Montana Music Rentals

Current releases:
"Rainy Night In Georgia," Brook Benton, Cotillion 44057;
"The Rapper," Joggerz, Kama Sutra 502;
"Something There to Remind Me," R.B. Greaves, Atco 6726.

Oldies:
"Crimson & Clover," Tommy James and the Shondells;
"Sweet Cream Ladies," Box Tops.

Baton, Rouge, La., Location: Kid Lounge

Gene Sharp,
programmer,
State Novelty
Co.



Current releases:
"Spirit in the Sky," Norman Greenbaum, Reprise 0885;
"Let It Be," Beatles, Apple 2764;
"Love Grows," Edison Lighthouse, Bell 858.

Oldies:
"Hey Jude," Beatles.

Manhattan, Kan., Location: Young Adult Restaurant

Judy Weidner,
programmer,
Bird Music
Co., Inc.



Current releases:
"House of the Rising Sun," Frijid Pink, Porrot 341;
"Let It Be," Beatles, Apple 2764;
"Bridge Over Troubled Water," Simon & Garfunkel, Columbia 4-45079.

Oldies:
"In-A-Gadda-Da-Vida," Iron Butterfly;
"Hey Jude," Beatles.

Washington, D.C., Location: Soul Restaurant

Francis (Boots)
Cady,
programmer,
Allied Vending
Corp.

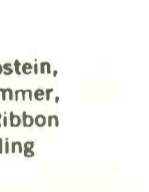


Current releases:
"ABC," Jackson Five, Motown 1163;
"Call Me," Aretha Franklin, Atlantic 2706;
"Love Land," 103rd St. Rhythm Band, Warner Bros. 7365.

Oldies:
"Sitting on the Dock on the Bay," Otis Redding.

Philadelphia, Pa., Location: Adult Restaurant

Mel Epstein,
programmer,
Blue Ribbon
Vending



Current releases:
"Let It Be," Beatles, Apple 2764;
"Kentucky Rain," Elvis Presley, RCA 47-9791;
"I Would Be in Love," Frank Sinatra, Reprise 0895.

Fertile, Minn., Location: Adult Tavern

Duane Knutson,
operator,
Automatic
Sales Co.



Current releases:
"Running Bare," Jim Nesbitt, Chart 5052;
"Pool Shark," Dave Dudlet, Mercury 73029;
"Tennessee Birdwalk," Jack Blanchard & Misty Morgen, Wayside 010.

Oldies:
"Proud Mary," Anthony Armstrong Jones;
"I Fall to Pieces," Patsy Cline.

Coinmen In The News

• Continued from page 66

Son Vending Co. in Stateville, N.C.; Aubert L. Ruddell of Original Bostic Music Co. in Jacksonville, N.C.; Milton Hobbs of Southern Automatic Music Co.; James G. Cockrell of Bebson Music Co. in Battleboro, N.C.; Belton J. Crenshaw of Raleigh Music Co. of Raleigh, N.C.; Jim Stevens, Carol Stevens and Charles R. Frey of Stevens Amusement Co. in Grafton, W.Va.; Mel Kaufman, Andrew C. Clark, Al Miller, David Godwin, W.I. Nevros and C.A. Nevros of Music Distributors Corp. in Brooklyn; Russell L. Sheppard of Kimberly Koin Kompany in Hagerstown, Md.; Millard N. Singhas and Henry M. Sager of Quick Music Co. in Strasburg, Va.; Charles W. Harbaugh of Harbaugh Coin Machine Inc. of Hagerstown; Louis A. Peregrino of Alliance

Vending Co. of Baltimore; Theodore F. Shinsky of Evans Sales & Service of Baltimore; Cecil S. Jones of Parsons Amusements in Salisbury, Md.; Stephen J. Buonome of Bel Aire Amusement in Schenectady, N.Y.; David A. Nicholson and John V. Dutcher of Bilotta Enterprises, Inc. of Albany, N.Y.; Thomas B. Riedmiller and Dominick Saracino of Roth Novelty Co. of Wilkes-Barre, Pa.; and Robert R. Gilman from the Wurlitzer Distributing Corp. in East Hartford, Conn.

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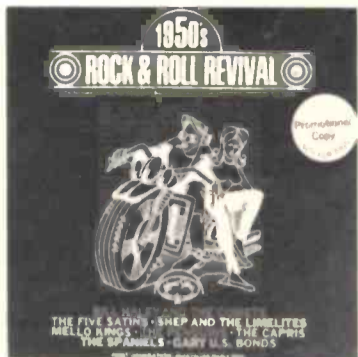
Billboard Album Reviews

APRIL 11, 1970



POP
HARLOW WILCOX & THE OAKIES
Groovy Grubworm and Other Guitar Greats.
Plantation PLP 7 (S)

Out of the rolling hills of Oklahoma, a groovy instrumental, country-flavored, called "Groovy Grubworm" wiggled its way from city to city. Now Harlow Wilcox and the Oakies show they can do it again with an album of highly sassy, intriguing instrumentals like "Wheels," "Raunchy" and "Honky Tonk."



POP
VARIOUS ARTISTS—
1950's Rock & Roll Revival.
Kama Sutra KSBS 2015 (S)

Recorded live at one of Richard Nader's Rock Revival shows this has tracks by Bill Haley ("Rock Around the Clock," of course), Gary U.S. Bonds (in typical driving form), Shep and the Limelites, Mello Kings, Penguins, Capris and Spaniels. Caught also is the spontaneous emotion generated by the first live appearance in years of the Five Satins who do "Still of the Night" and then get swept up in the joy of it all.



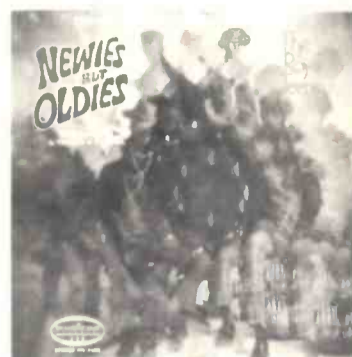
POP
VARIOUS ARTISTS—
The Core of Rock.
MGM SE-4669 (S)

With top recording artists like Ritchie Havens, Tim Hardin, the Enemies and Van Dyke Parks all brought together on a single platter, one can easily understand the significance of the title of this album. The tunes, including "Just Like a Woman," "If I Were a Carpenter" and "Come to the Sunshine," popularized by Harpers Bizarre, represent a strong cross section of the folk-rock medium.



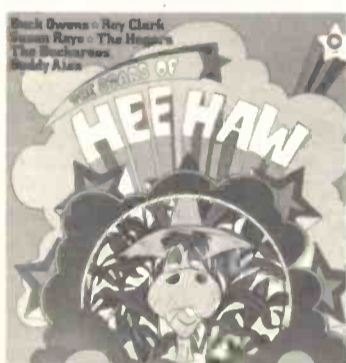
POP
INSIDE SHEL SILVERSTEIN—
Atlantic SD B257 (S)

Shel Silverstein, whose songs are being recorded by many artists (Johnny Cash, "A Boy Named Sue"), projects as a fine artist on this disk. Recording is a reissue, originally released in 1962. It contains the fine children's song, "The Unicorn," a great performance of "25 Minutes to Go," and a pot pourri of wit and humor such as "Have Another Expressor," "Boa Constrictor" and many more. Shel really can do wonders with his odd voice.



POP
ROYAL TEENS—
Newies But Goodies.
Musicor MS 3186 (S)

Here's an unusual and clever idea that should win much favor in airplay and sales. The Royal Teens who broke into the charts in the fifties with their smash "Short Shorts," have taken 10 of today's big hits, and re-arranged them in the styles of 10 hit groups of that early rock era. The LP is backed with a promotion contest, which should prove an added sales incentive.



COUNTRY
VARIOUS ARTISTS—
The Stars of Hee Haw.
Capitol ST-437 (S)

Ken Nelson has produced a powerful package. The disk is loaded with stars of Hee Haw. Buck Owens does "How Long Will My Baby Be Gone," Roy Clark does "Overdue Blues," Susan Raye sings "Maybe If I Close My Eyes," Don Rich, the Buckaroos, Doyle Holly, the Hagers and Buddy Alan are also represented and make this an outstanding record.



CLASSICAL
BEETHOVEN: EROICA VARIATIONS—
Claudio Arrau.
Philips SAL 3764 (S)

Arrau's pianistic virtuosity and interpretive powers are showcased in these performances. The Eroica Variations are magnificent in their changing themes and moods. Engineering values on this recording are excellent.



CLASSICAL
BACH: MAGNIFICAT/BRUCKNER: TE DEUM—
Various Artists/New Philharmonia Orch. (Barenboim).
Angel 5-36615 (S)

This album marks the official debut of pianist Daniel Barenboim as a choral conductor. Gathering together some of the finest concert soloists around, Barenboim leads them, and the New Philharmonia Orchestra through exciting interpretations of Bach's "Magnificat," and Bruckner's "Te Deum."



CLASSICAL
MUSSORGSKY-RAVEL: PICTURES AT AN EXHIBITION/RAVEL: MOTHER GOOSE—
Orch. de Paris (Baudo).
Angel 5-36683 (S)

This all Ravel program couples his orchestration of Moussorgsky's "Pictures at an Exhibition" with the just as popular "Mother Goose Suite." The orchestre de Paris under Serge Baudo's baton evokes the several moods with great ease and flair, and the album, part of Angel's New Spirit should enjoy continuous success.



CLASSICAL
BERLIOZ: THE TROJANS/DEATH OF CLEOPATRA—
Janet Baker/London Symphony (Gibson).
Angel 5-36695 (S)

Miss Baker gives this role all she's got—which is quite a lot to give. As Dido, Queen of Carthage, her mezzo fills the role vocally with strength and deep understanding. And on Side 2, she is fiercely effective in the lyric scene, all sung in French.



CLASSICAL
FAVORITE ARIAS—
Mirella Freni.
Cardinal VCS-1006B (S)

Miss Freni turns on her romantic style here in seven Arias including two from Puccini, two from Bellini's and the Recitativo and Air of Micaela from "Carmen." Her lyric soprano soars with beauty and her personality shines through in all around fine performances.



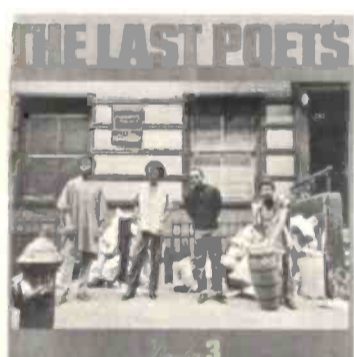
LOW PRICE CLASSICAL
LEONCAVALLO: I PAGLIACCI—
Bjoerling/De los Angeles/Warren/Various Artists (Cellini).
Seraphim IB-605B (M)

Bjoerling's tenor captures Pagliacci with all the pathos and majestic quality that the classic role deserves. And the all-star cast of Warren, Franke, Merrill and certainly de los Angeles gives this two-LP set, originally recorded in 1953, a distinguished taste all its own. Libretto is enclosed.



LOW PRICE CLASSICAL
LISZT: SONATA FUNERAILLES/SCHUMANN—
Vladimir Horowitz.
Seraphim 60114 (M)

This disk has tremendous interest for the connoisseur. The performances of the Liszt and Schumann repertoire date back to 1932-'34. They are in monaural, of course, and are superb. Horowitz was already one of the world's great pianists. This disk attests to his brilliance at that early period of his career.



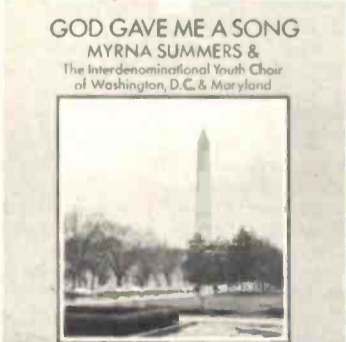
SOUL SPOTLIGHT
THE LAST POETS—
Douglas Douglas 3 (2)

Poetry set to music is nothing new, but when the poems are angry oaths from the ghetto and the music is the voodoo rattle of jungle drums, then a startling new concept in protest disks has leaped like a panther onto the scene. Alafia is the main voice of the four black poets, Nilja is relentless on congas, and the Douglas label has a controversial cut with "Niggers Are Scared of Revolution." An underground sleeper.



JAZZ
LES McCANN
Comment. Atlantic SD 1547 (S)

Bouncing back with Eddie Harris on their "Swiss Movement" album, Les McCann steals the spotlight on "Comment," a soft, sensitive album of deep soul and substance. McCann's voice and piano are the stars, shining brightly on Helen & Kay Lewis' "How Many Broken Wings" and "Baby, Baby," both duets with Robert Flack. Joel Dorn's fine production and an all-star cast will bring Les back with more and better than ever.



GOSPEL
MYRNA SUMMERS—
God Gave Me a Song.
Cotillion SD 9023 (S)

This debut album by Myrna Summers & The Interdenominational Youth Choir is a robust, full-bodied sing along to which most lovers of gospel music would automatically gravitate. There is much of the sincerity and enthusiasm of youth in this production. And, added to its other enjoyable qualities, is some really good gospel singing.

★★★★ 4 STAR ★★★★★

- POPULAR ★★★★★**
ASTRUD GILBERTO — September 17, 1969. Verve V6 8793 (S)
TOKENS—December 5th. B.T. Puppy BTPS 1014 (S)
JOHN HOWARD ABDNOR INVOLVEMENT—Intro to Change. Abnak ABST 2072 (S)
JOHN RANDOLPH MARR—Warner Bros. WS 1844 (S)
THE NEW DIRECTION—Neptune NLP5-200 (S)
ERNIE WILKINS ORCH.—Hard Mother Blues. Mainstream MRL-305 (S)
NATURAL FOUR—Good Vibes! ABC ABCS-706 (S)
GRINDER'S SWITCH—Vanguard VSD-6550 (S)
PEDDLERS—Birthday. Epic BN 26529 (S)
BRUTE FORCE—Extemporeous. B.T. Puppy BTPS-1015 (S)
TRAIN—Costumed Cuties. Vanguard VSD-6542 (S)
- SOUNDTRACK ★★★★★**
SOUNDTRACK—The Daned. Warner Bros. WS 1829 (S)

- CLASSICAL ★★★★★**
LISZT: LES PRELUDES/ORPHEUS/TASSO—London Philharmonic (Haitink). Philips SAL 3750 (S)
BEETHOVEN: QUARTET NO. 14—Yale Quartet. Cardinal VCS-10062 (S)
MENDELSSOHN: OCTET/WOLF/ROSSINI — 1 Music. Philips SAL 3640 (S)
- LOW PRICE CLASSICAL ★★★★★**
BEETHOVEN: VIOLIN CONCERTO—Menuhin/Philharmonia Orch. (Furtwaengler). Seraphim 60135 (M)
- JAZZ ★★★★★**
BILL PERKINS QUINTET — Quietly There. Riverside RS-3052 (S)
- BLUES ★★★★★**
VARIOUS ARTISTS—Rural Blues, Vol. 3. Imperial LM-94006 (S)
- (Continued on page 70)

SPECIAL MERIT PICKS

- POPULAR**
BILL BLACK'S COMBO—Raindrops Keep Fallin' on My Head. Columbia CS 9957 (S)
The Bill Black Combo has a funky soul-jazz-rock sound that creates an ambience which few other groups in the same bag can capture with similar authenticity. The selections on this album, which range from the chart riding "Raindrops Keep Fallin' on My Head" and "Spinning Wheel," to "The Proud Cherokee" and "Comin' Thru," are groovy. A sensuous potpourri of tunes that grabs your soul and commands response.
- ALICE COOPER/Easy Action. Warner Bros. WS 1845 (S)
One of the most unusual live groups, Alice Cooper, in their second straight album, convey much of the power they possess. The extended "Lay Down and Die, Goodbye" with its many changes is among the many interesting cuts as is the powerful "Return of the Spiders" and "Refrigerator Heaven."

"Below Your Means" is another good longer number, sharp instrumentally. This album can go even higher than Alice Cooper's first set, which was a chart item.

MARIO LANZA IN HIS GREATEST HITS FROM OPERETTAS AND MUSICALS—RCA Red Seal VCS-6192 (S)
Here's a lot of music for the Lanza buff or for those collectors of operettas and musicals. Thirty-six songs from 20 shows display Lanza's stylish tenor and show the reasons for his following a number of years ago. Songs from "The Desert Song," "Show
(Continued on page 70)

More Album
Reviews on
Pages 38 & 70

Album Reviews

SPECIAL MERIT PICKS

• Continued from page 69

Boat" and "he Vagabond King," are represented, among others.

RUGBYS—Hot Cargo, Amazon No. 1000 (S) The electronic rock sound of the Rugbys received national attention via their "You, I" single. The current LP includes this hit, their follow-up, "Wandegahl (the Warlock)," and two other cuts that define their sound, "Juditha Gina" and "Rockin' All Over Again."

VARIOUS ARTISTS—Original Memphis Rock & Roll, Vol. 1, Sun SUN 116 (S) This recap of some of the Sun label's biggest hits has lots of sales potential. Included are the best of Jerry Lee Lewis, Carl Perkins, Carl McVoy, Warren Smith, Carl Mann, Bill Justis, Charlie Rich and Billy Lee Riley. Those boys are hard to beat.

GOLIATH—ABC ABCS-702 (S) Here's a good new group with very much today's sound, especially the distinctive lead vocals of Steve Jason. "Yesterday's Children" is especially notable, but Goliath also scores with versions of such favorites as "Eleanor Rigby" and "Loving You Too Long." "If Johnny Comes Marching Home" is a number with a telling message.

CLASSICAL

BERLIOZ: SYMPHONIE FUNEBRE ET TRIUMPHALE—London Symphony (Davis), Philips SAL 3788 (S) Colin Davis here continues his outstanding Berlioz cycle, with a set featuring two "Symphonie Funebre et Triumpale" with the splendid London Symphony. Also included are the prelude to "The Trojans" and the "Hamlet Funeral March." The latter has the excellent John Aildis Choir.

BEETHOVEN: STRING QUARTET, OP. 130/GROSSE FUGE—Quartetto Italiano, Philips SAL 3780 (S)

Beethoven, in any mood and in any format is always enjoyable listening. This album is no exception. The Quartetto Italiano has done a masterful job of interpreting Opus 130 of Beethoven's Music for String Quartet, No. 13 in B Flat Major. The group has captured much of the drama, beauty and artistic unity of the piece. The flip side of the album carries Beethoven's Opus 133 of the Grosse Fuge in B Flat Major.

CORIGLIANO: PIANO CONCERTO/R. STRAUSS: PAREGON—Somer/San Antonio Symphony (Alessandro), Mercury SR 90517 (S) Pianist Hilde Somer, whose performances always are a joy, is featured in an interest-

★★★★ 4 STAR ★★★★★

• Continued from page 69

RELIGIOUS ★★★★★

STUART HAMBLIN—The Cowboy Church, Word WST-8509-LP (S)

SPOKEN WORD ★★★★★

EWAN MACCOLL/PEGGY SEEGER/CHARLES PARKER—The Fight Game, Argo RG 539 (S)

AUTOBIOGRAPHY OF BENJAMIN FRANKLIN—Ed Begley, Caedmon TC 2027 (S)

INTERNATIONAL ★★★★★

FRANCOIS HARDY—Alone, Reprise RS 6397 (S)
SONGS OF THE RUSSIAN REVOLUTION—Soviet Army Chorus & Band, Melodiya/Angel SR-40127 (S)

Programming Aids

• Continued from page 40

BH: "ABC," Jackson Five, Motown. . . **WALL,** Middletown, N.Y., program director Larry Berger reporting; **BP:** "My Baby Loves Lovin'," White Plains, N.Y., Deram; **BH:** "ABC," Jackson Five, Motown; **BLP CUTS:** "Leavin' on a Jet Plane," "Baby Take Me in Your Arms," "If I Would Ever Leave You," Bobby Vinton, Epic. . . **WLL,** Lynchburg, Va., music director & personality Dave Freer reporting; **BP:** "The Funniest Thing," Classics IV, Imperial; **BH:** "Let It Be," Beatles, Apple. . . **WLBK,** De Kalb, Ill., music director & personality Jerry Halasz reporting; **BP:** "Love Grows," Edison Lighthouse, Bell; **BH:** "Vehicle," Ides of March, Reprise; **BLP CUT:** "Blackbird," (Algeria) Bossa Rio, Blue Thumb. . . **WNIU,** De Kalb, Ill., music director Curt Stalheim reporting; **BP:** "Lucifer," Bob Seger System, Capitol; **BH:** "Let It Be," Beatles, Apple.

ing new composition here, John Corigliano's "Piano Concerto." This premiere recording is ably conducted by Victor Alessandro and his fine San Antonio Symphony. The second side, also a first-rate performance, has Richard Strauss' "Paregon to the Sinfonia Domestica for Piano, Left Hand, and Orchestra."

BARTOK: PIANO CONCERTO NO. 2/STRAVINSKY: PIANO CONCERTO—Bishop/BBC Symphony (Davis), Philips SAL 3779 (S)

Stephen Bishop, now an exclusive Philips recording artist, is the exciting piano soloist in this excellent coupling of Bartok's "Piano Concerto No. 2" and Stravinsky's "Concerto for Piano and Wind." Colin Davis expertly conducts his BBC Symphony in this pressing.

ALBINONI: 12 CONCERTI, OP. 10—Miche-

lucchi/Musici, Philips S-C 71 AX 308 (S) Hopefully, this three-LP set will provide the impetus for other recordings of this underrated composer. And with such splendid instrumentalists and with violinist Michelucci showing the way, this package could very well do the trick.

LOW PRICE CLASSICAL

THE ART OF JOSEPH SCHMIDT—Seraphim 60120 (M)

This album displays the brilliant voice of the great Joseph Schmidt in opera and song. From the opening aria from Adam's "Le Postillon de Longjumeau" to the delightful "Ein Lied geht um die Welt," the late Rumanian tenor is stunning. Also included are sterling arias from "Martha," "L'Africana," "L'Elisir d'Amore," "Rigoletto," "Il Trovatore" and "Turandot." "Oh Marie" is among the fine familiar songs.

Vox Jox

• Continued from page 58

creasing difficult. . . **Lucky Larry Pine**, formerly with WOKO, Albany country music station, has moved across the street to WEEE, another Albany country music station. . . **Robert K. (Bob) Holland** has been promoted to music director of WHYN-FM, Springfield, Mass., replacing **Dave Billiel** who has deserted to WHYN-TV. Bob had been working on the FM station, which features an MOR format, working in WHYN news, and as an announcer for WHYN-TV. **Travus T. Hipp** returns to KSAN-FM, San Francisco progressive rock station to do a talk-music show 9 p.m.-1 a.m. Sundays. The show will feature guests, some from entertainment, "some freaks."

★ ★ ★

Peter C. Cavanaugh has been appointed program/music director of WTAC, Top 40 station in Flint, Mich. All singles and albums should be sent to him; the station features progressive rock during the night hours and he needs some heavy albums, too. . . **Ron Smith** is the new station manager of WDOK-FM; he'd been local sales manager of the Cleveland station.

★ ★ ★

Rick Pippin is the new music director of WWDC in Washington; he'd been a record promotion man for the Baltimore and Washington areas for Liberty-UA Records. **Miss JoAnn Nauman** is going to produce the new **Fred Fiske** show on WWDC; she'd been the music director. **Roland Jenkins** has been named FM director of WWDC-FM; he'd been an account executive of the AM station. . . **Roger Scott**, music director of CFOX, P.O. Box 1470, Montreal 3, Que., Canada, is starting a special Sunday night show featuring new singles and interviews with record artists. "The singles will be the best of the week's new releases from Canada, Britain, and the U.S., with interviews with various groups, artists, and managers. I'd like to get some U.S. stuff. Anyone who'd like to call and chat can do so any day during the week and I'll tape it and run it on the show. The number is 514-697-1470."

Action Records

Singles

★ NATIONAL BREAKOUTS

LOVE ON A TWO WAY STREET . . . Moments, Stong 5102 (Gambi, BMI)

LOVE LAND . . . Charles Wright & the Watts 103rd Street Rhythm Band, Warner Bros.-Seven Arts 7365 (Wright Gerstl/Tom-erlane, BMI)

WHAT IS TRUTH . . . Johnny Cash, Columbia 4-45134 (House of Cash, BMI)

CECELIA . . . Simon & Garfunkel, Columbia 4-45133 (Charing Cross, BMI)

★ REGIONAL BREAKOUTS

MY BABY LOVES LOVIN' . . . White Plains, Derom 85058 (Marius, BMI) (Detroit)

MY BABY LOVE LOVIN' . . . Joe Jeffrey, Wand 11219 (Cookaway, PRS) (New Orleans)

ALL IN MY MIND . . . Pure Love & Pleasure, Dunhill 4232 (Trousdale/P.L.P., BMI) (New Orleans)

Albums

★ NATIONAL BREAKOUTS

BOBBY SHERMAN . . . Here Comes Bobby, Metromedia MD 1028

FOUR TOPS . . . Still Waters Run Deep, Motown MS 704

JAGGERZ . . . We Went to Different Schools Together, Koma Sutra KSBS 2017

BOBBY VINTON . . . My Elusive Dreams, Epic BN 26540

STEVIE WONDER LIVE . . . Tomla TS 298

VARIOUS ARTISTS . . . Motown at the Hollywood Palace, Motown MS 703

JONI MITCHELL . . . Ladies of the Canyon, Reprise RS 6376

TOMMY JAMES & THE SHONDELLS . . . Travellin', Roulette SR 42044

LEON RUSSELL . . . Shelter SHE 1001

★ NEW ACTION LP's

STEPPENWOLF LIVE . . . Dunhill DSD 50075

RICHARD HARRIS . . . Love Album, Dunhill DS 50074

JIMMY CLIFF . . . Wonderful World, Beautiful People, A&M SP 4251

MAMAS & PAPAS . . . A Gathering of Flowers, Dunhill DSY 50073

ALBUM REVIEWS

BB SPOTLIGHT



Best of the album releases of the week in all categories as picked by the BB Review Panel for top sales and chart movement.

SPECIAL MERIT

Albums with sales potential that are deserving of special consideration at both the dealer and radio level.

FOUR STARS

★★★★ Albums with sales potential within their category of music and possible chart items.

BEST SELLING Jazz LP's

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	SWISS MOVEMENT Les McCann & Eddie Harris, Atlantic SD 1537	18
2	2	HOT BUTTERED SOUL Isaac Hayes, Enterprise ENS 1001	39
3	3	WALKING IN SPACE Quincy Jones, A&M SP 3023	21
4	4	MEMPHIS UNDERGROUND Herbie Mann, Atlantic SD 1522	49
5	6	BEST OF RAMSEY LEWIS Cadet LPS 839	6
6	7	COUNTRY PREACHER Cannonball Adderley Quintet, Capitol SKAO 404	5
7	5	BEST OF HERBIE MANN Atlantic SD 1544	7
8	8	IN A SILENT WAY Miles Davis, Columbia CS 9857	31
9	10	STONE FLUTE Herbie Mann, Embryo SD 520	6
10	9	BEST OF EDDIE HARRIS Atlantic SD 1545	4
11	12	WES MONTGOMERY GREATEST HITS A&M SP 4247	2
12	11	YE ME LE Sergio Mendes & Brasil '66, A&M SP 4236	15
13	13	THE PIANO PLAYER Cadet LPS 836	2
14	14	BUDDY & SOUL Buddy Rich Big Band, World Pacific BST 20168	32
15	16	FEELIN' ALL RIGHT Mongo Santamaría, Atlantic SD 8252	2
16	—	HEAVY EXPOSURE Woody Herman, Cadet LPS 835	1
17	17	MOVE YOUR HAND Lonnie Smith, Blue Note BST 84326	2
18	—	BUDDY RICH GREATEST HITS World Pacific BST 20169	1
19	15	CONCERTO GROSSO IN D BLUES Herbie Mann, Atlantic SD 1540	14
20	20	GOODNESS Houston Person, Prestige 7678	2

Billboard SPECIAL SURVEY For Week Ending 4/11/70

From The Music Capitals of the World

(DOMESTIC)

• Continued from page 28

It recently completed a single featuring Russell as the artist, "If You Don't Know Where You're Goin'" and "Escape From the Sad Times." Both songs were written by Russell and Hunt.

Dan Terry is no longer associated with the Lido Manor in Studio City. The club is now run by **Bernie and Sid Menaker**, who will pull it away from an exclusive jazz band format.

Allied Records is installing a new semi-automatic Pony labeling machine which labels both sides of a single record at the same time. The pressing plant expects delivery in mid-April and is supposed to be the first record presser in the country with the capability to label both sides of a single simultaneously.

Quad Records, owned by Four Star International, has released its first single, "Mary on the Beach" by vocalist **Richard Williams**. The song was written by **Jeff Barry** and produced by **Jerry Styner's** Grand Prix Productions. MGM is handling distribution. . . **Dunwich Productions** has completed **Crow's** second Amaret LP, "Crow by Crow." **Bob Monaco**, who produced the first hit LP and single by the group, sat in the control room for this second LP. All but two of the tracks were written by members of the five-man rock band.

Howl Productions has been formed by **Wolfman Jack (Bob Smith)** and **Murray Roman** to produce a one-hour TV special, "The Wolfman Jack Rock 'n' Roll Revival." . . . **Roberta Flack, Phil Moore Jr.** and **the Devastating Affair**, performed at a benefit for the Performing Arts Society of Los Angeles (PASLA) and the California State College at Los Angeles Black Students Union.

PASLA is a group of local musicians organized to promote black talent in Southern California.

Dunhill will go into TV advertising for the first time in its history to spot advertise **Richard Harris' "Love"** LP. The ads will be geared to daytime audiences. The company has been running radio spots on AM and FM for **John Phillips LP, "John Phillips, Wolf King Of L.A."** and for **Colosseum's LP, "Pure Love and Pleasure."**

Liberty is releasing **Katja Ebsen's "No More Love for Me"** in the U.S. this month. The song won third place in the recent Grand Prix Eurovision de la Chanson competition in Amsterdam. The vocalist's German language interpretation was that country's official entry in the competition. The English lyrics were written by **Barry Mason and Sylvan Whittingham**. Miss Katja has also recorded the song in French and Spanish. **ELIOT TIEGEL**

LAS VEGAS

Buddy Rich and his swinging band recorded live for World Pacific Jazz Records in the Tropicana Blue Room. . . **Singer Dick Roman**, formerly with the **Jackie Gleason Show**, opened at the **Desert Inn Lounge**. . . **RCA** recording artist **Mary Jayne**, past winner of the Grammy award as best female vocalist of the year was guest soloist at **Trinity Temple**. . . **England's top cabaret trio, the Peddlers**, closed in **Nero's Nook** Thursday (9). This is their first engagement on a three-year contract with **Caesars Palace**. **Composer-vocalist Roy Phillips** (organ), **Trevor Morais** (drums), and **Tab Martin** (bass guitar) put their own brand of jazz in a special provocative blend of soul, blues *(Continued on page 71)*

From The Music Capitals of the World

(DOMESTIC)

• Continued from page 70

and rock. . . . The Kim Brothers, masters of more than 40 musical instruments opened in the Casino Theatre of the Flamingo Hotel. Also in the Casino Theatre are the Mills Brothers and Nelson Sardell. . . . Trini Lopez' third stint at the Landmark Hotel opened on March 17. . . . Singing group Beverlee & Sidro with the Sneakers made their second 1970 appearance on the Jim Nabors TV show March 28. . . . Rock group Lee Greenwood Affair tossed a free concert for teenagers in the Bonanza Hotel, March 29. . . . Robert Goulet opened at the Frontier Hotel's Music Hall followed by the opening of Vic Damone, Cherry Walner, Jana Mitchell and the Paris Brothers in the Frontier's Circle "F" Theatre. . . . Nicholas

Kurdoglu, producer - director for local Films Arts Productions, signed Jan Mills for two 30-second national Cancer Society TV commercials. Miss Mills is currently

appearing in the Thunderbird Hotel's Al Bello Show.
LAURA DENI

CHICAGO

Stax' Albert King and Columbia's Willie Dixon played successive nights at Five Stages. . . . Dunhill's Three Dog Night in town for two shows for 22nd Century Productions on Sunday (5). . . . Two FM stations, WEXI and WMAQ, will combine their efforts for a quadrophonic broadcast on Tuesday (7) during the convention of the National Association of

Broadcasters. It will be the first such broadcast in the Midwest. It will last around four hours and will be split up into two sections. Various record companies have made tapes especially for the broadcast. . . . Jerry D. Allan, managing director of Allen Records in Cincinnati, was in Chicago recently recovering from a mishap. . . . Dunhill's Steppenwolf played two shows in late March at the Auditorium Theatre. . . . Reprise's Small Faces, featuring vocalist Rod Stewart, who also records for Mercury, will be in town for two shows on April 15-16 at Beaver's.

. . . . Deram's Ten Years After, Parrot's Savoy Brown, Capitol's SRC and Epic's Argent put on a good show at the Aragon Ballroom March 27, sponsored by Aaron Russo Productions. . . . Several University of Chicago students are seeking a permit from the city's park district to sponsor a rock concert at Soldier's Field sometime in July. . . . WEXI-FM is playing an exclusive tape of a song recorded by a local group, Mason Proffit. The song, entitled "Voice of Change" may be available soon as a single.

GEORGE KNEMEYER

'Greatest Hits'

• Continued from page 52

the Mormon Tabernacle Choir, organist E. Power Biggs, and harpsichordist Igor Kipnis. Performing Copland are Bernstein and the Philadelphia, Copland and the London Symphony, and Ormandy and the Philadelphia. The Dvorak album has George Szell and the Cleveland Orchestra, Ormandy and the Philadelphia, Kostelanetz and the Columbia, and Bernstein and the Philharmonic.

Mini-Rock Spot

• Continued from page 26

directly involved with Five Stages, and none are over 28 years old. The main auditorium of Five Stages can seat about 2,200, although not more than 1,500 will be seated at one time for the sake of comfort.

Among the acts booked for future dates are Argent, Jack Bruce and Friends, Pink Floyd, the Small Faces, and Pacific Gas & Electric.

Just Off the Marx

• Continued from page 20

as Harpo, and Alvin Kupperman as Zeppo, made highlights of "Rich Is" (with the spirited aplomb of Mort Marshall as producer Al Shean), "The Four Nightingales" and "Where Was I When They Passed Out Luck?"

The cast album will be available on RCA Records.

ROBIN LOGGIE

Creedence Tour Set

• Continued from page 20

Stockholm (17) and Copenhagen (20), Lyon, France, (22) and wind up the tour in Paris (25).

Creedence returns to San Francisco April 26 to prepare for a U. S. tour in May, with dates in Vancouver (1), Seattle (2), New York (13), Philadelphia (15), Salt Lake City (22) and Denver (23).

Small Faces on Tour

• Continued from page 26

April 20; Warehouse, Ithaca, N. Y., April 23; Action House, Island Park, N. Y., April 24-25; Easttown, Detroit, May 1-2; Fillmore West, San Francisco, May 7-10; Eagles Ballroom, Seattle, May 15-16; Garden Auditorium, Vancouver, May 17; Olympic Theater, Los Angeles, May 22; and Fillmore East, New York, May 29-30.

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International News Reports

EMI Says It Won't Change Return Policy

LONDON — Dealers in the northeast of England who have expressed concern over EMI's abolition of the five percent returns allowance, have been told by EMI Records managing director Ken East that no changes in the company's policy over returns is immediately contemplated. The dealers, in some instances, have retaliated by saying they will give preferential support to those record companies retaining the 5 percent returns allowance. Carlo Brogolino, director of the southern region of the Thorn

group of retailers, with responsibility for about 60 retail outlets has said he will continue to boycott EMI product "to a certain extent."

Meanwhile EMI marketing director Cliff Busby has said that the company will review the returns situation on singles some time in the future.

CBS, Philips and Polydor have all announced recently that five percent returns on singles will be preserved

Kluger Into Own Set-Up

BRUSSELS — Roland Kluger, vice president of World Music and Palette Records, who has been with the company for seven years, has formed his own independent record production and music publishing company, RKM, with offices at 8 rue Fernand Neuray, Brussels 6. Tel: 44.48.40.

Kluger will not initially have his own label but will negotiate first option deals with major companies.

He will not completely break his connection with the World Music group since he will continue to act as producer and manager of Palette, handling such artists as Digno Garcia, Jess & James, the Waikikis, Los Mayas and several Flemish singers.

Kluger will be concentrating on signing new talent for RKM and is also planning to set up a consultancy service giving international guidance on licensing, promotion, contracts, etc.

In the music publishing field Kluger will seek to develop his own copyrights. "I am not particularly interested in short-term catalog deals which involve heavy advances," he said.

Promotion man Pierre Meyer is also leaving World Music to found his own independent promotion agency with offices at the same address as RKM. Meyer will also work as an independent television producer.

Federation in Name Change

PARIS — The French record industry federation, the Syndicat National de l'Industrie et du Commerce Phonographiques, at its general assembly in Paris March 12, decided to change its name to the Syndicat National des Industries et des Commerces de Publications Sonores et Audio Visuelles.

The "audio visuelles" part of the title is obviously added in anticipation of developments in the audio-visual field.

At the same meeting, Georges Meyerstein-Maigret, head of Philips, France, was appointed president of the Syndicat with Vogue chief Leon Cabat, Erato head Philippe Loury and EMI president Francois Minchin as vice presidents.

The Syndicat represents 34 record companies in France which, in turn, control 86 percent of the French record market.

Applications for membership have been received from Editions Barenreiter (Valois) and from Walt Disney Productions-France, which, subject to their affiliation with the International Federation of the Phonographic Industry, will bring the membership of SNICOP to 36.

Concerts in Amsterdam?

AMSTERDAM — U.S. promoter Sid Bernstein is negotiating to present on successive days in

(Continued on page 75)



OUTSIDE THE PARADISO, Amsterdam, where they gathered for the launching in Holland of John Peel's Dandelion label are, left to right, Beau, John Fiddler of Medicine Head, Bridget St. John; Pete Hope-Evans (Medicine Head); Ko Kooijman (Dutch CBS, publicity); John Peel, Derek Johns (CBS, London); Leo Moolenijzer (CBS, Holland, public relations); Jacques Barrs, an Amsterdam record retailer, and Derek Witt of CBS, London.

Siemens Forms New Firm for Music Field

LONDON—The Siemens company, which represents Polydor in Eire, has formed a new company, Polydor Ltd., to run the musical side of its activities. The move is part of Deutsche Grammophon's long-term policy to establish independent Polydor outlets overseas to take over the responsibility of record representation from the Siemens companies.

Roland Kommerell, head of regional management for Deutsche Grammophon in Hamburg, told Billboard: "Originally Polydor was represented throughout the world by Siemens. But step by step we have been setting up our own outlets. In April last year we set up Polydor Switzerland; in January this year Polydor Venezuela, and we will shortly be opening a company in Morocco.

"In Ireland we needed to give the record side of Siemens' activity a more positive image; it is not easy to identify a hardware company with music. We also recognize the developing local talent situation in Ireland and we want to get a better grip on this. In order to do this properly, we need a music company."

Kommerell said that for the present Polydor Ireland would be part of the Siemens setup though it was likely that it would eventually be taken over by DGG.

Candidates for managing director of the new company were recently interviewed in Dublin and a search is under way for premises.

"We expect the company to be fully operational in about two months," said Kommerell.

Product will be supplied from

SIRE'S VELEZ FOR SOPOT

WARSAW—Sire Records artist Martha Velez will represent the U.S. at the 1970 Pop Song Festival at Sopot, Poland—an annual festival presented by the Pole government. The choice was made by Eastern European record executives, headed by Ludwik Klekow of Pageant Records, Poland.

The Sopot appearance will climax a two-month U.K. and European tour including her TV shows in Sweden, Denmark and the Netherlands, plus guest appearances at the Paris Olympia and Rome's Piper Club.

London and Hanover though there may be some custom manufacture of local product by one of the two Irish pressing plants.

Vogue France Deal With Clan

PARIS — Vogue France has signed to distribute in France, Belgium and Luxembourg the Italian label Clan, headed by leading Italian singer Adriano Celentano. Vogue will release titles by Celentano, his wife Claudia Mori and new artist Pio.

Celentano is visiting Paris to make a TV appearance to coincide with the first Clan releases.

Top Vogue artist Petula Clark also made a rare Paris visit to appear in three TV shows, including the Sacha Show. She was promoting her latest French-language single "If Faut Trouver d'Aimer" and "Le Petit Chien Noir."

Euro Winner to British Decca

LONDON — British Decca has signed a new worldwide five-year recording contract with 18-year-old Irish singer Dana who won the 1970 Eurovision Song Contest with the song "All Kinds of Everything."

Dana will be recording a new single and an album under the supervision of producer Ray Horricks for release shortly.

For the Irish market, Dana will remain on Decca's Rex label although she may appear on the Deram logo for the rest of the world.

4 Releases Mark Essex Move

PARIS — The Richmond Organization's affiliate here, Essex, has moved into the production field with four releases on its new TRO label.

Essex is currently testing the market to assess progress. The next six months will show what future steps to take.

Three of the titles (featuring Jeanne Colletin, Patrick Lemaitre, and Les Troubadours) are being distributed by the new RCA set-up. The fourth (by Alice Dona) is being handled by Barclay sister-company, CED.

New Head of SNICOP

PARIS — New president of the French recording industry syndicate, SNICOP, is Georges Meyerstein-Maigret, chairman and managing director of Societe Phonographique Philips, France.

Meyerstein-Maigret was elected at annual meeting of SNICOP, along with vice chairmen Philippe Loury (Editions Costallat-Erato) and Francois Minchin (Pathe-Marconi), the former president.

In view of the development of new techniques in the communications industry, the syndicate decided to change its name to the Syndicat National des Industries et des Commerces de Publications Sonores et Audio Visuelles, in order to embrace the audio-visual field.

It was reported that membership of SNICOP numbered 34 record companies representing 86 percent of French sales. A further two, Editions Barenreiter (Valois) and Walt Disney Production

(Continued on page 75)

RULE DUE ON RECORD TAX

HAMBURG — A decision is expected shortly from the Federal Constitutional Court in Karlsruhe, on the claim of 18 German record companies that records, as cultural items, should not be subject to the full 11 percent added value tax.

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ITALY

Woodstock Co-Producer Joins Toronto Peace Fest

By RITCHIE YORKE

TORONTO — Michael Lang, producer of the Woodstock festival, has become co-producer of the Toronto Peace Festival, July 3-5. Lang said that he had investigated many other festival offers before deciding on joining the Toronto team. "After looking at everything that's scheduled, I figured that Toronto was the place where it is most likely to happen," Lang said.

Savoia Seeks U.S. Outlet

RIO DE JANEIRO—Eduardo Lincoln Barbosa de Savoia, known better as pianist Ed Lincoln, is currently visiting the U.S. to set up representation for his Savoia label.

Lincoln, who has his own label, added that he hoped to bring back the representation of U.S. labels to Brazil.

In the U.S. Lincoln will make contact with Herb Alpert and fellow-Brazilian Sergio Mendes. Lincoln is planning to launch a new group Os Lobos on Savoia.

Canada Executive Turntable

In Montreal, Doug Byrne, sales representative with Phonodisc for five years, appointed division manager. Eric Young and Jean Luc Dionne have joined the sales staff and Mrs. Diane Pocetti is responsible for customer service. At Phonodisc headquarters in Scarborough (Toronto), Laurence Heseltine appointed national production manager and Skip Fox, promotion manager of the central division. Derrett Lee join the central staff as sales representative. Another new Phonodisc representative is Gordon Kardashinski, joining the company's western division in Winnipeg.

Country Poll In Canada

MONTREAL — CKTS, a 10,000-watt English station in Quebec's Eastern townships, recently sponsored its first Country Music popularity poll. The station, located at Sherbrooke, 80 miles east of Montreal, reaches into the Townships and Northern New England states with a total of three hours of country music daily, two hours in the morning and another hour at 5:00 p.m.

Results—Male Singer: Johnny Cash; Female Singer: Tammy Wynette; Country Band: The Buckaroos; Male/Female Duo: Johnny Cash/June Carter; New Talent: Tommy Cash; Best 1969 Song: "All I Have to Do Is Dream"; All Time Favorite Song: "Crystal Chandeliers"

Quality Gets Wilson 'Devil'

TORONTO — Quality Records Ltd. has picked up rights to the current Flip Wilson album, "The Devil Made Me Buy This Dress" on Little David Records, and plans a major promotional drive on the artist. The label is rushing out the album, 8-track tape and cassette, and is sending out a promotional EP with four selections from the album to all radio stations and dealers in Canada. In addition, the company is producing special easel displays and fluorescent window stickers and large posters.

Observers here felt that Lang's involvement, plus the fact that he will be responsible for booking the talent, will do much to dispel doubts about the festival which has suffered a series of setbacks recently.

Organizers lost the original site at Mosport after authorities refused to change a bylaw restricting zoning activity, and then John and Yoko Lennon dropped out of the Festival. The day before Lang's announcement, rumors leaked out that a new site had been found near Parkhill, a small community 35 miles northwest of London, Ontario. Then the Mayor of Parkhill, Adrian Ansems, dropped a bombshell when he charged that the provincial Ontario Government was opposed to the Festival.

"Some members of the government called me when they learned the festival people were interested in our area, and they told me not to get involved because the festival would attract drug addicts, hippies, nudists and bums," Mayor Ansems said. He said the people who phoned him were elected persons but he refused to name them.

It was further alleged that police had called on the mayor with pictures of nudity and drug use at Woodstock. At week's end, the situation was still up in the air. But the town did appear to be on the side of the festival organizers.

'Delighted'

Lang said that he was delighted with the Parkhill site. "It's more beautiful than the Woodstock site." Everything points to the Toronto Peace Festival being as significant as Woodstock was.

Lang admitted that one of the reasons he had teamed up with Karma Productions in Toronto was because of the attitude taken by the U.S. government against

Dancy Buys Sarnia Radio

TORONTO—Dancy Broadcasting Ltd., which owns and operates CKJD in Sarnia, has purchased CHAM in Hamilton, subject to CRTG approval. Chuck Camroux, group program director of the company, announced that the CHAM disk jockey lineup includes Don Wade, Don Collins, Ian Alexander, R.D. Horning, John McLeod and Don Walker, with news handled by Earl Bradford.

Camroux said that Dancy intends to spruce up CHAM. Hamilton is the second largest radio market in Ontario.

From The Music Capitals of the World

TORONTO

A&M's Liam Mullan reports that Joe Cocker will have a new single shortly and, that Procol Harum is working on its third album for the label. Mullan flew to New York on March 27 to see Cocker at the Fillmore East. . . . Capitol's Richard Glanville Brown delighted with continued heavy sales on Edward Bear single, "You, Me and Mexico." The side was rushed out in the U.S. by Capitol this week, with early action reported in New York and Los Angeles. Edward Bear's second album is slated for an April 20 Canadian release. . . . Quality reports strong action on "Mr. Monday" by the Original Caste, following up group's recent single

festivals and gatherings in the U.S. this summer. Most promoters have run into heavy opposition on festivals in the U.S.

"But I believe the Canadian Government is more tolerant and understanding. The benefits of Woodstock and of the Toronto Peace Festival are quite clear. They reinforce in peoples' minds that we have hope. It makes for a few more smiles every day," Lang said.

Brower also repeated previous statements that the Toronto Peace Festival was still a Peace Festival. "We're setting up a Peace Foundation in Canada which will have 10 board members, eight of them Canadians. The other two seats are being left open for John and Yoko if they want to join in." Lang will stay in New York for a few weeks booking talent, before moving to Toronto.

Mel Lawrence, operations manager at Woodstock, is already deeply involved in organization of the Toronto Peace Festival. He spent most of this week at the proposed Parkhill site, working on initial layout plans.

Other executives involved in the production of the Peace Festival include Hugh Curry, Richard Miller, and Shep Gordon.

A&M Push On 'Joy' Disk

TORONTO—A&M Records is preparing a special promotion on a Spanish master, "A Song of Joy" by Miguel Rios, which utilizes a full orchestra and sections of Beethoven's Ninth Symphony.

The disk was picked up by an A&M executive while visiting Spain. He sent copies to Hollywood, where international executives rushed out advance tapes to licensees.

Meanwhile, A&M in the U.S. had decided not to release the disk. But A&M of Canada is working hard on the title. "A Song of Joy" has already been a hit in Spain and Holland.

Buddah Outlet For 'Wishbone'

TORONTO — Buddah Records has picked up distribution rights to Bobby G. Griffith's Modern Tape single, "Living on a Wishbone." Griffith was born in Winnipeg and had his own TV show in Winnipeg. He has worked various clubs in Minnesota. "Wishbone" is his first record and it has already been made Pick of the Week at CKLC, Kingston.



AT THE COLUMBIA Song Festival are, left to right, Oscar Golden, Columbian entrant; Bill Foreman, representing the U.S., Festival organizer Fulvio Vergari, and singer Lovelace Watkins, guest of honor at the Festival.

Bogota Fest Is 'Private'

BOGOTA—The first International Song Festival held Feb. 27-March 1, has been declared only a "private" festival by the Colombian Institute of Culture.

The Institute came to this decision—to cut out the international status—following complaints over judging procedures by foreign entrants and because the Minister of Culture, Poeta Jorge Rojas, did not have the opportunity to check the votes of the judging panel.

The Institute sponsored the festival with the National Tourist Board. Among artists complaining about procedures was the U.S. entrant, singer Bill Foreman who was invited to appear from New York.

Said Foreman: "I am not complaining personally because I was well received out there and have offers to go back and work night clubs throughout Colombia. But certain jury procedures promised were not met, a broadcasting embargo was not adhered to by some competitors and there was a lot of confusion." Foreman's competition song was "Francesca," which will shortly be released throughout Latin America.

MCPS Gains Little Vs. Pirates

LONDON — Although the Mechanical Copyright Protection Society has clamped down on bootleg album production and sales in Britain, the illicit trade continues to flourish.

Pressure from the authorities and from record companies has reduced the bootleg trade through normal record retail outlets, but some bootleggers are now operating in direct street trading.

Three bootleg operators who were operating in London's Carnaby Street recently were selling copies of the Bob Dylan "Great White Wonder" album at \$12 and recordings of the Rolling Stones "Liver Than You'll Ever Be" and Dylan performances at the Isle of Wight and the Albert Hall for \$7.20. Also due for illicit release is a bootleg Led Zeppelin album apparently recorded in Germany.

But the salesmen admitted that supplies of illicit albums had been severely hit by recent MCPS action.

Sweet Soul" (The Sweet Inspirations), "Brook Benton Today," "Right On" (Wilson Pickett) and Troyka. The last mentioned is an Edmonton group. . . . Edward Bear, Toronto group, are set to play a May date with the Toronto Symphony Orchestra. The group has also been offered a cross-country Canadian tour in June.

Taj Mahal in last week for a one-nighter at the Hawk's Nest, (Continued on page 74)

MORE PUBS TO SUMMERLEA

MONTREAL—Summerlea Music will represent the catalogs of Fanfare Music, Mason Music and Keston Music of England through Keston Music in Canada. The catalogs include titles by Tony Osborne and the complete works of singer/composer Timon, recently recorded by the Moody Blues for their new Threshold label.

Monuments' Weiss on Trip

SYDNEY — Bob Weiss, vice president of Monument Records and director of their international division, has been in Australia looking into the promotion and distribution of his products. Weiss has been especially interested in arranging an Australian tour for his protegee Tony Joe White. Australian promoters are interested and a campus concert tour is under discussion.

If the deal is completed it may be the first of many such tours by U.S. artists that have never toured Australia because they are not really suited for straight cabaret work. The financial potential from such a tour would not be as great as could be expected in the U.S. because of the huge transportation costs both to and in Australia and the countries relatively small university population.

Weiss has envisaged a kind of "working holiday" that would allow the artists to see Australia as well as perform there. "Record-wise it is a vast, untapped market," he said.

Radio Nord in A New Move

LONDON — Radio Nord See International, the pirate radio station formerly anchored off the Dutch coast, has moved its anchorage to a point off the Essex coast of England and has begun FM broadcasting to the London area on channel 50 (102 megacycles).

The station is also broadcasting on short wave on the 49 meter band and on 186 meters medium wave.

The decision to move the ship to Britain was taken by the station director Edwin Bollier, the 33-year-old Swiss businessman. The ship, Mebo II, will remain outside territorial waters.



'Love and Peace' Takes Latin Fest; 8,000 See Five Concerts

By ENRIQUE ORTIZ

MEXICO CITY — "Cancion De Amor e Paz" (Song of Love and Peace), performed by Brazil's Claudia do Brasil, won first prize at the second Latin Song Festival. Nearly 8,000 attended the five concerts which featured artists from 20 Latin and five European countries, each country represented by two singers, one male and one female.

Each country was represented in the grand final on the closing night.

The Brazilian song, composed by Eduardo Lages and Alesio Barros, won with 231 votes from 50 strong jury. Second was "Con Los Brazos Cruzados" (With Folded Arms) with 224 votes performed by Venezuelan representative Mirla and composed by M. A. Landa and L. Damm. Mirla recently won first place in the Benedorm, Spain, festival held recently.

Mexico's Jose Jose came third

with 219 votes and "El Triste" (Sad One) composed by Roberto Cantoral.

Jose was involved in a duel for audience favor with Italian veteran, Claudio Villa, himself the winner of four San Remo festivals. Villa's song, "Per Te Amore"

Holanda Back For Rio Story

RIO DE JANEIRO — After more than a year in Rome, composer-artist Chico Buarque de Holanda returns to Rio. He plans a three-month stay and will then return to Rome for a further two months.

In Brazil he will launch his new album for Philips and give a concert at the Sucarta. He recently signed a recording deal with Philips. De Holanda composed "A Banda."

came eighth in the competition but Villa picked up a gold medal as the best male singer in the festival.

Miss Do Brasil won the medal for the best female singer and her winning song was also given two more awards, medals for the best lyric and the best music in the competitions.

Aldemaro Romero, Venezuelan conductor, received the award for the best musical arrangement, his chart for "Con Los Brazos Cruzados."

The orchestra for the festival consisted of 45 Mexican studio musicians and guest conductors were Romero Caravelli from France, Lucio Milena, Argentina, Jose Sabre Marroquin, Mexico and Pocho Perez, Brazil. Perez' personality was a great favorite with the crowd who cheered his every entrance.



SOME OF THE participants of the Second Latin Song Festival, which took place in Mexico City, are left to right: Cesar Altamirano, Peru, ninth place; Roberto Darvin, Uruguay, fourth place; Sergio Denys, Argentina, fifth place; Luigi, Belgium, 10th place; Claudio Villa, Italy, eighth place; Jose Jose, Mexico, third place; Mirla, Venezuela, second place; Claudia do Brasil, Brazil, first place.

Message Songs Go To the Left in Japan

By ELSON E. IRWIN

TOKYO — The "message" song has finally become a potent force in Japan and Okinawa. But the "message" is not from U.S. singers such as Bob Dylan, Pete Seeger or Patrick Sky.

The Japanese student movement, Utageo, has come up with its own brand of message songs and at the same time became the subject of a Department of the U.S. Army topical report branding the group's efforts as "Highly effective propaganda exploited by the Communists and other radical organizations in Japan and Okinawa."

The singing movement (Utageo Undo) consists primarily of the Central Chorus Group, a well-organized and expanding movement indicated by one of its current slogans, "Choral Singing for 10 Million."

The leadership comes from representatives of the Choral Group and the labor movement. Its primary function is to establish policy as well as plan and conduct annual year-end festivals.

The organization publishes its own songbooks and magazines with the song lyrics proclaiming anti-U.S. sentiment and pro-Communist doctrine.

The original name for the group was the Communists Youth Central Chorus Group. The group remains today under the influence and guidance of the Japan Communist Party. The group's songs

are a mixture of folk music, popular songs of yesterday and today and protest songs that gives Utageo its present popularity, particularly among young people.

Although Utageo includes some rather harsh songs of peace and struggle, it also includes classics, love songs and children's songs. The only U.S. song adopted by the Utageo is "We Shall Overcome."

Old Japanese folk songs are used to revive and promote the national pride. Folk songs of other countries are used to promote cultural exchanges between Japan and those other countries.

The movement is now responsible for 2,000 new songs each year and a few Japanese record companies have responded to the demand for recorded versions of the songs.

Fest to Accent Avant-Garde

RIO DE JANEIRO — Edino Kreiger, coordinator of Guanabara's second music festival for classical compositions, said that half of the 126 entries were of the avant-garde type. Included in the total were 54 pieces written for chamber music ensembles and 52 symphonies.

The 126 entries will be cut down to 24 semifinalists and the works will be performed by Rio's three leading symphony orchestras.

Festival judges include Russian composer Aaram Khatchurian, U.S. pianist-composer Lukas Foss, Czechoslovak Vaslav Smetacek and Chilean Domingos Santa Cruz.

Deny Charge on Fest Winner

RIO DE JANEIRO—Claudia, the Brazilian artist who won the Latin Popular Song Festival in Mexico, denied allegation that the Brazilian entry previously won a contest in Peru. The organizers of the Hucachina Festival in Lima, Peru, asserted that the same song won their competition in 1969.

Claudia admitted that the two songs were "similar" but declared they were not the same. The "Cancion de Amor e Paz" which won the Mexican contest, was written by Eduardo Lages and the late Alesio de Barros. De Barros was killed in an aviation accident before the song was entered in Rio's Popular Song Festival last year.

From The Music Capitals of the World

• Continued from page 73

before moving on to a week's spot at Le Hibou in Ottawa. Columbia promotion man Charlie Camilleri was on hand for the engagement. . . . Terry Brown reports that Revolution Sound is now working near capacity. The new 16-track studio was opened earlier this year.

RITCHIE YORKE

SAN JUAN

Recent artists appearing at Puerto Rico's tourist hotels: Sergio Franchi (RCA), Liza Minnelli (A&M — Paramount) and Paul Anka (RCA) who played the Club Tropicoro of El San Juan Hotel. Julie London (Liberty) at the Sheraton Hotel was followed by The Arbors (Date). Shirley Bassey (UA) did two weeks at the Caribe Hilton and Sue Raney (Imperial) appeared at the La Ronda Room of San Jeronimo Hilton. Billy Daniels (Audio Fidelity) played at the La Concha Hotel and Little Charles (Decca) at the Caribar of the Caribe Hilton. . . . Charlie Robles (Velvet) and Carmita Jimenez (SonoRadio) appeared at the Hipocampo Night Club. . . . Roberto Roena (Fania) and his Apollo Sound Boys continue at the Siboney Lounge of San Jeronimo Hilton and Pijuan and his Sextet (Kubaney) at El Chico Saloon of El San Juan for indefinite engagements. Both Roena and Pijuan have product in the charts of WKAW and WBMJ, leading top 40 stations in San Juan. . . . Carlos Ramirez, veteran tenor makes his first San Juan appearance in many years at the Le Club of Le Petit Hotel. Ramirez recorded at one time for Kapp Records. . . . Wilson Ronda (Borinquen) and Charlie Robles (Velvet) appeared for one-week engagements at Badua's Lounge in Santurce.

Raphael's latest musical color film "El Angel" for Aspa Films and distributed by Columbia Pictures, opened in three theaters in San Juan, Mayaguez and Aguadilla on March 21. The soundtrack album for this picture is on the United Artists Latino label. . . . Marisol (singer and recording artist from Spain) has her latest musical film "Carola de Dia — Carola de Noche" playing in several theaters. Her records, on a Spanish label, are issued here under license by Borinquen Records. . . . Jerry Vale (Columbia) started a nine-day engagement ending April 6 at the San Juan Hotel. . . . Rosita Peru (UA Latino) singer from South America played the Hipocampo

Nightclub and did TV work. . . . Kubaney Records of Hialeah, Fla. has three albums on their own label: "Exitos de Sandro & Tom Jones" instrumentals by Los Diplomáticos; "Ahora Si" by Pijuan Sextet and "Los Intrusos" volume 2. In their licensed label, Belter of Spain, they offer "La Chevecha" by Los Three Sudamericanos. . . . Fania International Records promoting two singles: "Sonando con Puerto Rico" (Dreaming About Puerto Rico) and "El Escapulario" by Roena Apollo Sound. The other, "Te Amo" (I Love You) and "Yo Llevo Luto Por Ti" (I Mourn You) by singer Roberto Yanes.

ANTONIO CONTRERAS

HAMBURG

Eartha Kitt is booked to appear on the 2nd channel television show "Vergissmeinnicht," April 16. . . . The Hamburg Society for Jazz promotion is staging a jazz festival in Hamburg April 29 to May 3 featuring Champion Jack Dupree, Humphrey Lyttleton, Alexis Korner and the New Church Blues group. . . . Teldec is giving strong promotion to the first single by Peter Maffey, "Du" which has sold 50,000 copies. . . . Kenny Rodgers and the First Edition will visit Germany on their April European tour. . . . The Rolling Stones will tour West Germany in May visiting Munich (15), West Berlin (21), Hamburg (24) Essen (26). . . . On its 70th anniversary tour of Europe, the Philadelphia Orchestra under Eugene Ormandy plays Hamburg May 19, Wuppertal - Elberfeld (20), Bonn (21), Frankfurt-Hoehst (22, 23). Teldec is tying in with the release of a special RCA promotion album at 10 marks.

The Hamburg Opera has commissioned a new opera, to be premiered in 1973, from Roman Habenstein-Ramati. . . . Teldec reports that sales of Hildegard Knef LP's and singles now total four million. . . . Dagmar Koller has recorded German versions of 12 songs from the musical "Sweet Charity" for Teldec. Koller stars in the German production of the musical which recently had its premiere at Wiesbaden. . . . Hansa has released a luxury album "The Hollies Sing the Hollies" to tie in with the British's group's German tour to Wednesday (15). . . . The 1970 Beethoven Prize, which incorporates an award of 10,000 marks, has been won by Swiss composer Klaus Huber for his composition "Tenebrae." More than 100 composers submitted 180 works for consideration in the competition.

WALTER MALLIN

SANTO DOMINGO

Musart's Los Chavales De Espana, orchestra, singers and dancers, appeared at the Chantilly Club, performed in Santiago and did two television shows for RTVD Channel 4. From here they left for Miami. . . . Latin orchestra Rey Barreto (Tico) and Johnny Pacheco appeared in the Dominican Republic during carnival time. . . . Dominican conductor Carlos Piantini with local pianist Francisco Aybar conducted by National Symphony Orchestra in a benefit concert for the Rehabilitation Center. . . . Andre Kostelanitz (Columbia) vacationed here for a week and Piantini dedicated a Santiago National Symphony orchestra concert to him.

Cuban singing trio Los Rivero (Musart) who arrived from Mexican and European tours, appeared at the Chantilly. In Madrid they filmed for the TV series, "Un Show Para America."

Dominican singer Alejandro Dandrades had his first LP released by Otao Records International (ORC). It included 12 songs by local composers. . . . Felix Del Rosario had an album, "En Nueva York" released by Broinquin. . . . Kubaney Records have a local hit with singer Fausta Rey, newcomer to the Dominican music scene, and "La Nave Del Olvido." Rey sings with Johnny Ventura's orchestra who are also on the single. . . . Embajador Hotel featuring Dominican singer Lope Balaguer (Gemini), Baby Bell from Argentina to be followed by the Ink Spots and the Platters in April. . . . Argentinian singer El Greco (Odeon-EMI) with two local hits "La Nave Del Olvido" (Ship for Forgetting) and "Asi Te Inventare Un Mundo" (I'll Create You a World Like This) will appear at the Hotel Jaragua and other clubs in the Republic.

FRAN JORGE

AMSTERDAM

Philips will release at the end of April the first album by British housewife Rosemary Brown who claims to receive musical messages from great classical composers. . . . The Nederlandse Blazers Ensemble (a wind instrument group) and the Slagwerkgroup Amsterdam (percussion ensemble) left Amsterdam for a 16-day tour of Japan plus TV appearances in Karachi and Bangkok. . . . Credence Clearwater Revival play to concerts at Rotterdam on Saturday (11). . . . The Flock who made a big impression at the Dutch Grand Gala du Disque, have been booked for another Amsterdam concert April 26. . . . CBC launched British disk jockey's John Peel's Dandelion label with a special press party in Amsterdam.

Simon & Garfunkel play a concert in Amsterdam May 2. . . . Dutch Hawaiian artists the Kilima

(Continued on page 75)

Melodiya Ranks as a Major Disk Producer; Output 180 Mil Yearly

MOSCOW — With an annual output of 180 million records a year, the Melodiya Record Co. of the Soviet Union is one of the world's major record producers.

Record production in Russia has gone up steadily, though relatively slowly, in recent years. The major factor inhibiting a faster expansion seems to be a shortage of good quality plastic.

Some observers believe that far greater quantities of records

could be sold if the company were less careful about the quality of the raw material, but Melodiya prefers to maintain its high standards rather than boost turnover at the expense of quality.

Melodiya has pressing plants in Moscow, Leningrad, Tashkent and Riga with smaller plants at Tiflis and Baku. The Leningrad plants press some 24 million records a year, that in Tashkent 20 million and the Riga plant 10 mil-

lion. With the exception of a small quantity of records manufactured at Tiflis and Baku, the rest of the production (126 million disks) comes from the Moscow plant.

Melodiya Studios

Melodiya has recording studios in all the above-mentioned cities and there are other studios in Vilnius and Tallin and in the Baltic republics. A new studio and a pressing plant are being built in Kiev. However, only the Moscow plant is equipped to transcribe tapes on to matrices. This accounts for a certain delay in the production of new records.

Melodiya's total catalog comprises more than 60,000 titles and approximately 9,000 new titles are added each year. Of these serious music accounts for 15 percent, national and sociological songs 20 percent, pop and light music 55 percent, and children's records 5 percent. The remaining 5 percent is shared by spoken word and documentary recordings.

Production of serious music and music for children has shown a marked increase in recent years.

Certain plants are still pressing 78 r.p.m. records in small quantities but this year production of these will be discontinued. Stereo records were introduced in 1961 and now represent between 15 and 20 percent of total output. The growth of stereo consumption is very slow since the vast majority of homes have monaural record players. Prices of stereo records are about 15 percent higher than those of monaural records.

Records Are Cheap

Records are amazingly cheap in the USSR, in common with other cultural items. Serious music albums cost between 1 and 1.25 roubles. Record prices are fixed according to cultural and political value, not according to production costs.

Thus a 10-inch LP of Lenin speeches costs only .13 of a rouble!

The Soviet record market differs in many respects from that of Western countries. The most marked difference is the non-existence of the 45 r.p.m. single. Except for the few remaining 78 r.p.m. singles, all records are 33 r.p.m. LP's, but in addition to the 10-inch and 12-inch sizes, there is the pocket-size—a 7½-inch disk giving about eight minutes of playing time each side. It usually carries four titles and corresponds to the Western EP.

Jukeboxes

Single 45 r.p.m. records began to be produced at the beginning of the sixties but production has now virtually stopped. Only a few are manufactured for the jukebox market. Jukeboxes in Russia are of Polish manufacture and are supplied with Russian and Polish made-to-order records. Considering the vast size of the Soviet Union, the number of jukeboxes in existence is very small and they do not seem to be especially popular.

Because of marked differences in taste among the various regions, it is difficult to speak of any musical trends as far as record sales are concerned. Also the system of production is not geared to respond rapidly and flexibly to changing demands of the consumers.

Melodiya controls a chain of record shops in several major cities, including Moscow, Leningrad, Minsk, Kiev, Charkov, Tiflis, Tashkent, Novosibirsk, Kuybishev, Sverdlovsk and Alam-Ata. These stores, as well as being retail outlets, are also part-wholesalers supplying other record shops in their area which are not owned by Melodiya but belong to the Ministry of Internal Trade.

A pressing plan is prepared every quarter and is sent to the Melodiya record shops which in turn, distribute it to the retail shops in their area. The orders are then put in to Melodiya's Mos-

NEW LAW HELPS GREEK STATIONS ON ROYALTIES

ATHENS—Radio and television stations in Greece have the right to broadcast music without permission of its creator—composers, lyricists, artists, publishers, producers—according to a new law published in the Government Gazette.

The creators of the works may apply for royalties to be paid but they will not exceed the sum of 2.6 cents for every broadcast minute of music. Creators seeking royalties for a composition played on the air must apply to the station at least three months after the day of transmission. No payments will, however, be made in cases when the station makes its own recording of a work to be used exclusively for broadcasting.

Any existing contracts between radio and TV stations and record companies, composers, lyricists and publishers are automatically invalidated by the new law.

DGG Cassette Division Sees Huge Mart Growth

HAMBURG—Music 2000, the cassette marketing company established by Deutsche Grammophon, is expecting to achieve eight times its current turnover by 1975. "The cassette market," said marketing and promotion head Peter Danneberg, "is full of unexplored possibilities."

One area being explored by Music 2000 is that of language courses, particular German for West Germany's 1.5 million im-

migrant workers. Music 2000 is also planning other educational programs.

Danneberg predicts there will be six million cassette players in use in West Germany by the end of 1973.

There are 2,000 different cassette titles available in West Germany — 800 from Music 2000, 350 from Phonogram, 280 from Metronome, 250 from Teldec, 150 from Electrola, 70 from Ariola, 50 from Liberty and 27 from Deutsche Vogue.

Teldec is planning to release all best-selling LP's in cassette form and Metronome, which releases 25 new cassettes each month, is currently selling them in three price ranges — 10 marks, 15.80 marks and 21 marks.

Holland Bootleg LP's Get Boot

AMSTERDAM — Since early February, six major retailers in Holland have been selling a bootleg Bob Dylan album, "Great White Wonder." In mid-February, a group of major retailers advertised in Holland's underground weekly "Aloha" the forthcoming release of a bootleg Rolling Stones album, "Berkeley Concert" to retail at \$3.50.

But last month N.V. Phonogram Amsterdam, distributor of the British Decca label in Holland, decided to take action. The company sent out letters to all Dutch retailers warning that handling the bootleg Stones album was illegal and Phonogram would take action against any retailer selling the LP.

As a result, the retailers have now abandoned plans to sell the album and also decided to decline to handle any future bootleg product.

Pollution Study Benefit Is Set

TORONTO—Ian & Sylvia and the Great Speckled Bird, well-known Toronto group, will appear in a benefit with all proceeds going to the University of Toronto's Pollution Probe organization. The concert will take place in the newly opened St. Lawrence Centre for the Performing Arts. The concert is being presented by Martin Onrot Associates.

cow office and are allocated to the various pressing plants.

As the USSR is not a member of either of the international copyright conventions, it can copy and press, free of copyright fees, recordings made anywhere in the world. Western pop music appears principally on 10 inch LP's of the sampler kind containing two or three western tracks by such artists as Louis Armstrong, Ella Fitzgerald, Cliff Richard, Tom Jones or Mireille Mathieu, combined with five or six tracks by Soviet artists or artists from other socialist countries.

In retail shops in major cities, you can often hear these records being played to a considerable audience. This would suggest that there is a reasonable demand for such recordings. But it may well be that the taste in the smaller

Concerts in Amsterdam?

• Continued from page 72

August, Joan Baez, Donovan, Jose Feliciano and Blood, Sweat & Tears in the Berg and Bos Park of Apeldoorn, a town 60 miles east of Amsterdam which was to have been the scene of Bernstein's mammoth world peace and music festival.

Each concert would be able to accommodate 50,000 spectators. Bernstein is also planning afternoon concerts in stadiums in Amsterdam, Deventer and Nijmegen for, respectively, 40,000, 25,000 and 30,000 spectators.

It is possible that the Apeldoorn authorities may allow Bernstein to stage his world peace and music festival in the park in August 1971.

New Head of SNICOP

• Continued from page 72

tions, France, are to be accepted into membership conditional upon their affiliation to the International Federation of the Phonographic Industry.

U.K. Country Fest to Expand to 2 Days

WEMBLEY, England—Country music enthusiasts traveled from all over the U.K. — supported by smaller contingents from several European countries March 28 for the Second International Festival of Country Music. And the event proved such a success that the promoter, Mervyn Conn, is now planning to spread next year's event over two days, Easter Saturday and Sunday.

Main attraction was a mammoth concert featuring Nashville artists, which began at 7:30 p.m. and continued into the early hours of Sunday morning. The festival attracted 11,422 enthusiasts and takings were \$64,800.

But throughout the day, the festival was thronged for the exhibition, which this year was heavily supported by record companies and ancillary firms eager to maximize promotion opportunities. It was a mecca for autograph hunters with the Nashville artists making guest appearances on appropriate record company stands.

For the disk firms it was an opportunity to promote current country catalog. One innovation over last year was that the record companies were also selling their product on their stands, and

with the attraction of autographed LP's for the visitors, business was brisk with lines at several stands.

Most elaborate stand was undoubtedly CBS's impressive "Western Saloon" which attracted considerable attention.

In addition to disk firms, other exhibitors included music publishers, equipment makers, fan clubs, plus disk and clothes retailers. Another newcomer this year was the Griffin Catering company, which was promoting its regular country music event at its chain of pubs in Greater London, including the Nashville Room in West Kensington.

A big breakthrough this year was the BBC's decision to televise an edited version of the evening concert.

Conn hosted a cocktail reception before the festival following the arrival of the Nashville entourage and presented ICMF awards to several of the major artists.

Nashville artists included Loretta Lynn, Roy Druskey, Roy Acuff, Tex Ritter, Tompall and the Glaser Brothers, Skeeter Davis, Don Gibson, George Hamilton IV and Lynn Anderson.

exposure and advertising. The company has reissued "Diana Ross & The Supremes join the Temptations." "Kakaba-Kaba" and "Mamingaw ang Kagag-Ijion" are the album titles of the Mbuhay Singers' latest LP's. Villar Records issued "International Folk Dances" by Juan Silos, Jr.

OSKAR SALAZAR

STOCKHOLM

Music publisher Felix Stahl has secured a new recording of the old hit "Bye Bye Love" in Swedish by Date's Rospiggarna. He has also got Date's Mona Wessman to record a Swedish version of the Paul Anka song "I Love You Baby." Thore Skogman of Karusell celebrates his 15th anniversary as a touring artist. Swedish Television is negotiating to make a program with Tom Paxton during his European tour. EMI is promoting a series of Tamlam Motown budget line albums. Bjorn Skifts has recorded his first album for Polydor. Karusell is offering an old album by Shocking Blue (now on Metronome) for \$2.40 following the success of "Venus." Taste is making a promotion tour of Sweden but could be getting a better reaction. Chris Barber made a successful three-day visit here. Creedence Clearwater Revival's concert at the Royal Tennis Hall in Stockholm April 17 looks like a sellout. Anna Ost has signed to record for CBS-Cupol. The Night Caps,

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From The Music Capitals of the World

• Continued from page 74

Hawaiians celebrated their 35th anniversary with a special gala night at the De Doelen concert hall, Rotterdam. Dutch group Unit Gloria are booked to appear in Los Angeles and San Francisco, May 24-June 1. Bell has released the group's single, "Our Father." Tenor Nicolai Gedda visits Holland at the end of this month for concerts with Dutch soprano Dhristine Deutekom in Amsterdam, Rotterdam and The Hague. Larry Page was in Holland to discuss with Negrin release of the George Baker Selection's "Little Green Bag" on the Penny Farthing label in the U.K. BAS HAGEMAN

MANILA

O. C. Smith did a one-nighter at the Savoy Philippines. D'Swan artists The Lumberjacks made an LP debut. The LP carries 12 original works in English of Danny Subido. Wilear's is introducing movie star-singer Romy Mallari in a single debut. Mareco is all set to commence operations of its 8-track studio. It will be second 8-track in the Philippines. Relly Coloma's fourth LP in the market is titled "You and the Night and the Music." He has finished recording the selections for a cursillo organ music album. The acquisition of the Motown label by Mareco has pushed up the rating of stations DZBM and DZIM, both owned and operated by the company. Mareco is giving the Motown releases a big push in

HITS OF THE WORLD

BRITAIN

(Courtesy Record Retailer)
*Denotes local origin

This Week	Last Week	Title	Artist
1	1	BRIDGE OVER TROUBLED WATER	Simon and Garfunkel (CBS)—Pattern (S. and G/Hales)
2	7	KNOCK KNOCK WHO'S THERE	Mary Hopkin (Apple)—See-Saw (Mickie Most)
3	3	CAN'T HELP FALLING IN LOVE	Andy Williams (CBS)—Carlin (Dick Glasser)
4	2	WANDERIN' STAR/TALK TO THE TREES	Lee Marvin, Clint Eastwood (Paramount)—Chappell (Tom Mack)
5	6	YOUNG, GIFTED AND BLACK	Bob Andy/Marcia Griffiths (Harry J)—Essex (Harry Johnston)
6	5	THAT SAME OLD FEELING	Picketty Witch (Pye)—Schroeder Welbeck (John MacLeod)
7	4	LET IT BE	Beatles (Apple)—Northern (George Martin)
8	11	SOMETHING'S BURNING	Kenny Rogers & the First Edition (Reprise)—Carlin (Jimmy Bowen/K. Rogers)
9	8	EVERYBODY GET TOGETHER	Dave Clark 5 (Columbia)—Essex (Dave Clark)
10	9	DON'T CRY DADDY	Elvis Presley (RCA)—Carlin (Mark Lipskin)
11	10	NA NA HEY HEY KISS HIM GOODBYE	Steam (Fontana)—United Artists (Paul Leka)
12	12	I WANT YOU BACK	Jackson 5 (Tamla/Motown)—Jobete Carlin (Corporation)
13	—	ALL KINDS OF EVERYTHING	Dana (Rex)—Mews (Phil Coulter)
14	18	FAREWELL IS A LONELY SOUND	Jimmy Ruffin (Tamla Motown)—Jobete/Carlin (Dean Weatherspoon)
15	33	SPIRIT IN THE SKY	Norman Greenbaum (Reprise)—Great Honesty (Erik Jacobsen)
16	13	YEARS MAY COME, YEARS MAY GO	Herman's Hermits (Columbia)—Cyril Shane (Mickie Most)
17	22	I CAN'T HELP MYSELF	4 Tops (Tamla Motown)—Jobete/Carlin (Holland Dozier)
18	20	YOU'RE SUCH A GOOD LOOKING WOMAN	Joe Dolan (Pye)—Shaftesbury (Geoffrey Everett)
19	29	WHO DO YOU LOVE	Juicy Lucy (Vertigo)—Jewel (Gerry Gron)
20	14	LET'S WORK TOGETHER	Canned Heat (Liberty)—United Artists (Skip Taylor/Canned Heat)
21	31	GIMMIE DAT DING	Pipkins (Columbia)—Hair (John Burgess)
22	26	WHEN JULIE COMES AROUND	Cuff Links (RCA)—Emily/Van Lee
23	16	RAINDROPS KEEP FALLING ON MY HEAD	Sacha Distel (Warner Bros.)—Blue Seas/Jac (Jimmy Wisner)
24	15	INSTANT KARMA	John Lennon (Apple)—LA Northern (John Lennon)
25	24	TWO LITTLE BOYS	Rolf Harris (Columbia)—Darewski (C. M. Clarke)
26	17	UNITED WE STAND	Brotherhood of Man (Deram)—Mills (Tony Hiller)
27	19	LOVE GROWS	Edison Lighthouse (Bell)—Schroeder Ltd. (Macaulay & Mason)
28	28	ELIZABETHAN REGGAE	Byron Lee (Duke)—Chappell (Byron Lee)
29	23	LEAVIN' ON A JET PLANE	Peter, Paul and Mary (Warner Bros.)—Harmony (A. Grossman/M. Okun)
30	32	TIL—Dorothy Squires	(President)—Chappell (Nicky Welsh)
31	25	JOY OF LIVING	Cliff and Hank (Columbia)—Shadows (Norrie Paramor)
32	35	NOBODY'S FOOL	Jlm Reeves (RCA)—Burlington (Chet Atkins)
33	42	GOVINDA	Radha Krishna Temple (Apple)—Apple (George Harrison)
34	21	MY BABY LOVES LOVIN'	White Plains (Deram)—Cookaway (Greenaway/Cook)
35	—	TRAVELLIN' BAND	Creedence Clearwater Revival (Liberty)—Burlington (John Fogarty)
36	30	I'LL GO ON HOPING	Des O'Connor (Columbia)—Chappell
37	36	GOOD MORNING FREEDOM	Blue Mink (Philips)—Cockaway (Blue Mink)
38	34	TEMMA HARBOUR	Mary Hopkin (Apple)—Rak/Major Oak (Mickie Most)
39	46	NEVER HAD A DREAM COME TRUE	Stevie Wonder (Tamla Motown)—Jobete/Carlin (Henry Cosby)
40	48	HOUSE OF THE RISING SUN	Frijid Pink (Deram)—Keith Prowse (Mike Valvand)
41	27	SYMPATHY (LP)	Rare Bird (Charisma)—Stratong (John Anthony)
42	39	BY THE WAY	Tremeloes (CBS)—Gate (Mike Smith)
43	45	EVERYBODY'S TALKIN'	Nitsson (RCA)—April (Rick Jarrad)

This Week	Last Week	Title	Artist
44	43	WHY (MUST WE FALL IN LOVE)	Supremes, Temptations (Tamla Motown)—Jobete/Carlin (Frank Wilson)
45	41	SUGAR, SUGAR	Archies (RCA)—Don Kirshner Music
46	38	STREET CALLED HOPE	Gene Pitney (Stateside)—Cockaway (Gerry Bron)
47	—	RAG MAMA RAG	Band (Capitol)—Feldman (The Band)
48	—	THE SEEKER	Who (Track)—Fabulous (Kit Lambert)
49	47	MY WOMAN'S MAN	Dave Dee (Fontana)—Lynn (Dave Dee)
50	—	EVERYBODY GO HOME	Clodagh Rodgers (RCA)—Kangaroo/April (Kenny Young)

CANADA

This Week	Last Week	Title	Artist
1	1	BRIDGE OVER TROUBLED WATER	Simon & Garfunkel (Columbia)
2	1	LET IT BE	Beatles (Apple)
3	1	INSTANT KARMA	John Ono Lennon (Apple)
4	1	LOVE GROWS (Where My Rosemary Goes)	Edison Lighthouse (Bell)
5	1	MA BELLE AMIE	Tee Set (Colossus)
6	1	SPIRIT IN THE SKY	Norman Greenbaum (Reprise)
7	1	COME AND GET IT	Badfinger (Apple)
8	1	THE RAPPER	Jaggerz (Kama Sutra)
9	1	KENTUCKY RAIN	Elvis Presley (RCA)
10	1	AMERICAN WOMAN/NO SUGAR TONIGHT	Guess Who (RCA)

HOLLAND

(Courtesy Radio Veronica and Platennieuws)
*Denotes local origin

This Week	Last Week	Title	Artist
1	5	LET IT BE	Beatles (Apple)—Leeds/Basart
2	9	LAY DOWN	Melanie & the Edwin Hawkins Singers (Buddah Records)
3	1	WHO'LL STOP THE RAIN	Creedence Clearwater Revival (Liberty)—Granite de Paris
4	2	DEAR ANN	George Bater Selection (Negram)—Veronica
5	7	BRIDGE OVER TROUBLED WATER	Simon & Garfunkel (CBS)—I.M.C.
6	3	MIJN GEBED	D. C. Lewis (Philips)—Dayglow
7	4	A SONG OF JOY	Miquel Rios (Hispanavox)—Veronica
8	—	NO DOGS ALLOWED	Jose Feliciano (RCA)
9	—	INSTANT KARMA	Plastic Ono Band (Apple)—Leeds/Basart
10	8	BITTER TEARS	Shuffles (CBS)—Jolio Music

ITALY

(Courtesy Discografia Internazionale)
*Denotes local origin

This Week	Last Week	Title	Artist
1	3	LA PRIMA COSA BELLA	Nicola Di Bari (RCA)—RCA
2	1	CHI NON LAVORA NON FA L'AMORE	Adriano Celentano (Cian)—Cian
3	2	L'ARCA DI NOE	Sergio Endrigo (Cetra)—Usignolo
4	4	L'ETERNITA	I. Camaleonti (CBS)—Ariston/April
5	5	VENUS	Shocking Blue (Joker)—Saar
6	6	LA SPADA NEL CUORE	Little Tony (Little Records)—RCA/Universale
7	8	LET IT BE	The Beatles (Apple)—Edizioni Ricordi
8	7	TAXI	Antoine (Vogue)—Ariston
9	11	TIPITIPITIPITI	Orietta Bertl (Polydor)—Arton/Eskedra
10	10	LA PRIMA COSA BELLA	Ricchi e Poveri (Apollo)—RCA
11	14	SOLE, POGGIA E VENTO	Mal (RCA)—RCA/Universale
12	9	L'ARCA LI NOE	Iva Zanicchi (RI-FI)—Usignolo
13	21	FIORI BIANCHI PER TE	Jean Francois Michael (CGD)—Melody
14	15	ROMANTICO BLUES	Gigliola Cinquetti (CGD)—Suvini Zerboni
15	—	IO MI FERMO QUI	I Dik (Ricordi)—R.R.R.
16	13	PA' DIGLIELO A MA'	Nada (Talent)—RCA
17	19	ANNALISA	New Trolls (Cetra)—Usignolo
18	22	GOIN' OUT OF MY HEAD	Frank Sinatra (Reprise)—Resolute
19	—	BUGIARDO E INCOSCIANTE	Mina (PDU)—PDU
20	12	L'ETERNITA	Ornella Vanoni (Ariston)—Ariston/April
21	—	INSTANT KARMA	John Lennon and the Plastic Ono Band (Apple)—Edizioni Ricordi
22	16	LA SPADA NEL CUORE	Patty Pravo (Piper Record)—RCA/Universale
23	—	SE BRUCIASSE LA CITTA'	Massimo Baneri (CGD)—Adriatica/Apollo
24	—	PA' DIGLIELO A MA'	Rosalino (IT)—RCA
25	—	WHOLE LOTTA LOVE	Led Zeppelin (Atlantic)—Supershype

JAPAN

(Courtesy Original Confidence Co. Ltd.)
*Denotes local origin

This Week	Last Week	Title	Artist
1	1	SHIROI CHO NO SAMBA	Moriyama Kayoko (Denon)—Pacific
2	3	VENUS	Shocking Blue (Polydor)—Aberback Tokyo
3	2	AWAZUMI AISHITE	Uchiyama Hiroshi & Cool Five (RCA)—Al Pro
4	5	ONNA NO BLUES	Fuji Keiko (RCA)—Nippon Galno
5	4	KOKUSAISEN MACHIAISHITSU	Aoe Mina (Victor)—Fuji Shuppan
6	7	KOI HITOSUJI	Mori Shin-ichi (Victor)—Watanabe
7	6	BRIF NO ZUNDOKO-BUSIII	Drifters (Toshiba)—Watanabe
8	8	KOIGURUI	Okumura Chiyo (Toshiba)—Watanabe
9	9	KOIBITO/OMOIDE NO GREEN GRASS	Moriyama Ryoko (Philips)—Shinko/Shogakukan
10	18	RAIN	Jose Feliciano (RCA)—Shinko
11	11	THE TRAIN—1910 Fruitgum Company	(Buddah)—Aberback Tokyo
12	14	HADASHI NO KOI	Ito Yukari (King)—Watanabe
13	10	KURONEKO NO TANGO	Ninagawa Osamu (Philips)—Suisessa
14	16	AI NO BIGAKU	Peter (CBS/Sony)—S & T
15	13	SHIROI IRO WA KOIBITO NO IRO	Betsy & Chris (Denon)—Pacific
16	27	SUGATA SANSHIRO	Sugata Noriko (Crown)—Crown
17	17	HANA NO YOH NI	Betsy & Chris (Denon)—Pacific
18	20	SHINJUKU NO ONNA	Fuji Keiko (RCA)—Nippon Galno
19	15	NAGEKI NO BOIN	Tsukitel Kacho (Teichiku)—Mirika
20	12	WATASHI GA SHINDARA	Hirota Mieko (Columbia)—Watanabe

MALAYSIA

(Courtesy Radio Malaysia)

This Week	Last Week	Title	Artist
1	1	BRIDGE OVER TROUBLED WATER	Simon and Garfunkel (Columbia)
2	2	LOVE GROWS	Edison Lighthouse (Bell)
3	6	WALK A MILE IN MY SHOES	Joe South (Capitol)
4	8	VENUS	Shocking Blue (Colossus)
5	5	CU CU CU CHOO	Jade and Pepper (Baal)
6	—	HEY THERE LONELY GIRL	Eddie Holman (ABC)
7	3	THANK YOU (Falettin Me Be Mice Elf Agin)	Sly and the Family Stone (Epic)
8	10	TEMMA HARBOUR	Mary Hopkin (Apple)
9	—	INSTANT KARMA	Plastic Ono Band (Apple)
10	4	JAM UP, JELLY TIGHT	Tommy Roe (Stateside)

MEXICO

(Courtesy Radio Mil)

This Week	Last Week	Title	Artist
1	1	LA NAVE DEL OLVIDO	Jose Jose (RCA)
2	2	NEGRA PALOMA	Cesar Costa (Capitol)
3	3	VENUS	Shocking Blue (Polydor)
4	5	QUIEN DETENDRA LA LLUVIA	Who'll Stop the Rain—Creedence Clearwater Revival (Liberty)
5	4	UNA LAGRIMA	Estela Nunez (RCA)
6	7	AMOR A PRIMERA VISTA	Je T'Aime—Moi Non (Plus)—Ray Conniff (CBS)
7	8	NENA, TOMAME EN TUS BRAZOS	Baby, Take Me in Your Arms—Jefferson (Ganma)
8	—	TE REGALO MIS OJOS	Maria del Ray (Peerless)
9	6	AZUCAR, AZUCAR	Sugar, Sugar—Archies (RCA)
10	9	Y TU QUE ME DAS	Carlos Lico (Capitol)

POLAND

(Courtesy Fan Clubs' Coordination Council)
*Denotes local origin

This Week	Last Week	Title	Artist
1	1	JEDNEGO SERCA	Neimem—Enigmatic (Muza)
2	2	BEMA PAMIECI ZALOBNY RAPSD	Neimem—Enigmatic (Muza)
3	4	I'M A MAN	Chicago (CBS)
4	8	REFLECTIONS OF MY LIFE	Marmalade (Decca)
5	3	AUTOMATY	Klan
6	6	WHOLE LOTTA LOVE	Led Zeppelin (Atlantic)
7	—	NIE PYTAS JUZ	Edward Hulewicz/Kanon Rytm
8	—	WITCH'S PROMISE	Jethro Tull (Chrysalis)
9	—	LET'S WORK TOGETHER	Canned Heat (Liberty)
10	5	KWIATY OJCZYSTE	Neimem—Enigmatic (Muza)

SINGAPORE

(Courtesy Radio Singapore)

This Week	Last Week	Title	Artist
1	2	TEMMA HARBOUR	Mary Hopkin (Apple)
2	1	AND WHEN I DIE	Blood, Sweat and Tears (Columbia)
3	5	FANCY	Hobbie Gentry (Capitol)
4	7	LOVE GROWS	Edison Lighthouse (Bell)
5	8	ARIZONA	Mark Lindsay (Columbia)
6	4	REFLECTIONS OF MY LIFE	Marmalade (CBS)
7	—	VENUS	Shocking Blue (Colossus)
8	—	YEARS MAY COME, YEARS MAY GO	Herman's Hermits (Columbia)
9	3	COME AND GET IT	Badfinger (Apple)
10	6	RAINDROPS KEEP FALLING ON MY HEAD	B. J. Thomas (Scepter)

SOUTH AFRICA

(Courtesy Springbok Radio, EMI)

This Week	Last Week	Title	Artist
1	1	VENUS	Shocking Blue (President)—(Sedrim, Teal) Shocking Blue
2	3	HOLLY HOLY	Neil Diamond (MCA)—(Stone Ridge, Gallo) Tom Catalano/Tommy Cogbill
3	4	LOVE GROWS	Edison Lighthouse (Stateside)—(Laetrec, EMI) Tony Macaulay for Mustard Record Prod.
4	2	PRETTY BELINDA	Chris Andrews (Pye)—(Laetrec, Teal)
5	5	REFLECTIONS OF MY LIFE	Marmalade (Decca)—(Walrum, Gallo)—Marmalade
6	—	HITCHIN' A RIDE	Vanity Fare (Page One)—(Francis Day (SA), Trutone) Gentry Records for Roger Easterby/D&S Champ
7	10	LOVE IS A BEAUTIFUL SONG	Dave Mills (Storm)—(Angela, Gallo) Terry Dempsey
8	6	RAINDROPS KEEP FALLING ON MY HEAD	B. J. Thomas (Scepter)—(Laetrec, Gallo)
9	7	ALL I HAVE TO DO IS DREAM	Bobbie Gentry/Glen Campbell (Capitol) (Acuff-Rose (JHB), EMI) Kelly Gordon/Al De Lory
10	—	ARIZONA	Mark Lindsay (CBS)—(MPA, GRC) Jerry Fuller

SPAIN

(Courtesy of El Musical)
*Denotes local origin

This Week	Last Week	Title	Artist
1	5	GWENDOLYNE	Jullo Iglesias (Columbia)—Española—Notas Magicas
2	1	VENUS	Shocking Blue (Poplandis-RCA)—Ediciones Symphaty
3	2	TODO TIENE SU FIN	Modulos (Hispanavox)—Ediciones Musicales Hispanavox

This Week	Last Week	Title	Artist
3	3	ISLA DE WIGHT	Kerouacs (Poplandis-RCA) Ediciones Symphaty
5	7	LET IT BE	Beatles (Odeon)—Ediciones Gramofono Odeon
6	6	WHOLE LOTTA LOVE	Led Zeppelin (Hispanavox)—Non published
7	8	POETAS ANDALUCES	Agua Viva (Accion-Zafiro)—Ediciones Musicales Zafiro
8	4	PAXARINOS/EL ABUELO VITOR	Victor Manuel (Belter)—Ediciones Musicales Belter
9	—	FIESTA	Los Valldemosa (Belter)—Ediciones Musicales Belter
10	9	AGATA (In Spanish)	Nino Ferrer (Movieplay)—Ediciones Symphaty

SWEDEN

(Courtesy Radio Sweden)

This Week	Last Week	Title	Artist
1	2	UPPBLASBARA BARBARA	Robert Broberg (Columbia)—Sonora
2	1	MONIA	Peter Holm (Riviera)—Young
3	3	BRIDGE OVER TROUBLED WATER (LP)	Simon & Garfunkel (CBS)—Sonet (Apple)—A.I.R.
4	6	LET IT BE	The Beatles (Apple)—A.I.R.
5	4	TRAVELIN' BAND	Creedence Clearwater Revival (Liberty)—Palace
6	7	LOVE GROWS	Edison Lighthouse (Bell)—Sonora
7	—	RAINDROPS KEEP FALLING ON MY HEAD	B. J. Thomas (Scepter)—Sonora
8	5	MONIA	Peter Holm (Sonet)—Young
9	—	INSTANT KARMA	Plastic Ono Band (Apple)—A.I.R.
10	10	WILLIE AND THE POORBOYS	Creedence Clearwater Revival (Liberty)—Palace

SWITZERLAND

(Courtesy Radio Switzerland)

This Week	Last Week	Title	Artist
1	1	LET IT BE	Beatles (Apple)
2	4	MA BELLE AMIE	Tee Set (Hansa)
3	2	IL ETTAIT UNE FOIS DANS L'OUEST	Spiel mir das Lied vom Tod—Ennio Morricone (RCA Victor)
4	5	TRAVELIN' BAND	Creedence Clearwater Revival (Liberty)
5	7	WHOLE LOTTA LOVE	Led Zeppelin (Atlantic)
6	10	BRIDGE OVER TROUBLED WATER	Simon & Garfunkel (CBS)
7	6	DEIN SCHOENSTES GESCHENK	Roy Black (Polydor)
8	3	NA NA HEY HEY KISS HIM GOODBYE	Steam (Fontana)
9	—	THE HOUSE OF THE RISING SUN	Frijid Pink (London)
10	—	LET'S WORK TOGETHER	Canned Heat (Liberty)

From The Music Capitals of the World

Continued from page 75

formerly with Olga, have signed with CBS-Cupol.

KJELL E. GENBERG

HONOLULU

Pianist Rene Paulo and his wife, Akemi, are back at Deone's lounge after a Lake Tahoe appearance. . . . Sonny Burke has been supervising The Aliis' "Live" session at the Ilikai's Canoe House. Robin Wilson, A&M singer is expected to join the quintet—former sidemen to Don Ho—in April, then continue on to Las Vegas when The Aliis make their Caesars Palace debut this summer. . . . The Society of Seven, Makaha Records artists, were part of the Cherry Blossom Festival, an annual cultural offering by the local Japanese community. . . . Jack de Mello, veteran MD-composer of island music, also mounted a Polynesian production for the Cherry Blossom Festival. . . . Tommy Cash, Epic country singer (brother of Johnny Cash), has a date with the military clubs, March 26-April 4.

Danny Kalekiki, (Hula Records) who performs at the Kahala Hilton's Hals Terrace, is organizing a Mainland visit with his troupe. . . . Wrestler Harold Sakata—to film fans as Oldjob in "Goldfinger"—is turning showman, appearing in a tea-house show at

the Pagoda Hotel. . . . Singer Melveen Leed and her husband, Berne Hal-Mann, have reestablished their ties with Maui's Sonesta Beach Hotel. They also completed an engagement aboard the Lurline recently.

The Honolulu Symphony may not be having its annual Starlight Concerts for the second consecutive year. Burt Bacharach was set as one of the guest conductors. . . . Islander Carole Kai has ended her vacation here, is back at the Imperial Gardens club in Hollywood. . . . Jun Mayusumi, Kazuo Fumaki and the Village Singers—Japan recording artists—were part of the imported talent for the Cherry Blossom Festival.

Musicians Milt Carter has joined pianist Walter Kelly and singer Kalani Kinimaka at the Top of the Ilikai's daily Sunset Rendezvous offering. . . . Buck Owens has canceled his mid-March date at the HIC Arena. . . . Wanda Jackson appeared March 22 at the Cinerama Reef Towers Hotel. . . . The Stepping Stones are back at the Dunes club. . . . Jack Ross, the singing comic, gave a one-nighter March 26 at the Royal Hawaiian Hotel's Surf Room—a homecoming of sorts, for it was in that room that Ross first made his Island debut a decade ago. . . . The New Christy Minstrels did two cabaret shows April 1 at the Ilikai's Pacific Ballroom.

WAYNE HARADA

Labels' Disk Action Report

Listed below are the new single records (those not yet on any chart) selected by their manufacturers as having the greatest potential for chart activity in the coming weeks. These singles have been submitted by the labels as a programming and buying guide for new product.

A&M

- KILLER JOE**
—Quincy Jones, A&M 1163
IT TAKES A LITTLE LONGER
—Sonny Charles, A&M 1177
THE LETTER/CAPTAIN SPACE
—Joe Cocker, A&M 1174

ADVANCE

- NOORE DE RONDA**
(Night of Rendezvous)
—Bettina Belmont, Advance 1112
MY LADDER OF DREAMS/WHAT TIME DOES THE LAST MOON
—Cara Stewart, Advance 1114
LONELY TOO LONG/SOMEONE, SOMEWHERE
—Sylvia Prevatt, Advance 1109

ASH

- TAKE YOUR TIME**
—Steve Akin, Ash 1001

ASTRAL 7

- THEY DON'T MAKE 'EM LIKE THEY USED TO b/w PART OF THE CROWD**
—Herbie Smith, Astral 7 1002

AVCO EMBASSY

- YOU BRING ME TO MY KNEES**
—Eric Mercury, Ave 4523

BEVERLY HILLS

- MAIN THEME: LAND RAIDERS**
—Bruno Nicolai, Beverly Hills 9343
SMILE ME A SPRING
—Burt Taylor, Beverly Hills 9346

BRITE-STAR

- STOP THIS HURT**
—Bill Bang, Northland 7003
HEY LITTLE ONE
—Johnny Jerome Trio, RAK 16698

MONKEY BUSINESS

- Mac McMillon, Big Mac 5005

CHANSON

- TIME AND PATIENCE**
—Mel Hueston, Chanson 1179

CGC

- IF YOU LET ME MAKE LOVE TO YOU, WHY CAN'T I TOUCH YOU**
—Rites of Spring, Generation 113
LITTLE BY LITTLE
—O.B. Land, Crewe 339
SO MUCH LOVE
—Faith, Hope & Charity, Maxwell 805

CAPITOL

- SOME BEAUTIFUL**
—Jack Wild, Capitol 2742
AIN'T THAT CUTE
—Doris Troy, Apple 1820

CAPRICORN

- WHO WILL IT BE**
—Sam & Bill, Capricorn 8001
DOWN ON MY KNEES
—Oscar Toney Jr., Capricorn 8005

DOUBLE SHOT/WHIZ

- GREAT BIG BUNDLE OF LOVE**
—Brenton Wood, Double Shot 147

I AIN'T GOT NO SOUL TODAY

- Senor Soul, Whiz 617
CAN YOU STAND THE PRESSURE
—Bobby Freeman, Double Shot 148

FLYING DUTCHMAN

- DAMN NAM (Ain't Goin' to Viet Nam)**
—Leon Thomas, Flying Dutchman FD 26009

LOVE POEMS FOR THE VERY MARRIED

- Lois Wyse, Amsterdam AM 85009

MAN & WOMAN REGGAE

- Superman, Reggae R 7001

GENESIS

- BLUE WINDS**
—Barb Stuhler, Genesis
YOU WON'T CATCH ME DREAMING
—J Brothers, Genesis
A BIRD CALLED TWILIGHT
—Cheryl Ann, Genesis

HI-LOWE

- DRINK TO REMEMBER**
—George Lewis, Hi-Lowe 1452
DEAR OTHER WOMAN
—Linda Carol, Hi-Lowe 1448
MUD ON YOUR HANDS
—Hubb Reynolds, Hi-Lowe 1447

ISLE CITY

- GALVESTON SURF**
—Tommy Babin, Isle City 4440

JANUS

- THAT SAME OLD FEELING**
—Picketty Witch, Janus 118
YOU'RE SUCH A GOOD LOOKING WOMAN
—Joe Dolan, Janus 119
HE AIN'T HEAVY HE'S MY BROTHER
—London Pops Orch., Janus 122

JEWEL/PAULA

- NO MORE GHETTOS IN AMERICA**
—Stanley Winston, Jewel 149
THERE IS SOMETHING IN A MAN
—Bobby Powell, Whit 6903
GO TOGETHER
—Gene Wyatt and Dawn Glass, Paula 1224

KAYMAR

- ON MY WAY HOME b/w NA-NA BABY**
—El Pego Baco, Kaymar K-2957

LITTLE ZEBRA

- I SNAGGED IT**
—Little Zebras, Little Zebra 101

MGM

- SO YOUNG**
—Ray Orbison, MGM 14121
SOUTHERN GIRL
—Simon Stokes & Night Hawks, MGM 14115
LORD
—Spencer Barefoot, MGM 14116

MICKEY

- TEAR DROPS**
—Joe Holley & the Mickey Mountain Boys, Mickey 0012-A

I'M TAKING LESSONS

- Joe Holley & the Mickey Mountain Boys, Mickey 0013-B

TIME WILL TELL

- Bob Storm, Mickey 0014-A

MUSICOR

THANK YOU GIRL

- Street People, Musicor 1401

ORIGINAL SOUND

- OH, PRETTY WOMAN**
—Raymond and Eddie, Original Sound OS 92

BUBBLE GUM MUSIC

- Jefferson Lee, Original Sound OS 93

SUMMIT

EVERYBODY SAW YOU

- Ruby Andrews, Zodiac 1017

I'M GONNA SHOW YOU

- Jo Armstead, Giant 710

I WON'T FORGET CHA BROTHER

- The Fantastic Epics, Tories 1002

TANGERINE

I WANT TO (Do Everything for You)

- Raeletts, Tangerine TRC 1006

INSPIRATION

- Celebrity Four, Tangerine TRC 1007

Music In Print

By ALAN STOLOWITZ

PROBLEM

(No. 4 in a series of marketing analyses.)

Some time ago, I asked the vice president, marketing, of one of America's largest tableware manufacturers the following question: "What marketing research techniques do you use?"

"Research," he replied, flipping a coin into the air, "this is our marketing research. Heads we do it, tails we don't."

The fact that he sat in an expansive office, that his company had annual sales in excess of \$100 million, and that the company was in existence for over 25 years justified what he said and what his company did. But was he right?

I couldn't say and in searching for an ally thought only that time would tell.

Well, aside from the fact that both tableware and records are round, how does this technique affect music in print? What marketing research techniques do you use? After waiting to see what songs have hit or after squeezing dry the big name groups, where do you get your information? Charts and compilations are more like almanacs than barometers. A pair of good ears and a well-proven instinct for the "now" sound help. In the end, that good time feeling will tie with cool reason; neither a winner but no one loves a tie.

The answers aren't found in books nor will they come from computers. The answers won't even be found in the music itself, but in the market, dear reader, in the market. And who, after all, is the market?

News

The first guitar book of B.B. King's favorite blues songs has been released by Edward B. Marks. . . . From Montreal comes word that Rick Curtis, one of the hottest song writers to come out of Toronto, has just signed with Neiljoy Music Publishing Inc. of BMI. . . . Artie Kaplan and Bob Cullen Associates Ltd. announce the signing of writing-producing team Gary Knight and Gene Allen. As writers, they are signed to Kaplan-Cullen's BMI publishing firm, Golden Egg Music.

NARM Awards

For your information, if you didn't see it in last week's Billboard, the following were the best selling in their respective fields during the past year: vocal group, the Beatles; male country artist, Johnny Cash; female country artist, Tammy Wynette; instrumentalist and/or instrumental group, Herb Alpert & the Tijuana Brass; male vocalist, Tom Jones; female vocalist, Dionne Warwick; rhythm & blues, James Brown; jazz, Isaac Hayes; folk, Bob Dylan; album, "Abbey Road," by the Beatles.

New Sheets

Hal Leonard has sheets on "Silly, Silly, Fool," by Dusty Springfield; "You're the One" (24), by Little Sister, Sly Stone's, that is; and "The Touch of You," by Brenda and the Tabulations.

Hansen has just released "Evil Ways" (18), by Santana; "Everybody's Out of Town" (37), by B.J. Thomas, the big Bacharach-David tune; "Moody," by O.C. Smith; "The Fightin' Side of Me," No. 7 on the country chart, by Merle Haggard; "Walking Through the Country," by the Grass Roots; "Heartbreaker," by Grand Funk Railroad; "Is Anybody Goin' to San Antone?" (70), by Charley Pride, No. 2 on the Country chart.

Chappell has "The Sound of Music," a beginner's piano book and "Wand'rin' Star" from Paramount's "Paint Your Wagon."

Warner Bros. has a comer in Ronnie Hawkins' "Bitter Green" and a solid favorite with "Rag Mama Rag" by the Band. Also, "Little Green Bag" (40), and "Let's Give Adam & Eve Another Chance" (45).

Plymouth announces the release of "Nothing Succeeds Like Success" (63), "Cry for Us All" and "Pearly."

Cimino reports that the other side of "American Woman" (15) by the Guess Who, "No Sugar Tonight" is in solid. Also available, "Theme from 'Z' and "Polly High."

New Folios

Cimino is releasing the "American Woman" album from "Generation Gap," a selection of 35 songs, including "No Time," "The Rapper" and "Spinning Wheel." First printing of "Generation Gap" is sold out!

Winner of the Week

Hansen's book "Hello, I'm Johnny Cash." The tunes are top, the graphics are great and the poster in back wraps it all up. It's one neat package.

2 CONFIRMED HITS!

WHITE PLAINS
sing
"MY BABY
LOVES
LOVIN"
85058
Producers: Roger Greenway
Roger Cooke

THE BROTHERHOOD OF MAN
sing
"UNITED WE
STAND"
85059 Producer: Tony Hiller

Both on



★ STAR PERFORMER—Sides registering greatest proportionate sales progress this week. Record Industry Association of America seal of certification as million selling single.

THIS WEEK	Wk. Ago			TITLE	Artist (Producer), Label & Number	Wks. On Chart
	1	2	3			
★1	2	2	6	LET IT BE	The Beatles (George Martin), Apple 2764	4
★2	4	6	14	ABC	Jackson 5 (Corporate), Motown 1163	5
3	3	3	4	INSTANT KARMA (We All Shine On)	John Lennon (Phil Spector), Apple 1818	7
4	6	8	13	SPIRIT IN THE SKY	Norman Greenbaum (Erik Jacobsen), Reprise 0885	7
5	1	1	1	BRIDGE OVER TROUBLED WATER	Simon & Garfunkel (Simon, Garfunkel & Heales), Columbia 4-45079	10
6	5	5	8	LOVE GROWS (Where My Rosemary Goes)	Edison Lighthouse (Tony Macaulay), Ball 858	8
7	7	11	15	HOUSE OF THE RISING SUN	Frijid Pink (Milbo Valovna), Parrot 341	10
8	9	10	23	COME AND GET IT	Badfinger (Paul McCartney), Apple 1815	10
9	10	12	18	EASY COME, EASY GO	Bobby Sherman (Jackie Mills), Motemedia 177	10
10	8	4	2	THE RAPPER	Jaggerz (Siavvus Fred), Kama Sutra 502	11
11	16	22	25	UP THE LADDER TO THE ROOF	Supremes (Frank Wilson), Motown 1162	6
12	23	25	26	THE BELLS	Originals (Marvin Gaye), Soul 35069	10
13	13	19	19	CALL ME	Aretha Franklin (Jerry Wexler, Tom Dowd & Arif Mardin), Atlantic 2704	10
14	20	29	38	LOVE OR LET ME BE LONELY	Friends of Distinction (Ray Cork, Jr.), RCA 74-0319	6
15	17	34	46	AMERICAN WOMAN/NO SUGAR TONIGHT	Guess Who (Jack Richardson), RCA 74-0325	4
16	14	14	5	RAINY NIGHT IN GEORGIA	Brook Benton (Arif Mardin), Cotillion 44057	14
17	12	9	3	GIVE ME JUST A LITTLE MORE TIME	Chairmen of the Board (Staff), Invictus 9074	13
18	18	17	9	EVIL WAYS	Santana (Brent Dangerfield), Columbia 4-45049	12
19	11	7	7	HE AIN'T HEAVY, HE'S MY BROTHER	Hollies (Ron Richards), Epic 8-10532	17
20	15	15	17	CELEBRATE	Three Dog Night (Gabriel Mekler), Dunhill 4229	7
21	24	26	35	SOMETHING'S BURNING	Kenny Rogers & the First Edition (Jimmy Bowen-Kenny Rogers), Reprise 0888	9
22	32	47	72	TURN BACK THE HANDS OF TIME	Tyrone Davis (Willie Henderson), Dakar 616	4
23	21	21	24	GOTTA HOLD ON TO THIS FEELING	Jr. Walker & the All Stars (Johnny Bristol), Soul 35078	8
24	33	37	41	YOU'RE THE ONE	Little Sister (Sly Stone), Stone Flower 9000	7
25	30	33	39	SHILO	Neil Diamond (Jeff Barry-Ello Greenwich), Bang 575	10
26	28	35	42	LONG LONESOME HIGHWAY	Michael Parks (James Hendricks), MGM 14104	7
27	29	32	47	TENNESSEE BIRDWALK	Jack Blanchard & Misty Morgan (Little Richard Johnson), Wayside 010	7
28	22	18	10	DIDN'T I (Blow Your Mind This Time)	Delfonics (Stan & Bill Prod.), Philly Groove 161	14
29	19	13	12	MA BELLE AMIE	Too Hot (Jerry Ross), Colossus 187	12
30	31	51	60	REFLECTIONS OF MY LIFE	Marmalade (Marmalade), London 20058	5
31	25	16	16	KENTUCKY RAIN	Elvis Presley (Elvis Presley), RCA 47-9791	9

32	27	28	34	ALL I HAVE TO DO IS DREAM	9
33	35	68	—	WOODSTOCK	3
34	37	41	87	YOU NEED LOVE LIKE I DO (Don't You)	4
35	36	61	77	GET READY	5
36	34	31	28	DO THE FUNKY CHICKEN	10
37	42	74	—	EVERYBODY'S OUT OF TOWN	3
38	75	98	—	VEHICLE	3
39	43	71	81	FOR THE LOVE OF HIM	5
40	58	70	82	LITTLE GREEN BAG	4
41	39	39	51	TEMA HARBOUR	8
42	50	56	80	MY WOMAN MY WOMAN MY WIFE	5
43	45	53	73	MIGHTY JOE	6
44	40	40	53	WHO'S YOUR BABY	6
45	41	42	50	LET'S GIVE ADAM AND EVE ANOTHER CHANCE	6
46	52	79	84	I COULD WRITE A BOOK	4
47	54	62	62	CALIFORNIA GIRL	8
48	48	52	65	EASY TO BE FREE	6
49	44	43	40	JENNIFER TOMKINS	15
50	53	59	61	TO THE OTHER WOMAN	7
51	56	72	86	FUNKY DRUMMER (Part 1)	4
52	74	—	—	EVERYTHING IS BEAUTIFUL	2
53	46	45	45	GOTTA GET BACK TO YOU	8
54	62	81	95	CHILDREN	4
55	55	64	70	THE CAT WALK	8
56	—	—	—	LOVE ON A TWO WAY STREET	1
57	89	—	—	MAKE ME SMILE	2
58	57	63	71	COME TOGETHER	6
59	78	—	—	COME RUNNING	2
60	67	90	—	CAPTURE THE MOMENT	3
61	69	—	—	THE GIRLS' SONG	2
62	66	85	—	THE FUNNIEST THING	3
63	63	84	88	NOTHING SUCCEEDS LIKE SUCCESS	4
64	—	—	—	LOVE LAND	1
65	65	75	76	LIVIN' LOVIN' MAID (She's Just a Woman)	5

66	—	—	—	WHAT IS TRUTH	1
67	68	83	85	DEAR PRUDENCE	4
68	—	—	—	CECELIA	1
69	79	87	—	BUT FOR LOVE	3
70	73	80	94	IS ANYBODY GOIN' TO SAN ANTOINE	5
71	71	—	—	DEEPER (In Love With You)	2
72	72	—	—	CRYIN' IN THE STREETS (Part 1)	2
73	76	100	—	WHICH WAY YOU GOIN' BILLY?	3
74	82	—	—	CHICKEN STRUT	2
75	—	—	—	SO EXCITED	1
76	77	77	79	RUN SALLY RUN	6
77	—	—	—	HEY LAWDY MAMA	1
78	81	86	—	BROWN PAPER BAG	3
79	—	—	—	HE MADE A WOMAN OUT OF ME	1
80	80	99	100	I GOT A THING, YOU GOT A THING	4
81	87	—	—	MISS AMERICA	2
82	90	—	—	DON'T STOP NOW	2
83	83	93	93	HITCHIN' A RIDE	4
84	84	—	—	CAN YOU FEEL IT	2
85	86	—	—	LOVE MINUS ZERO—NO LIMIT	2
86	88	—	—	BUFFALO SOLDIER	2
87	85	94	—	JULY 12, 1939	3
88	—	—	—	COME SATURDAY MORNING	9
89	—	—	—	VIVA TIRADO, Part 1	1
90	—	—	—	AIRPORT THEME	1
91	94	—	—	MY WIFE THE DANCER	2
92	95	—	—	COLE, COOKE & REDDING	2
93	93	—	—	HANG ON SLOOPY	2
94	92	—	—	MISSISSIPPI QUEEN	2
95	—	—	—	OH HAPPY DAY	1
96	98	—	—	LUCIFER	2
97	—	—	—	YOU MAKE ME REAL/ROADHOUSE BLUES	1
98	91	97	—	IF I ONLY HAD MY MIND ON SOMETHING ELSE	3
99	—	—	—	I CAN'T LEAVE YOUR LOVE ALONE	1
100	—	—	—	ANGELICA	1

HOT 100—A TO Z—(Publisher-Licensee)

BUBBLING UNDER THE HOT 100

ABC (Jobete, BMI)	2
Airport Theme (Shamley, ASCAP)	90
All I Have to Do Is Dream (House of Bryant, BMI)	22
American Woman (Dunbar, BMI)	15
Angelica (Screen Gems-Columbia, BMI)	100
The Bells (Jobete, BMI)	12
Bridge Over Troubled Water (Charles Cross, BMI)	5
Brown Paper Bag (Quano, BMI)	78
Buffalo Soldier (Singleton/Hip Hill, BMI)	84
But for Love (AMPCO, ASCAP)	69
California Girl (East/Memphis, BMI)	47
Call Me (Punch, BMI)	13
Can You Feel It (Debut, BMI)	84
Capture the Moment (Sweet Magnolia/New Life, BMI)	40
The Cat Walk (Arden, BMI)	55
Cecelia (Charles Cross, BMI)	68
Celebrate (Charlon, BMI)	20
Chicken Strut (Rhineclander, BMI)	74
Children (Lowery, BMI)	54
Cole, Cook & Redding (Saphir/Beoniqua, BMI)	92
Come and Get It (Maclean, BMI)	8
Come Saturday Morning (Pamco, ASCAP)	88
Come Together (Maclean, BMI)	58
Come Running (Vau-Jan, ASCAP)	59
Cryin' in the Streets (Part 1) (Prize, ASCAP)	72
Dear Prudence (Maclean, BMI)	67
Deeper (In Love With You) (Asortted, BMI)	71
Didn't I (Blow Your Mind This Time) (Nickel Shoe, BMI)	28
Do the Funky Chicken (East/Memphis, BMI)	82
Don't Stop Now (Merlin/Narthon, BMI)	26
Easy Come, Easy Go (Screen Gems-Columbia, BMI)	9
Easy to Be Free (Hilliard, BMI)	48
Everybody's Out of Town (Blue Soos/Jac, ASCAP)	37
Everything Is Beautiful (Aho, BMI)	52
Evil Ways (Olota, BMI)	18
For the Love of Him (Teager, ASCAP)	29

Funky Drummer (Part 1) (Goia/Dynastone, BMI)	51
The Funniest Thing (Low-Sol, BMI)	62
Get Ready (Jobete, BMI)	35
The Girls' Song (Rivers, BMI)	61
Give Me Just a Little More Time (Gold Forever, BMI)	17
Gotta Get Back to You (Big Seven, BMI)	53
Gotta Hold on to This Feeling (Jobete, BMI)	23
Hang On Sleepy (Wren, BMI)	93
He Ain't Heavy, He's My Brother (Harrison, ASCAP)	19
He Made a Woman Out of Me (Green Isle, BMI)	79
Hey Lumpy Mama (Froudsale, BMI)	77
Hitchin' a Ride (Intune, BMI)	83
House of the Rising Sun (Gallice, BMI)	7
I Can't Leave Your Love Alone (Fame, BMI)	99
I Could Write a Book (G.N.B., BMI)	46
I Got a Thing (You Got a Thing) (Bridgeport, BMI)	80
If I Only Had My Mind on Something Else (Casoreale, BMI)	97
Instant Karma (We All Shine On) (Maclean, BMI)	3
Is Anybody Goin' to San Antonio (Tree, BMI)	70
Jennifer Tomkins (Moonbeam, ASCAP)	49
July 12, 1939 (Gallice, BMI)	87
Kentucky Rain (Presley/S-P-R., BMI)	31
Let It Be (Maclean, BMI)	1
Let's Give Adam and Eve Another Chance (Press, BMI)	45
Little Green Bag (Legacy, BMI)	40
Long Lonesome Highway (Mastings/Rivers, BMI)	26
Love Grows (Where My Rosemary Goes) (January, BMI)	6
Love Land (Wright/Garhi/Famerlano, BMI)	64
Love Minus Zero—No Limit (Witmark, ASCAP)	85
Love on a Two Way Street (Bambi, BMI)	36
Love or Let Me Be Lonely (Perpete, BMI)	14
Livin' Lovin' Maid (She's Just a Woman) (Superhype, ASCAP)	65
Lucifer (Gear, ASCAP)	96

Ma Belle Amie (Legacy, BMI)	29
Maha Me Smile (Aurelius, BMI)	57
Mighty Joe (Slimy Zach, ASCAP)	43
Miss America (Viva, BMI)	81
Mississippi Queen (Upfall, ASCAP)	94
My Wife the Dancer (Bob Cor, BMI)	91
My Woman My Woman My Wife (Mariposa, BMI)	42
No Sugar Tonight (Dunbar, BMI)	15
Nothing Succeeds Like Success (Saturday, BMI)	63
Oh Happy Day (United Artists, ASCAP)	95
Rainy Night in Georgia (Combine, BMI)	16
The Rapper (Siavvus Fred/Kama Sutra, BMI)	10
Reflections of My Life (Wairus, ASCAP)	30
Roadhouse Blues (Nippers/Deers, ASCAP)	97
Run Sally Run (Vander/Emily, ASCAP)	76
Shilo (Tallyrand, BMI)	25
So Excited (Pamco/Sounds of Lucille, BMI)	75
Something's Burning (BMB, BMI)	21
Spirit in the Sky (Great Harmony, BMI)	4
Temma Harbour (Major Oak, ASCAP)	41
Tennessee Birdwalk (Back Bay, BMI)	27
To the Other Woman (No Earl/Robert, BMI)	50
Turn Back the Hands of Time (Dakar/Jadan, BMI)	22
Up the Ladder to the Roof (Jobete, BMI)	11
Vehicle (Ides, BMI)	38
Viva Tirado (Part 1) (Amostey, BMI)	89
What Is Truth (House of Cash, BMI)	66
Which Way You Goin' Billy? (Gene Fishin', BMI)	73
Who's Your Baby (Kishner, BMI)	44
Woodstock (Siquomb, BMI)	33
You Make Me Real (Nippers/Deers, ASCAP)	97
You Need Love Like I Do (Don't You) (Jobete, BMI)	34
You're the One (Stone Flower, BMI)	24

101. TIME TO GET IT TOGETHER	Country Coalition, BluesWay 61034
102. LITTLE BIT OF SOAP	Paul Davis, Bang 576
103. UNITED WE STAND	Brotherhood of Man, Deram 85059
104. I WHO HAVE NOTHING	Liquid Smoke, Avco Embassy 4522
105. GOODBYE JO	Cashman, Pistilli & West, Capitol 2747
106. ALL IN MY MIND	Pure Love & Pleasure, Dunhill 4232
107. DEMONSTRATION	Otis Redding, Atco 6742
108. TAKE ME WITH YOU	Money Comes, Hot Wax 7001
109. FIBE & BAIN	R. B. Greaves, Atco 6745
110. CINNAMON GIRL	Gentrys, Sun 1114
111. WILL YOU STILL LOVE ME TOMORROW	Linda Ronstadt, Capitol 2767
112. HIGH SHERIFF	Tony Joe White, Monument 1193
113. THEM CHANGES	Buddy Miles & the Freedom Express, Mercury 73008
114. THE GHETTO	Donny Hathaway, Atco 6719
115. YOU'VE MADE ME SO VERY HAPPY	Lou Rawls, Capitol 2734
116. WHOEVER FINDS THIS I LOVE YOU	Mac Davis, Columbia 4-45117
117. BAND OF GOLD	Freda Payne, Invictus 9075
118. MY BABY LOVES LOVIN'	White Plains, Deram 85058
119. MY SOUL'S GOT A HOLE IN IT	Howard Tate, Turntable 5018
120. HOLLY GO SOFTLY	Comptonstone, Liberty 56148
121. MY BABY LOVES LOVIN'	Joe Jeffrey, Wand 11219
122. LAUGHIN' & CLOWNIN'	Ray Charles, ABC 11259
123. PUPPET MAN	Fifth Dimension, Ball 880
124. SYMPATHY	Rare Bird, Commed/Probe 447
125. LAY LADY LAY	Farrante & Teicher, United Artists 50644
126. I GOT A PROBLEM	Jesse Anderson, Thomas 805
127. UHN	Dyko & the Blazers, Original Sound 89
128. TEASIN'	King Curtis & Friends, Atco 6738
129. I'M A GOOD WOMAN	Cold Blood, San Francisco 61
130. ONION SONG	Marvin Gaye & Tammi Terrell, Tamla 54192

Spotlight Singles

NUMBER OF
SINGLES REVIEWED

THIS WEEK
154

LAST WEEK
113

*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

*DJONNE WARWICK—

LET ME GO TO HIM (3:25)

(Prod. Burt Bacharach-Hal David) (Writers: Bacharach-David) (Blue Seas/Jac, ASCAP)—The follow up to her "I'll Never Fall in Love Again" smash is a blockbuster ballad that will hit hard and fast. One of her most powerful vocal workouts with an equally powerful Bacharach arrangement. Flip: (No Information Available). Scepter 12276

DIANA ROSS—REACH OUT AND TOUCH (Somebody's Hand) (2:59)

(Prod. N. Ashford-V. Simpson) (Writers: Ashford-Simpson) (Jobete, BMI)—The former Supreme goes it solo in this disk debut and it's a powerhouse. Loaded with play and sales appeal, the driving rhythm ballad and a top performance could go all the way. Flip: "Dark Side of the World" (3:02) (Jobete, BMI). Motown 1165

5th DIMENSION—PUPPET MAN (2:58)

(Prod. Bones Howe) (Writers: Sedaka-Greenfield) (Screen Gems-Columbia, BMI)—Strong Neil Sedaka-Howie Greenfield rhythm material and a potent Dimension vocal workout spells Top 10 entry for their second outing on the label. Flip: (No Information Available). Bell 880

TOP 60 POP SPOTLIGHT

Spotlights Predicted to reach the top 60 of the HOT 100 Chart

*GLEN CAMPBELL—OH HAPPY DAY (3:35)

(Prod. Al De Lory) (Writer: Hawkins) (United Artists, ASCAP)—The Edwin Hawkins classic is brought back by Campbell in a top arrangement and performance certain to spiral him high on the Hot 100, Easy Listening and Country Charts. Strong entry is little tune of his forthcoming LP. Flip: "Someone Above" (3:20) (Campbell, BMI). Capitol 2787

MARVIN GAYE & TAMMI TERRELL— THE ONION SONG (2:55)

(Prod. Ashford-Simpson) (Writers: Ashford-Simpson) (Jobete, BMI)—The duo has a potent swinger here with a vital lyric line penned by Nick Ashford and Valerie Simpson. Headed for a top spot on the Hot 100 and Soul Charts. Flip: "California Soul" (2:46) (Jobete, BMI). Tamla 54192

BROOK BENTON—MY WAY (3:34)

(Prod. Arif Mardin) (Writers: Anka-Rivauz-Francois) (Spanka-Don C., BMI)—Hot off his powerful disk comeback via "Rainy Night in Georgia," Benton adds a blues touch to the Sinatra hit and comes up with a strong, sure-fire winner for both the Hot 100 and soul charts. Flip: (No Information Available). Cotillion 44072

THE WHO—THE SEEKER (3:12)

(Prod. Kit Lambert) (Writer: Townsend) (Track, BMI)—Driving rock item from the pen of Peter Townsend has all the ingredients to put the group back up the Hot 100 in short order. Flip: "Here for More" (2:23) (Track, BMI). Decca 32670

*VIC DANA—RED RED WINE (3:10)

(Prod. Ted Glasser) (Writer: Diamond) (Tallyrand, BMI)—The Neil Diamond folk ballad serves as a strong follow-up for Dana and his recent "If I Never Knew Your Name" chart winner. Strong entry headed for the Hot 100 and Easy Listening charts. Flip: "Another Dream Shot Down" (2:20) (Great Dane, BMI). Liberty 56163

SONNY CHARLES—IT TAKES A LITTLE LONGER (3:32)

(Prod. Chips Moman) (Writers: Wright-Uppstrom) (Irving, BMI)—Pulsating rhythm item will have no trouble rushing Charles right up the Hot 100 and Soul charts. Could easily go all the way. Flip: "Welfare Man" (2:44) (Black Pearl/Press, BMI). A&M 1177

SPECIAL MERIT SPOTLIGHT

Spotlighting new singles deserving special attention of programmers and dealers.

VICKI ANDERSON & JAMES BROWN—Let It Be Me (2:51) (Prod. James Brown) (Writers: Becaud-Delano) (MCA, ASCAP)—Brown joins Miss Anderson in a driving beat reading of the hit tune. Much potential here, both pop and soul. King 6293

*JOHN SEBASTIAN—Magical Connection (2:40) (Prod. Paul Rothchild) (Writer: Sebastian) (Faithful Virtue, BMI)—From his current smash LP, Sebastian has an off-beat rhythm item here that offers much potential for the Hot 100 and the Easy Listening charts. Reprise 0902

*NILSSON—Yellow Man (2:16) (Prod. Nilsson) (Writer: Newman) (January, BMI)—Culled from his current LP of Randy Newman material, Nilsson comes up with a left fielder that could easily prove a big chart item. RCA 74-0336

ISLEY BROTHERS—If He Can, You Can (3:08) (Prod. R. O. & R. Isley) (Writers: R. O. & R. Isley-Brantly) (Triple Three, BMI)—Solid beat blues rock item offers much potency for both the Hot 100 and Soul charts. T Neck 919

*FLORENCE HENDERSON—What Do You Do When Love Dies (2:30) (Prod. John Walsh) (Writers: Weiss-Unobsky) (Screen Gems-Columbia, BMI)—Mer label debut, "Conversations," made quite a dent on the Easy Listening Chart. This well-done, commercial rhythm follow-up offers much potential for the Hot 100 chart as well. Decca 32666

CRAZY ELEPHANT—There Ain't No Umbopo (3:06) (Prod. R. Cordell & G. Gouldman) (Writers: Godley-Creme) (Kaskat/Kenedy Street, BMI)—Driving rock item with a top vocal workout that should do well on the Hot 100. Bell 875

LULU with the DIXIE FLYERS—

HUM A SONG (From Your Heart) (2:42)

(Prod. Jerry Wexler-Tom Dowd & Arif Mardin) (Writer: Ross) (Walden-Crealey, ASCAP)—Following up her "Oh Me Oh My" hit, Lulu has one of her most commercial winners ever in this potent rhythm item. It swings from start to finish and will spiral the chart fast. Flip: (No Information Available). Atco 6749

JOE COCKER—THE LETTER (4:10)

(Prod. Denny Cordell-Leon Russell) (Writers: Thompson) (Barton, BMI)—Cocker updates the past Box Tops hit in a blockbuster blues arrangement that has all the ingredients to up the number back in the Top Ten once again. Strong support from Leon Russell and the Shuler People. Flip: "Space Captain" (4:01) (Skyhill, BMI). A&M 1174

PEARLY GATE—DAISEY (2:05)

(Prod. John Walsh) (Writer: Garrett) (Sound Is Now, BMI)—Right in the hot selling bag of the Archies and the Cuff Links, producer John Walsh has a sure-fire left field winner in this strong bubblegum rhythm item loaded with Top 10 appeal. Flip: "What Do You Hear From Your Head" (2:18) (Sound Is Now, BMI). Decca 32663

TEN YEARS AFTER—LOVE LIKE A MAN (3:05)

(Prod. Chrysalis) (Writer: Lee) (Chrysalis, ASCAP)—The hot album sellers make a strong bid for the singles chart in this driving, raucous rock item with a potent vocal workout. Flip: "If You Should Love Me" (4:55) (Cool Water, ASCAP). Deram 7529

ARCHIE BELL & THE DRELS— DON'T LET THE MUSIC SLIP AWAY (2:15)

(Prod. Gamble-Huff) (Writers: Gamble-Huff & Hippy) (Assorted, BMI)—Powerful swinger from the team of Gamble and Huff and an equally powerful vocal workout loaded with top chart potential. Their most commercial item in some time. Flip: "Houston Texas" (2:22) (World War II, Downstairs, BMI). Atlantic 2721

FLAMING EMBER—WESTBOUND NO. 9 (3:29)

(Prod. Stagecoach Prod.) (Writers: Dumas-Dunbar-Wayne) (Gold Forever, BMI)—Following up their recent chart winner "Shades of Green," group has a strong blues rocker here aimed right at a high spot on the Hot 100 and Soul charts. Flip: "Why Don't You Stay" (3:10) (Gold Forever, BMI). Hot Wax 7003

*STEVE AND EYDIE— (You're My) SOUL AND INSPIRATION (3:05)

(Prod. Nick Perito) (Writers: Mann-Weill) (Screen Gems-Columbia, BMI)—The past Righteous Brothers smash is updated in a strong commercial treatment loaded with play and sales appeal for both the Hot 100 and Easy Listening charts. Should prove a big one for the duo. Flip: "Now I Love the World Again" (2:23) (Pincus, ASCAP). RCA 74-0334

GARY U.S. BONDS—ONE BROKEN HEART (2:44)

(Prod. Jerry Williams Jr.) (Writers: Williams-Bonds-Mill) (Williams-Mozella, BMI)—Bonds makes a strong bid for a disk comeback in this sure-fire chart winning blues rocker. Blockbuster material and vocal workout. Flip: "I Can't Use You in My Business" (2:48) (Williams/Mozella, BMI). Sue 17

TOP 20 COUNTRY

Spotlights Predicted to reach the top 20 of the
HOT COUNTRY SINGLES Chart

SONNY JAMES—MY LOVE (2:47)

(Prod. Nelson Herston) (Writer: Hatch) (Duchess, BMI)—This fast paced rhythm ballad penned by Tony Hatch serves as potent material for James. Should have no trouble proving to be his twenty-second No. 1 disk. Strong pop appeal. Top performance. Flip: "Blue For You" (2:15) (Marson, BMI). Capitol 2782

JERRY LEE LEWIS— CAN'T SEEM TO SAY GOODBYE (2:30)

(Writer: Robertson) (Robertson, ASCAP)—The Don Robertson ballad is served up in a strong reading by Lewis with all the sales and chart potential of his recent "One Minute Past Eternity" smash. Flip: (No Information Available). Sun 1115

BUCK OWENS & SUSAN RAYE— TOGETHERNESS (2:10)

(Prod. Ken Nelson) (Writer: Hart) (Blue Book, BMI)—They soared up the charts with their first duet "We're Gonna Get Together" and this poignant Freddy Hart ballad will prove a sure-fire chart topper. Exceptional duet. Flip: "Falling For You" (1:51) (Blue Book, BMI). Capitol 2791

MEL TILLIS—HEART OVER MIND (2:53)

(Prod. Walter Haynes) (Writer: Tillis) (Cedarwood, BMI)—Tillis follows up his Top 10 winner "She'll Be Hanging Around" with a compelling rhythm ballad that offers all the potential of the recent hit and more. Strong entry. Flip: "Lingering Memories" (2:01) (Sawgrass, BMI). Kapp 2086

BUDDY ALAN—DOWN IN NEW ORLEANS (2:27)

(Prod. Ken Nelson) (Writer: Owens) (Blue Book, BMI)—His "Big Mama's Medicine Show" took him high on the charts. This top rhythm item from the pen of Buck Owens will put him right up there on top. Flip: "I've Never Had a Dream Come True" (2:22) (Blue Book, BMI). Capitol 2784

GEORGE HAMILTON IV— SHE'S A LITTLE BIT COUNTRY (2:32)

(Prod. Bob Ferguson) (Writer: Howard) (Wilderness, BMI)—This Marlan Howard ballad beauty will prove a fast chart topper for Hamilton's recent "Carolina On My Mind" success. Fine material with a performance to match. Flip: "My Nova Scotia Home" (2:21) (Snow, BMI). RCA Victor 9829

ANTHONY ARMSTRONG JONES— ONE FOR THE ROAD (2:23)

(Prod. Cliff Williamson) (Writer: Anderson) (Yanah, BMI)—Following up his "Take a Letter Maria" smash, Jones comes up with a powerful ballad penned by Liz Anderson. Certain to put him right back there in the Top 10. Flip: "Lead Me Not into Temptation" (3:03) (Marson, BMI). Chart 5064

CHART

Spotlights Predicted to reach the
HOT COUNTRY SINGLES Chart

HANK THOMPSON—But That's All Right (2:09) (Tree, BMI). DOT 17347
JOHNNY CARVER—Harvey Harrington IV (2:50) (Tree, BMI). IMPERIAL 66442
SLIM WHITMAN—Tomorrow Never Comes (2:32) (Noma, BMI). IMPERIAL 66441

GENE SIMMONS—Magnolia Street (2:25) (Gailco, BMI). EPIC 10601

LEONA WILLIAMS—Yes, Ma'm (He Found Me in a Honky Tonk) (2:19) (Acuff-Rose, BMI). HICKORY 1565

JIMMY NEWMAN—Washington, D.C. (2:14) (Oree, BMI). DECCA 32668

RUBY WRIGHT—Yester-Me, Yester-You, Yesterday (2:24) (Stein & Van Stock, BMI). PLANTATION 51

EARL RICHARDS—What You Gonna Do LeRoy? (2:00) (Cedarwood, BMI). UNITED ARTISTS 50653

GENE WYATT—Twelve Men (2:35) (Su-Ma, BMI). PAULA 1223

BILL CARLISLE—Dirty Old Man (2:12) (Window, BMI). CHART 5065

BILL GOODWIN—Arkansas Soul (3:40) (Hill & Range/Blue Crest, BMI). MTA 182

RED LANE—Sing That Song Again (2:41) (Tree, BMI). RCA Victor 47-9828

JESSI COLTER—If She's Where You Like Livin' (2:46) (Baron, BMI). RCA VICTOR 47-9826

COUNTRY SWEETHEARTS—Hang Them All (2:30) (Newkeys, BMI). CHERRY 70-451

BODDY LANDON—Does He Wonder Where You Are? (2:03) (Lenny, ASCAP). PAULA 1222

JIM MUNDY—Have the Lonelles Ever Touched You (2:32) (Acuff-Rose, BMI). HICKORY 1563

NED MILLER—The Lover's Song (2:18) (Central Songs, BMI). REPUBLIC 1411

CHARLIE (SUGARTIME) PHILLIPS—Before the Next Daybreaks Gone (2:10) (Smokey, SESAC). K-ARK 986

TOP 20 SOUL

Spotlights Predicted to reach the
TOP 20 of the TOP SELLING R&B SINGLES Chart

CANDI STATON—SWEET FEELING (2:45)

(Prod. Rick Hall) (Writers: Carter-Hall-Daniel-Staton) (Fame, BMI)—With equal potential for the pop as well as the Soul chart, the stylist has a blockbuster item here that will put her high on both charts. Flip: "Evidence" (2:35) (Fame, BMI). Fame 1466

CHART

Spotlights Predicted to reach the
SOUL SINGLES Chart

LOWELL FULSOM—Thug (3:25) (Su-Ma/Day-Davis, BMI). JEWEL 808

STANLEY WINSTON—No More Ghetos in America (Su-Ma, BMI). JEWEL 149

SIMTEC & WYLIE—Put an Extra Plus to Your Love (2:11) (Syl-Zel/Cotillion, BMI). SHAMA 4004

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Creative Workshop Opening — All in One Unit for Talent

NASHVILLE — A new concept in recording studios will be unveiled this spring with the completion of Creative Workshop, Inc. The building now under construction in a new commercial district at Berry Hill will house the Bobby Russell-Buzz Cason publishing companies, their production companies, Elf Records and a new recording studio featuring a unique design.

The Creative Workshop will be one of the few complexes in the country where a new talent can be published, produced, recorded and finished for release under one roof.

The studio features a list of

new equipment including a video monitoring system as well as the usual audio facilities. Located at 2804 Azoela Place, the studio should be ready for recording sessions by May 1.

"We plan to stress both the creative and workshop aspects of our new venture," said Cason. "We will offer a complete package of services that can transform an idea into the finished product."

Several new artists will be signed to the Elf label, which is distributed by Bell Records. Record production deals have been concluded with Decca Records and Barnaby Records for several new artists, according to Cason.

London to Open 3d Factory To Protect Its 'Pipeline'

• Continued from page 1

don family of distributors in the near future.

The new London branch, scheduled to open during the first week of May, will be headed by Mario De Filippo and Godfrey Dickey. The branch will cover the Southern California territory only, and will handle, in addition to the London family of labels, record product from Roulette, Monument and the Jubilee combine, as well as a complete tape line. It will give, for the first time, a base operations in the Southern California territory to London's home office personnel.

Goldfarb pointed out that the London branches serve a "pure" distributor function. "In many instances, since the takeover of

distribution by the conglomerates," he said, "the biggest consumers have become the biggest competitors. The slogan of the London branches is 'Competition to none. Service to all.'"

Goldfarb pointed out that the New York and Chicago branches have been doing extremely well. In addition to the London family of labels, the New York branch handles the Kapp and Ranwood lines. Phil Wesen and Frank LaRocca head the New York operation. The Chicago branch, which was acquired from James H. Martin about 18 months ago, handles, in addition to the London family of labels, record product from Vanguard, Monument and Vox, among others and a complete tape line. Mel Kahn and Stan Meyers head the Chicago operation.

Record Plant Studios Add Monitoring and Tape Units

NEW YORK — The Record Plant studios have broadened their facilities to include the manufacture of studio monitoring systems and professional tape machines.

The tape machines are available in 2-4-6-12-16 & 24 track configurations, and will be fabricated at a new manufacturing facility at the Los Angeles Record Plant. According to Tom Hidley who heads the operation, one of the models marks an innovative step in tape machine production.

This machine, designed by Hidley, can be used as an 8-12-16 track with changeover

time from one inch to two inch tape configurations in a maximum of four minutes.

Hidley said that measurements taken with B&K acoustical equipment show that the studio monitoring system is unique in that its free air response is plus and minus 2½ DB from 31 cycles per second to 1,600 cycles per second. He also disclosed that the sound pressure capabilities are 120 DB SPP.L undistorted.

The Record Plant is establishing East and West Coast distribution and has received its first order from MGM Records for 12 studio monitoring systems.

LANG QUITTING TORONTO FEST

NEW YORK — The production team of Mike Lang and Artie Kornfeld has disassociated itself from the Toronto Peace Festival scheduled for early July.

Mike Lang, president of the company, said his organization had decided against associating itself with the venture "because it is too late to make it into the kind of trip we want to be a part of."

He added, "Certain complications have recently come to light, and we feel there is not enough time to correct them and properly produce the event." (A story on the Toronto Peace Festival, appearing in the International Section, was filed before the Lang-Kornfeld change of heart.)

Creative Mgt. Earnings Rise

LOS ANGELES — Creative Management Associates (CMA) reports a record 38 percent increase in its 1969 net earnings. Per share earnings were 88 cents as compared to 64 for the previous year. Net revenues for 1969 were \$11,234,479, as compared to \$10,127,659 for 1968. The net income was \$833,787 as compared to \$604,092 for 1968. CMA's clients earned around \$128 million in 1969, according to the company, with commission income increasing \$1 million for an \$11 million total.

Brown Planning 'Joy' Follow-Up

NEW YORK — Oscar Brown is planning a new musical on the heels of his recent success, "Joy." The new show will be called "Slave Story," and is based on the experiences of black slaves. Brown describes it as "an all-black opera in the sense that it will be rhythmic, soulful and will have those kinds of harmonies." The score for the new musical will be published by Edward B. Marks Music Corp., who also publish the song from "Joy" as well as other Brown songs.

\$5 Stamp Tax

• Continued from page 6

ing in the recording industry was suggested by the Ad Hoc Committee for the Legislative Protection of Artists, Publishers and Recording Companies, headed by Florence Greenberg of Scepter Records, and Al Bell of Stax Records (Billboard, March 21, 1970).

The bill is now with the House Ways and Means committee, of which Burke is a member.

Minorities Victory

• Continued from page 10

agreement calls for creation, by active recruitment, of a minority labor pool for craft jobs; steps to assure a 20 percent ratio in permanent craft employment and up to 25 percent in casual craft jobs; training programs; relief for those discriminated against, and the opening of administrative and clerical jobs to the minorities.

TOMORROW

By ED OCHS

It's too late. Even at this very moment, the lines are long and eager at the Trans-Lux East, crowding in to the box office and theater beyond as the cops keep order along 3rd Avenue and up 58th Street.

Order? Woodstock kept order, by definition, brother. Peace.

The power of the Woodstock spirit, like the acid, was overwhelming. Movie critics (where are they?) meekly submitted their copy like drones delivering ballots, all uniformly humming the ballad of Woodstock while criticizing the film. Michael Wadleigh and his 12 cameramen cut Woodstock into strips, some of them fillets, but generally cropping and splitting Woodstock into frantic squares of equally unsatisfactory rock music and camp life. The film is really for those who were there—400,000 of them—while for the "new" silent majority of absentees, Woodstock, via film, was a dream, a hope, a fear, a fantasy that didn't come true. "Woodstock," the film, was funny and frustrating, leaving behind a residue of emptiness from the half-filled wish. "Life is as tedious as a twice told tale," wrote Shakespeare, cynically retelling a tale originally told by Homer in 900 B.C. Which is why it doesn't matter what anybody says about "Woodstock." The film is mightier than the pen that forms puny fists of words to flail spastically at the ankles of "Woodstock," while its chin is unchallengeable. Hard from the material that monuments are made of, Woodstock, the festival, was an event of enormous appeal, transcending class, sex, family and most superfluous traditions, even compelling the rapt attention of natural enemies who could only look into the furnace and spit on the fire. Much to the horror of churchgoers and the convenience of young people of all ages, Woodstock relates easily to the Bible, and though Wadleigh and his team communicated more religion than Cecil B. DeMille could ever manufacture, "Woodstock" failed to sell the vision of Woodstock, ironically diminished by the film and by its own anti-mythology. Perhaps Woodstock '69 was too real—the rain and mud, the bare sharing and "territorial imperatives," the crashing rape of privacy, and the relentless confrontation. A peace too real for hallowing or marketing alike. But what's the difference. "Woodstock" cuts paper, consigned to afterthought, as history. "Woodstock" is one of those movies that everyone must see who can see, whether they were there or not, whether they want to or not. It is all that remains of Woodstock, and it is better to have seen "Woodstock" than not to have seen it at all, to shamelessly retail a tale of Shakespeare's. "Art is anything you can get away with."

And the movie's a bargain too. Bill Graham, McLuhan-type artist in his own right, charges \$3.50 to \$5.50 for one of his shows at the local rock spot. Though for many at Woodstock in August, the festival was free. So even as Wadleigh, producer Bob Maurice and Warner Bros. slap "the establishment" with one hand they are picking your pocket with the other. Is that what's left of Woodstock? Gelt?

Were You There?

But then there was the magnificent mind-rape of "Woodstock," the endless film of flashes and rushes, brief moments of sapping, stunning, almost eternal beauty. The miracle of birth, storms, loving and merging, a surfboard full of naked paddlers on a still, green lake, the yeasting, organic community, and so much more. But if director Wadleigh and his braintrust of picture and music editors were trying to present an honest movie honestly, then they are lacking the proverbial musical ear and objective eye. The rock in the film is not very good, and the choice, but for Joe Cocker, Santana and Hendrix, show Woodstock to be not a music festival, but a movie festival. The performances from 13 of the 32 groups that played at Woodstock (the soundtrack is on Cotillion Records), were often fatiguing end-cuts which seem listless and superfluous after the enduring "Monterey Pop" classic, for the music is simply not that good enough to occupy what seems to be the top of the film, certainly too much of the film; e.g. Richie Haven's mini-concert. The Wadleigh group mistakes self-flattery for cinema-verite, knowledge for truth, anesthetizing Woodstock with an unsuccessful attempt at restraint and priorities. They gave us too much music and only enough peace and people to whet our fading feelings. Or is it that "Woodstock" is only a film? And when you leave the theater, Woodstock stays on the ticket stubs and on the screen, automatically rewound on a spool for the next show, and on a thoughtless "Woodstock" program book. There are among us a certain breed of longhairs who do not have the purist motives, who are not altogether clean, because they buy and sell Woodstock for millions. For mugs and Sweatshirts, towels and buttons. "Woodstock," the film, suffers from this public soaking. Like the rainstorm at Woodstock. Remember? Oh, you weren't there?

Seeing Is Not Believing

Perhaps "Woodstock" will only be sold for token participation by armchair revolutionaries (isn't that who buys tickets?) who find the film safer, and certainly more entertaining, than action. Lady, we're talking about the "Woodstock Nation," about revolution, about you. Or is Woodstock just a movie. But go see for yourself.

GRT Subsid Plant Closes

CHICAGO — The last big record pressing plant here is closed. Midwest Record Pressing, Inc., a subsidiary of GRT Corp., located in the Chess Producing Corp. building here, will store its pressing machinery. Operations will be shifted to Mid South Record Pressing, Nashville. Midwest general manager

Jack Domdrow said: "Costs of operations here are just about double that in Nashville." After all presses are shut, plant manager Bill Downing will start up one press and strike a commemorative record. At peak periods the plant originated by the late Leonard Chess employed 140 people.



QUINCY JONES, left, receives congratulations for his Grammy-award winning album, "Walking in Space," from Andy Williams and his wife, Claudine Longet.



CONGRATULATIONS TO ALL OF THE COMPOSERS AND PUBLISHERS WHOSE PERFORMING RIGHTS WE LICENSE AND WHOSE MUSIC WAS AN INTEGRAL PART OF 25 OF THIS YEAR'S 45 COVETED NARAS AWARDS

And these contenders for The Record of the Year Award to be announced later:

- **Song of the Year**
- **Best Contemporary Song**
GAMES PEOPLE PLAY
Composer: Joe South
Publisher: Lowery Music Co., Inc.
- **Best Country Song**
A BOY NAMED SUE
Composer: Shel Silverstein
Publisher: Evil Eye Music, Inc.
- **Best R&B Song**
COLOR HIM FATHER
Composer: Richard Spencer
Publisher: Holly Bee Music Co.
- **Album of the Year**
BLOOD, SWEAT AND TEARS
An album recorded by Blood, Sweat and Tears and containing these BMI-licensed works:
BLUES PART TWO
Composers: Robert Colombo
Steven Edward Katz
Fred Lipsius
David Clayton-Thomas
Publisher: Blackwood Music, Inc.
MORE AND MORE
Composers: Rainey Robinson
Allan Reuss
Tommy Karen
Publisher: Sunbeam Music Corp.
SPINNING WHEEL
Composer: David Clayton-Thomas
Publishers: Blackwood Music, Inc.
Bay Music Co.
YOU'VE MADE ME SO VERY HAPPY
Composers: Berry Gordy, Jr.
Frank E. Wilson
Brenda Holloway
Patricia Holloway
Publisher: Jobete Music Co., Inc.
GOD BLESS THE CHILD
Composer: Billie Holiday
Publisher: E. B. Marks Music Corp.
AND WHEN I DIE
Composer: Laura Nyro
VARIATIONS ON A THEME BY ERIK SATIE
Composers: Erik Satie
Dick Halligan
Publisher: Blackwood Music, Inc.
SOMETIMES IN WINTER
Composer: Steven Edward Katz
Publisher: Blackwood Music, Inc.
- **Best New Artist of 1969**
Crosby, Stills & Nash
- **Best Contemporary Male Vocal Performance**
EVERYBODY'S TALKIN'
Recorded by Nilsson
Composer: Fred Neil
- **Best Contemporary Instrumental Performance**
VARIATIONS ON A THEME BY ERIK SATIE
Recorded by Blood, Sweat and Tears
Composers: Erik Satie
Dick Halligan
Publisher: Blackwood Music, Inc.
- **Best R&B Female Vocal Performance**
SHARE YOUR LOVE WITH ME
Recorded by Aretha Franklin
Composers: Deadric Malone
Al Bragg
Publisher: Don Music Co.
- **Best R&B Male Vocal Performance**
THE CHOKIN' KIND
Recorded by Joe Simon
Composer: Harlan Howard
Publisher: Wilderness Music Publishing Co., Inc.
- **Best R&B Group Vocal Performance**
IT'S YOUR THING
Recorded by The Isley Brothers
Composers: Rudolph Isley
Ronald Isley
O'Kelly Isley

A BOY NAMED SUE
Recorded by Johnny Cash
Composer: Shel Silverstein
Publisher: Evil Eye Music, Inc.

SPINNING WHEEL
Recorded by Blood, Sweat and Tears
Composer: David Clayton-Thomas
Publishers: Blackwood Music, Inc.
Bay Music Co.

- **Best R&B Instrumental Performance**
GAMES PEOPLE PLAY
Recorded by King Curtis
Composer: Joe South
Publisher: Lowery Music Co., Inc.
- **Best Country Female Vocal Performance**
STAND BY YOUR MAN
Recorded by Tammy Wynette
Composers: Tammy Wynette
Billy Sherrill
Publisher: Al Gallico Music Corp.
- **Best Country Male Vocal Performance**
A BOY NAMED SUE
Recorded by Johnny Cash
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Composers: James Rich
Boots Randolph
Publisher: Tree Publishing Co., Inc.
LONELY STREET
Composers: Kenny Sowder
W. S. Stevenson
Carl Belew
Publisher: 4 Star Music Co., Inc.
CAJUN BABY
Composers: Hank Williams
Hank Williams, Jr.
Publisher: Fred Rose Music, Inc.
SINGING MY SONG
Composers: Tammy Wynette
Billy Sherrill
Glenn Sutton
Publisher: Al Gallico Music Corp.
LAPPLAND
Composers: M. Olsen
C. E. Hjelm
Billy Towne
Publisher: Just Music, Inc.
COUNTRY GENTLEMAN
Composers: Chet Atkins
Boudleaux Bryant
Publisher: Acuff-Rose Publications, Inc.
- **Best Folk Performance**
CLOUDS
An album recorded by Joni Mitchell and containing these BMI-licensed works:
TIN ANGEL
CHELSEA MORNING
I DON'T KNOW WHERE I STAND
THAT SONG ABOUT THE MIDWAY
ROSES BLUE
GALLERY
I THINK I UNDERSTAND
SONGS TO AGING CHILDREN
COME FIDDLE AND THE DRUM
BOTH SIDES NOW
Composer: Joni Mitchell
Publisher: Siquomb Publishing Corp.

- **Best Sacred Performance**
AIN'T THAT BEAUTIFUL SINGING
Recorded by Jake Hess
Composer: Ronnie Self
Publisher: Cedarwood Publishing Co., Inc.
- **Best Gospel Performance**
IN GOSPEL COUNTRY
Recorded by Porter Wagoner and the Blackwood Brothers
Composer: Jimmy E. Jones
Publisher: Le Fevre Sing Music Co.
- **Best Recording for Children**
PETER, PAUL AND MOMMY
An album recorded by Peter, Paul and Mary and containing this BMI-licensed work:
BOA CONSTRICTOR
Composer: Shel Silverstein
Publishers: Hollis Music, Inc.
Serendipity Publishing Corp.
- **Best Instrumental Jazz Performance (Small Group)**
WILLOW WEEP FOR ME
An album recorded by Wes Montgomery and containing these BMI-licensed works:
IMPRESSIONS
Composer: John Coltrane
Publisher: Jowcol Music, Inc.
FOUR ON SIX
Composer: Wes Montgomery
- **Best Instrumental Jazz Performance (Large Group)**
WALKING IN SPACE
An album recorded by Quincy Jones and containing this BMI-licensed work:
LOVE AND PEACE
Composer: Arthur K. Adams
Publishers: Terlawn Music
Four Knights Music
- **Best Choral Performance**
SINFONIA
An album recorded by the New York Philharmonic, Luciano Berio, conductor, the Swingle Singers
Composer: Luciano Berio
Publisher: Universal Edition/
Theodore Presser
- **Best Album Notes (Popular)**
NASHVILLE SKYLINE
An album recorded by Bob Dylan
Notes by Johnny Cash
- **Best Arrangement Accompanying Vocalists**
SPINNING WHEEL
Recorded by Blood, Sweat and Tears, arranged by Fred Lipsius
Composer: David Clayton-Thomas
Publishers: Blackwood Music, Inc.
Bay Music Co.
- **Best Engineered Recording (Popular)**
ABBEY ROAD
An album recorded by the Beatles and containing these BMI-licensed works:
COME TOGETHER
OH DARLING
YOU NEVER GIVE ME YOUR MONEY
MAXWELL'S SILVER HAMMER
SUN KING
BECAUSE
MEAN MR. MUSTARD
POLYTHENE PAM
SHE CAME IN THROUGH THE BATHROOM WINDOW
CARRY THAT WEIGHT
THE END
HER MAJESTY
Composers: John Lennon
Paul McCartney
Publisher: Maclen Music, Inc.
SOMETHING
HERE COMES THE SUN
Composer: George Harrison
Publisher: Harrison Music, Inc.
OCTOPUS GARDEN
Composer: Ringo Starr
Publisher: Startling Music, Inc.

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