SPOTLIGHT ON AT ITALY

See Center Section

AUGUST 8, 1970 • \$1.00 SEVENTY-SIXTH YEAR

The International Music-Record-Tape Newsweekly

> COIN MACHINE PAGES 38 TO 40

IMIC-3 Sets Dates for June At Montreux

By LEE ZHITO

NEW YORK - Billboard's Third Annual International Music Industry Conference will be held June 6-12, 1971, in Montreux, Switzerland, it was announced last week by Mort Nasatir, Billboard's publisher. The forthcoming Conference, as in past years, will be presented under the joint auspices of Billboard and its European sister publications, the London-based (Continued on page 58)

NEW YORK-MGM has acquired the late Jack Bregman's share of the Big Three catalog. The price is \$1 million.

The Bregman share has been estimated at amounting to 41/2 percent of the total.

Stan Gortikov Urges Fact-Finding Study to Save Rock Festivals

LOS ANGELES - Pointing out that the rock festival is one of the most effective meeting places for artists and consumers and that it is now in jeopardy throughout the nation, Stan Gortikov, president of Capitol Industries, urged that fact-finding be undertaken to assure its preservation and future.

The Gortikov statement to Billboard follows closely upon highly publicized reports in the daily press concerning actions taken against rock festivals in Chicago; Washington, D.C.; Powder Ridge, Conn.; Mountaindale, N.Y., and many other areas. (See separate stories.)

Gortikov said he doubted that any formalized control can be initiated which would prove effective, and he added: "On the other hand, every new rock festival need not pioneer its way without the benefit of the favorable and unfavorable experiences of predecessor events. I propose, then, that fact-finding be undertaken so that the experiences of the past can be as-

ISRAEL LIFTS BAN ON EMI

TEL AVIV-Israel has lifted its ban on the import of EMI records following talks between EMI deputy chief executive Joseph Stanford and Israeli offi-

It is understood that Stanford convinced the Government officials that its plant was closed due to economic and commercial reasons and not from any Arab pressures.

EMI plans to return to local production in Israel as soon as possible.

sembled as guidance for assuring a more certain future for the rock festival. What has been done right? Wrong? What has proved to be the best method of crowd control?

"Under what conditions has audience enjoyment reached its heights? What financial and performance standards have been most palatable to the participating artists themselves? In what ways have community involvement helped or hurt? How have security forces constituted an aid rather than a threat. . . .

> **CBS Sales Convention** Coverage Begins On Page 3

Who pays and who goes free? "These are but a few of the (Continued on page 8)

Little LP Boost By EARL PAIGE

ENGLEWOOD, N. J.—Bernit Yudkofsky's Gold-Mor Dist. Co. here has jumped into the Little LP jukebox album business and will commence releasing the 7inch versions of regular size LP's on a simultaneous basis. Little LP's Unlimited owner Bill Prutting who entered the business a few months ago says he welcomes the new competition and hopes it awakens record manufacturers and jars one-stops into promoting Little LP's instead of buying small quantities and (Continued on page 38)

Don Pierce Exits Starday

By BILL WILLIAMS

NASHVILLE - Don Pierce. co-founder of Starday Records and its developer over the years, has departed the company as an "executive casualty" following a conglomerate purchase.

A pioneer in many facets of

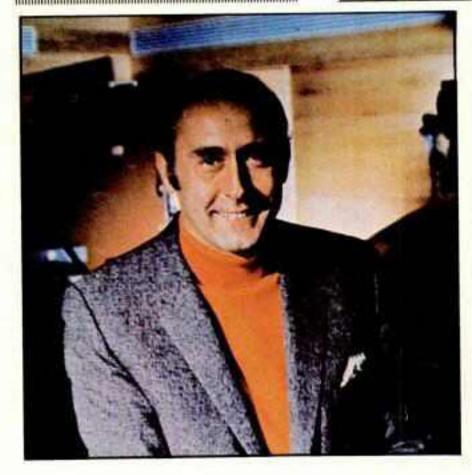
N.Y. Office for Jobete-No. 3

NEW YORK-Jobete Music. the publishing wing of Motown Records, opened its third office here last Monday (27). The firm had opened a Los Angeles office some months ago; headquarters is in Detroit and the (Continued on page 8)

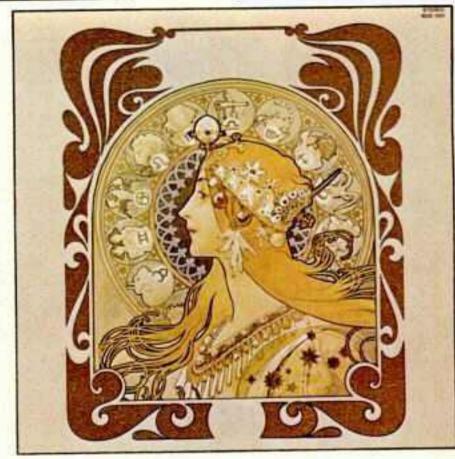
country operation, Pierce has stepped down from his post and has "no plans for the future at this time.

Pierce founded Starday with Pappy Daily in 1952, and moved the company here from Los Angeles in 1957. Starday then acquired King in 1968 after the death of Syd Nathan. Both Starday and King were sold to the Lin Broadcasting Company later that year and Hal Neely, a former vice president of King who had become vice president of Starday, assumed the presidency of the combined operation under Lin. Pierce was placed in a vice-presidency. This opera-

(Continued on page 8)



Henry Mancini has moved into the 70's with two striking albums on RCA Records & Tapes. His newest album with Julie Andrews and lyrics by Johnny Mercer is "Music From The Motion Picture, 'Darling Lili,'" (LPX-1000) a strong Academy Awards candidate for best film score of 1970. Also a solid selling album is "Theme From 'Z' and Other Film Music" (LSP-4350). (Advertisement)



Gypsy, now releasing their first album on Metromedia, a two record set carrying a list of \$5.98 that will ship next week. The album was produced, arranged, and performed by the group themselves and they are the writers of all cuts. Group was discovered at the Whisky Au-Go-Go in Hollywood and they have already appeared at Fillmore West, The Eastown Theater in Detroit, Atlanta Pop Festival with major concert appearances scheduled for this fall. Gypsy, a unique experi-(Advertisement) ence on Metromedia.

FOR THE MONEY



Diana's first album. Two hit singles already uncovered. And more to come. Dig.

FOR THE SHOW



Diana's first West Coast solo, at The Now Grove. July 30, 1970 to August 13, 1970

TO GET READY



Get ready for a #1 single. Diana's newest. "Ain't No. Mountain High Enough" Produced by Ashford & Simpson



Her star grows brighter and brighter.







RC/I Records

South African Teal Intros Budget Albums

By PETER FELDMAN

JOHANNESBURG — In a move expected to increase turnover of the South African long-playing record industry from 13.5-million rand dollars (U.S. \$19 million to \$27.5 million rand dollars (U.S. \$38.7 million) next year, Teal Holdings has introduced budget LP records retailing at 1.99 rand dollars (U.S. \$2.80) compared with the normal price of 4.50 rand dollars (U.S. 6.34).

Imported budget records, featuring performances billed artists from top overseas companies, was released for the first time early in July.

Teal has formed a new subsidiary company—Music For Leisure Ltd.-to handle distribution. Music For Leisure will hold all the South African franchises of the companies in the U.S., Europe and the U.K. which produce budget records

Gerald McGrath, chairman of Teal Holdings, expects LP sales in South Africa to treble over the next year.

He said at present the total volume of LP sales in South Africa was three million. "We expect this to increase to 10 million by the end of the first year."

Other major companies, Gallo Africa (Ltd), the Gramophone Record Company, EMI,

FCC Slaps WANT, WENZ

WASHINGTON—Two Virginia stations-WANT, Richmond, and WENZ, Highland Springs—are liable for fines of \$1,000 each for failing to log heavy plugging of deejay-owned dance shows, and promotional record-play time as commercial

Jukebox Assn. **Activity Grows** At Rapid Pace

CHICAGO—America's jukebox operators, harassed by rising taxes, exorbitant licenses and government investigations, are forming new organizations or strengthening existing ones in numerous states from Massachusetts to Oregon. Entirely new trade groups are being formed in Louisiana, Colorado and Utah.

Adding to this unprecedented activity is the fact that, for the first time, operators are anxious to organize even in states where there are no pressing problems, according to Music Operators of America (MOA), the national organization of jukebox operators based here.

Examples of states building up existing trade groups include Minnesota, where an executive director has been hired; Massachusetts, where operators are interviewing executive directors, and Oregon, where that trade group has hired a former speak-

(Continued on page 38)

For More Late News See Page 58

Trutone and RPM, will follow

Arnold Golembo, chairman of the South African Record Manufacturers' and Distributors' Association, which represents all major record manufacturers in the country, said the budget records were well within range of the low-income group as well as the non-White market. He said in addition to popular music there would be a good selection of classical

Local recordings will supplement the imported records.

in rock concerts is closed out.

is their outlet and their voice.

time. The Federal Communica-

tions Commission also gave the

stations short renewals for their

use of their stations in Octo-

ber 1969 as "trade weapons" to

plug employee interests, in un-

fair competition with other

found mutual aid tie-ins be-

tween deejay and program di-

rector Melvin C. Edwards, the

sponsoring Churchill Record

Shop, and the Jerry Butler

show, put on by "Uptown Pro-

ductions." Uptown Productions

was owned by Edwards and

deejay Willie E. Poe of WENZ.

The interwoven promotion of

the "Jerry Butler Show" at the

Mosque Auditorium resulted in

63 ad-lib comments on behalf

of the record shop, 26 of these

referring to the show, plus

heavy play of records by art-

ists slated to appear on the

NEW YORK-Hal C. Davis,

vice-president of the American

Federation of Musicians (AFL)

has been designated AFM

president by the union's board.

Davis will fill the unexpired

term of Herman Kenin, who re-

cently died. Davis has been

president of the Pittsburgh

local. A member of the board,

Victor W. Fuentealba, has been

named to succeed Davis as

Arons, president of local 802,

has been named to the AFM

board. The New York local, the

largest in the Federation, was

last represented on the board

by Al Manuti about five years

At the same time, Max

vice-president.

Davis Is New

AFM Leader

At WANT, the commission

local show promoters.

Need Rock Panel

As Capitol Industries president Stanley Gortikov has so force-

Similarly, it would be tragic both socially and culturally to

We therefore urge that the industry take action and form a

Billboard will actively pursue the formation of such a com-

fully pointed out in this issue, record companies and talent both

stand to lose great impetus and exposure if the live sharing of music

deprive millions of young people of the interaction with music that

committee to implement Gortikov's call for fact-finding. Such a

committee should include talent manager, promoters, bookers, police

officials, civic leaders and medical authorities, among others.

mittee and urges cooperation by all industry segments.

EDITORIAL

Columbia Reaffirms Industry Slot at Bahamas Convention

By MIKE GROSS

FREEPORT, GRAND BA-HAMAS-In a four-day spread of entertainment and business meetings, Columbia Records reaffirmed its industry leadership and staked out its claim for 1970 as "The Music Company," the theme of its annual sales convention here. In the keynote speech, Clive J. Davis, president of Columbia, pledged to the more than 650 members of the Columbia and Epic family of labels gathered at the convention, total company involvement in the production and marketing of the product,

pany effort pay off. In stressing the importance of

anized, computorized system of distribution but for humanized and involved creative marketing," he said. "It will continue to be the byword for Columbia Records for the future despite

should get it."

Davis emphasized that Columbia, as the industry leader, must always remember roots and the reasons for its success. He said, "We must use our power and strength but must compete as hungrily as the smallest private company. We must respect the integrity of the creativity of the artist but bring to him the enormous assistance of our vast selling, promoting and distributing force to insure the widest public possible. Thus we must continue to bear the cost of a branch operation

and emphasized the role of the individual in making that com-

the individual salesman and individual promotion man to accompany, Davis hoted that multiple distribution deemphasizes the individual and also the value of professional expertise. "We don't stand for mechwhat the competition is doing."

Davis also looked askance at record manufacturers who are making outside tape licensing deals. "Let me add," he said, "that we will let other companies turn over their tape distribution to the likes of Ampex as some have recently done and some will probably do shortly. This is not the route for our company to go. These companies are trading important marketing control of creative product for immediate realization of cash. That, to me, is a short range decision. As tape becomes a continuing larger percentage of overall recorded volume, it requires the same individual selling attention as does records and it

Roots Stressed

that is second to none, of an

the industry standard for cover art and design and advertising copy and makeup, and of a promotion team of men that never gives up on any record and that approaches the job to be done with sophistication, (Continued on page 58)

internally staffed creative ser-

vices organization that has set

Goodmans Buy 3 Properties

NEW YORK — The Goodman Brothers, Harry and Gene, heads of the Regent/Arc Music publishing operation, have acquired several publishing holdings. One is the country catalog of Reico Music Publishers Inc. from the estate of Paul Cohen and Mrs. Marian Y. Reichner. Another is the Lyco blues catalog of Robert Lyons. A third acquisition is 50 percent of Ghana Music Corp. from Willie Dixon.

Harry Goodman said the three acquisitions total several hundred copyrights.

Fame Members **Exceed 1,000**

NEW YORK-Membership of the Songwriter's Hall of Fame has surpassed the 1,000 mark according to Abe Olman, managing director of the organization. Solicitation mailings totaling several thousand have gone out to members of both ASCAP and BMI and have resulted in subscriptions for 20 life membership with dues of \$100 per year. Regular dues are \$10 per year.

All new memberships received before Friday (7) are entitled to participate in the first balloting for Honorary membership in the Hall of Fame. Ballots containing a list of the first 30 nominees for the honor are already in the mail. Deadline for the return of the completed ballots has been moved from Wednesday (12), to Aug 21.

Buddah Directs Aim At Rock Festivals

NEW YORK-Buddah Records is expanding its artist relations department and will place even more emphasis on rock festivals as a major tool in creating an artist.

Jerry Butler show-or whose

records were on sale at the

The FCC said all of the ad-

libs, and the playing time of the

records, should have been

logged as commercial time, as

well as the few officially des-

ignated commercial spots in the

found that deejay Kirby Car-

michael also ad-libbed more

commercial plugs than the sta-

(Continued on page 6)

At WENZ, the commission

station log.

record, shop FCC found.

Ron Weisner, who heads the department, pointed out that rock festivals had played a very important part in establishing Melaine. "Look at Woodstock -more than 400,000 people attended. Atlanta supposedly had over 200,000. When else do you have achance for 200,-000 music fans see an act. It has become one of the most important exposure mediums in the business."

Weisner's department is responsible for coordinating appearances of Buddah artists on network and local TV shows, radio promotions, public service and charity functions. New areas which Weisner will engage in include lining up nightclub engagements and involving Buddah artists in anti-drug abuse campaigns and even antiwar rallies "when the artists want to be involved," he said.

Buddah has been involved in lining up more then 90 percent of the network TV appearances of the Sha Na Na and Melaine, he said. "We are not just in a sell records game; we want our artists to develop as entertain-

"The day has come when a record company must do more for its artists than put their records in the store and promote the records on radio. We have to help their development."

Two 45's Emerge From 'Beyond Valley'

NEW YORK-Two singles

STONES END ALLEN KLEIN BUSINESS TIE

LONDON — The Rolling Stones have parted company with their manager, Allen Klein, issuing a statement that neither he, nor ABKCO Industries Inc. (of which Klein is president) nor any other company "have any authority to negotiate recording contracts on their behalf in the future."

Klein confirmed that he no longer represents the group "in connection with the negotiation of new recording agreements."

He added: "This development will not alter the rights of ABKCO Industries under existing agreements, including the right to manufacture Rolling Stones records in the future."

each pairing song versions from the 20th Century-Fox film "Beyond the Valley of the Dolls," have been released on the 20th-Fox label. Featured are Ami Rushes, who has been signed to the label, and the Carrie Nations. The four Bob Stone-Stu Phillips songs also are in the soundtrack album of

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Szell, Barbirolli, Perlea, Noted Conductors, Die

NEW YORK—Three leading classical conductors with large recording repertoires died last week, including Sir John Barbirolli, July 29, in Westminster, England, and George Szell, July 31 in Cleveland.

Jonel Perlea, 69, died at his New York home July 29. Perlea, founder of the Bucharest Radio Orchestra, who taught at the Manhattan School of Music for 18 years, recorded about 50 orchestral works for Vox and also conducted operatic sets for RCA Records. His conducting experience included the Metropolitan Opera, La Scala in Milan, the NBC Symphony, San Francisco Opera, Lyric Opera of Chicago, and orchestras of Cleveland, Detroit, Baltimore, Los Angeles and San Francisco.

Barbirolli, 70, most of whose recordings are on Angel in the U.S., was associated with the Halle Orchestra in Manchester, England, for many years. He also is conductor emeritus of the Houston Symphony. Barbirolli succeeded Arturo Toscanini as conductor of the New York Philharmonic in 1936, remaining until 1943.

Szell, 73, conductor of the Cleveland Orchestra since 1946, died in Hana Hospital of Cleveland's University Heights, where

Colleges Go for Naked Carmen

NEW YORK — Mercury Records' "The Naked Carmen" is drawing airings on underground and college radio stations as well as classical and easy listening. The pop adaptation of Bizet's "Carmen" also will draw TV attention as John Corigliano and David A. Hess, who wrote, produced and arranged the album, will appear on a "Joe Franklin Show," while Melba Moore, one of the featured artists will sing selections on TV. Miss Moore is a regular on the "Johnny Carson Show."

Also featured on the album are Pig Iron, William Walker of the Metropolitan Opera, Paul Paray and the Detroit Symphony, Robert White, Anita Darian, Mary Bruce & Her Starbuds, George Turner, and pianist John Atkins. Hess also sings on the pressing.

Movie, Disk Set for Tour

LOS ANGELES — Warner Bros. Records is teaming up with Warner Bros. movies and Tom Donahue to focus on a nationwide tour of mini-festivals. Donahue, leading air personality, is coordinating the activities and lining up artists for the coast-to-coast tour. A movie will be filmed and Warner Bros. Records will release an album of the events.

Kickoff date will be in Albuquerque, N.M., Aug. 10. Then the tour of leading record acts will go to Denver on Aug. 12. Indianapolis and other cities follow, including Washington Aug. 21. he had been under treatment since June 31. During his 24 years, he built the Cleveland to the highest ranks internationally. Most of his recordings were on Columbia, the Cleveland's label, although he also recorded with the Orchestra on Epic, its former label. He also had recorded as a pianist.

Szell was chief conductor of the Berlin State Opera and Berlin Broadcasting Company from 1924-29. His many guest conducting stints included the Metropolitan Opera, the NBC Symphony, and orchestras all throughout the U.S. He also has been principal guest conductor of the New York Philharmonic. Szell was born in Budapest, while Perlea was Rumanian-born.

AFM, Nets Boost Rates

NEW YORK—The American Federation of Musicians has won from network television a 12 percent increase in the basic air rate for musicians and an increase to \$15.50 per hour for musicians on rehearsing variety specials. Hal C. Davis, vice president, also reported that a new agreement provides the same payments for overdubbing as if additional musicians were used. Staff musicians at the networks will now receive a base pay of \$300 per week. The networks won a reduction in the number of staff musicians.

Rate for half-hour show will be \$38.19; \$49.28 for a hour. Participating sponsor fee is \$6.78 for half-hour shows, and \$13.55 for full hour shows.



THEODORA ZAVIN, left, senior vice president of BMI, presents check from the George Marlo estate to Dorothy C. Moore, executive director, Damon Runyon Cancer Fund.

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Allied to Premium Field

LOS ANGELES—Allied Records is entering the premium record field through its newly formed research and development wing which is being headed by Bob Keene.

Keene said that the company is currently completing its first premium project, a de luxe history of the recording business package. The LP will include one of the first recorded performances ever made in addition to material from the 1870s to 1929. The set covers a 60-year period and will be packaged with a de luxe, color and black and white booklet that contains artwork and text on the recording field.

Some of the tracks will contain spoken "intros" by the people who actually recorded them. Early opera, vaudeville and comedy as well as pop music of the era is included in the LP. Daken Broadhead, president of the 37-year-old firm, said that

Flying Dutchman At New Location

NEW YORK—Flying Dutchman Productions, which includes the Flying Dutchman, Bluestime, Amsterdam and Reggae labels, has relocated to 1841 Broadway, Suite 914, New York City. The telephone number remains (212) 765-1653.

negotiations are now under way for the distribution rights to the package.

The opening of a premium division is the latest in a series of new area moves by Keene for Allied. Last month the company announced it was entering the quadrosonic field with the signing of a distribution agreement with Keene's Showtown label for three quad packages.

Buzz Cason Forms Firms

NASHVILLE—A full service company covering the fields of publishing, production and promotion has been formed by Nashville publisher/writer Buzz Cason. Two publishing companies, Buzz Cason Publications (ASCAP) and Tamrose Music (BMI) will handle the publishing end and Buzz Cason Productions will deal with record production agreements.

Jimmy Buffett, who was formerly with Billboard in Nashville, has been appointed director of promotion and public relations for the firms which will be under the corporate name of Buzz Cason Enterprises, and for Creative Workshop which is a new recording studio owned by Cason.

Bell Registers 60% Sales Hike in First Half Surge

NEW YORK—Bell Records reaped a 60 percent increase in sales during the first half of 1970, compared with a similar period a year ago, said label president Larry Utall. He said singles were up 46 per cent and albums sales had shot up 92 percent as compared with the first half of 1969.

The sales include the label's first million - dollar album—

ITA Hears Nixon Aide

WASHINGTON - Mrs. Virginia Knauer, chairman of President Nixon's Committee for Consumer Interests, will address key members of the Tape Cartridge and Cartridge TV Industries at special luncheon in her honor Aug. 26 at the Plaza Hotel, New York City. Mrs. Knauer, a champion of Consumer Protection Measures, will speak on "The Consumer -The Final Judge." Sponsor of the lunch is the International Tape Association. Attendance is by invitation.

ITA executive director Larry Finley has pledged his association's assistance in handling consumer inquiries concerning products manufactured by association members. tain, plus 15 chart singles in the past six months, including three million-selling singles — "Love Grows (Where My Rosemary Goes" by the Edison Lighthouse, "Hitchin' a Ride" by Vanity Fare, and "Didn't I (Blow Your Mind This Time)" by the Delfonics.

"Mountain Climbing" by Moun-

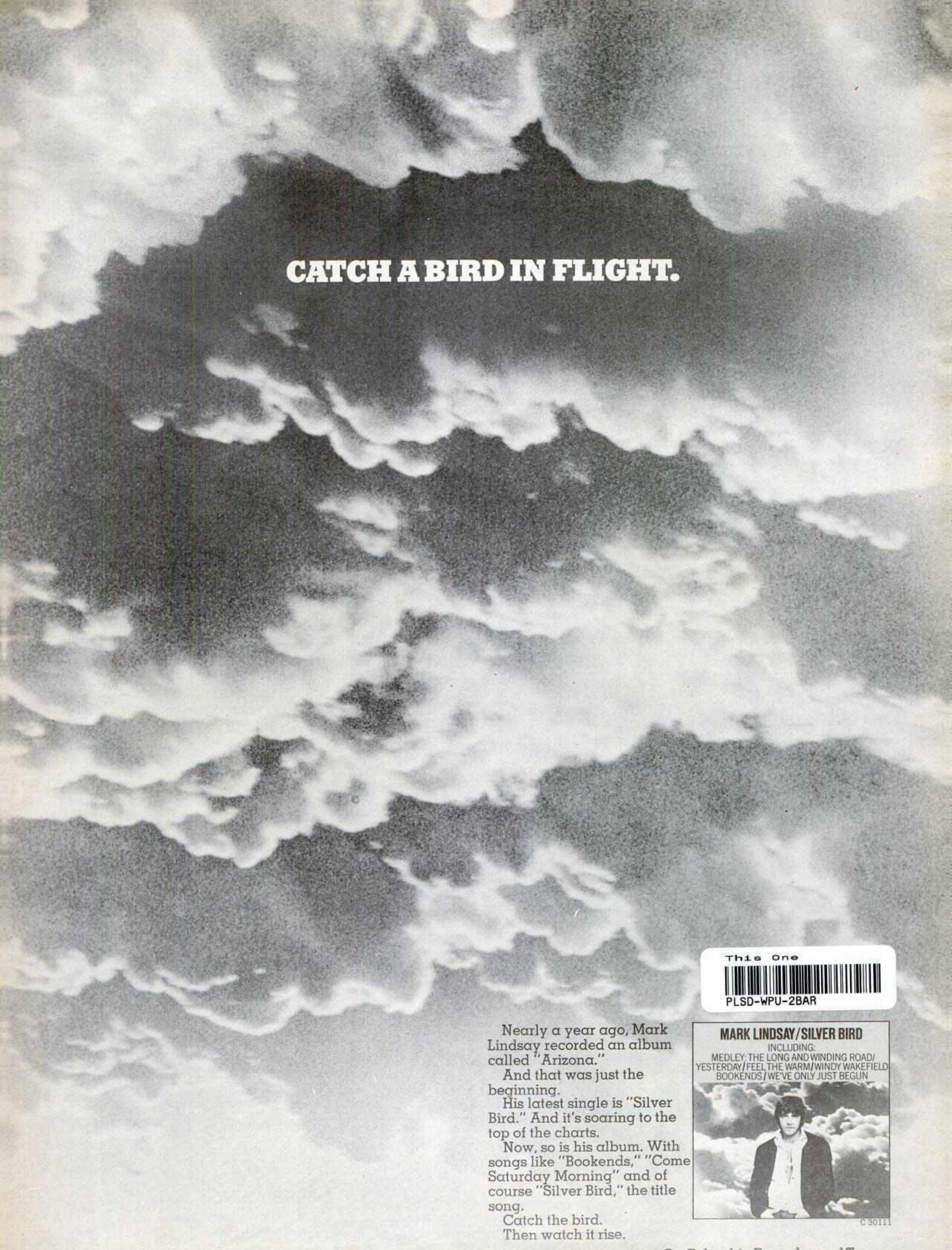
Artists contributing the sales success include the Fifth Dimension, the Original Caste, and the Box Tops. Irv Biegel is general manager of Bell; Oscar Fields, national singles sales manager; Gordon Bossin, head of LP sales and merchandising, and Bill Hulhern, director of tape merchandising.

A&M, NARM SET UP FUND

LOS ANGELES—A&M and the National Assn. of Record Merchandisers will cooperate in the development of a Wes Montgomery Memorial Scholarship Fund. The fund will be operated on a four-year basis, with A&M and NARM each contributing \$2,000. James Schwartz, NARM's president, will select the qualifying high school student winner next March.



MIGUEL RIOS, second from right, is feted at a party at the A&M Records offices in New York. Joining the successful A&M artist are Harold Childs, left, East Coast director for A&M; Howie Schisler, right, buyer for the record department at E. J. Korvette's; and Nick Campanella, sales manager for Alpha Distributors.



On Columbia Records and Tapes.

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Classical Meet Opens Aug. 6

LENOX, Mass.—A four-day conference focusing on classical music programming steps into high gear here at the Holiday Inn Thursday (6) with some of the most noted authorities in both the record industry and the radio industry slated as speakers and panel moderators.

Opening speaker will be Tom Mowrey of Deutsche Grammophon Records, who'll speak Thursday evening to start the conference. Highlights of the four-day meeting will include a Thursday dinner speech by Thomas D. Perry Jr., manager of the Boston Symphony; a Friday luncheon speech by Michael Maxwell, manager of the Cleveland Orchestra; and a Friday dinner speech by Michael Tilson Thomas, associate conductor of the Boston Symphony.

Bill French, manager of the Boston Symphony Transcription Service, said that more than 25 representatives of the leading classical music radio stations are expected to be on hand, plus a large number of executives from the record and music industry.

Richard L. Kaye, general manager of WCRB in Boston, has been the guiding force behind organizing the conference.

The schedule of activities Friday will include a two-hour session headed by Ed Stevens of Comunet regarding use of data processing systems. He'll be followed by a speaker from IBM. Then there'll be a discussion on audience promotions with a panel composed of Harry Ward, program director of WGMS in Washington; Ed Hill of WRR in Dallas; and Tom Bird of WNCN-FM in New York.

Friday afternoon there'll be a session on record company relations moderated by Leonard

London Adds More Distribs

NEW YORK-The gradual shift of London Records distribution to exclusive outlets in principal cities has been highlighted in three major distributor appointments. The label has opened its own West Coast branch in Gardena, Calif., and given Decca Record's Branch in the Cleveland area exclusive distributor rights. In addition, an exclusive distribution agreement has been reached with Music Sales of Miami, headed by Don Smith.

Other changes include exclusive distribution by Arc Distributors, Detroit; and South Seas Record Distributors, Honolulu, headed by Bill Talent, according to Herb Goldtorb, London's national sales manager.

Gentrys Do Tape For AF Radio

NASHVILLE—Sun Records' artists, the Gentrys, recently prepared a special radio broadcast that will be carried by 300 Armed Forces Radio stations around the world. Taped in L.A., the broadcast specially scripted for the Gentrys include 16 numbers by them, and will be carried in the States as well as overseas.

While on the West Coast, the Gentrys also completed taping a segment of "Groovy" for KHJ-TV in Los Angeles. The group's booking agency, Continental Artists of Memphis, also announced the completion of radio spots.

Marcus of High Fidelity magazine. Panelists will include Lloyd Gelassen of DGG Records, Scott Mampe of Philips Records, Peter Munves of Columbia Records, Sal Ingeme of Columbia Records, and Tracy Sterne of Nonesuch Records. Friday evening there'll be a discussion of syndicated programming by Bill French; Bob Conrad, operations manager of WCLV-FM in Cleveland; and Tom Bird, station manager of WNCN-FM in New York.

Saturday morning, the confer-

ence will convene at Tanglewood. Saturday afternoon starts with a discussion on copyrights by attorney H. William Krasilovsky, followed by a panel discussion on the problem of selling classical music on a nationwide basis moderated by Ray Norstrand of WFMT-FM, Chicago, and Par Patrick of WCLV-FM in Cleveland.

Sunday morning, Ron Irion director of the department of broadcast management of the National Association of Broadcasters, will speak.

Executive Turntable

Barbara Harris appointed to a new position—in charge of distributor promotion relations—at Atlantic-Atco. She will assist Henry Allen and Jerry Greenburg in coordinating artist appearances in cooperation with the firm's distributors. . . . Fred Salem and Bill Keane promoted to director of popular album product on the East and West Coast respectively, Columbia Records. Salem joined Columbia in 1963 as Midwest regional promotion manager and most recently was product manager, popular album merchandising. Keane joined the company in 1966 as promotion manager, San Francisco, and was popular album product manager, West Coast.

Richard Colbert named executive vice president of Four Star Entertainment Corp. He is a former vice president and general manager of the sales and distribution company. Previously he was vice president, Western sales, and was associated with Screen Gems as Midwest sales chief. . . . Max Cooperstein has joined Fantasy Records as "roving ambassador" coordinating promotional liaison. He was formerly Eastern sales director, national promotion director, and general manager with the Chess-Checker group.

Steve Jerome named operating head of Groove Sound Studio, New York. He will continue to produce for Musicor Records. . . . Scott Wilkinson, composer and editor, named director of standard and educational publications, Carl Fischer. He will continue as manager editorial and production department. . . Don Stolz appointed West Coast sales representative, Jack Holland Production's new West Coast office. Tommy Wolf, composer and arranger, added to the organization's creative staff.

Anthony D. Thomopoulos named manager of SelectaVision programs, RCA's television playback system. He has been executive vice president with Four Star Entertainment Corp.

Alan Stuart has been appointed controller of Audio Magnetics Corp. and its subsidiaries, Forbes Electronics, Sound Electronic Specialties, CM Products and all facilities in Mexico. . . . Lindy Blaskey joins Jobete Music and Stein and Van Stock Music in Los Angeles in the development of songs, producing demos and obtaining recordings for the company's songs. He was formerly on the professional staff of Famous Music. . . . Alan Mason, Steve Levine and Miss Leslee Beatham to A&M's promotion staff. Mason was formerly with Janus; Levine was formerly with Uni and Miss Beatham was formerly a secretary in the artist relations department. . . . Howard Alperin named director of special sales for Liberty/UA. He was formerly national sales manager for Sunset Records.

William (Bill) McCune has left Tri City Records, Saginaw, Mich., and will work as an independent record promoter. He has been in the record business 22 years.

FCC Slaps WANT, WENZ

• Continued from page 3

tion logged, and played recordings of the talent to appear on the Jerry Butler show. FCC says that neither WENZ deejay Carmichael or Willie Edward Poe disclosed their interests in the show on the air.

Further, the station allegedly advertised extra talent for the Jerry Butler show that was not procured with the same advance payment given those who actually did show. To the commission, this raised questions "as to whether the promoters really expected them to appear." FCC found that those who actually appeared were Butler, Garland Green, William Bell, and Junior Walker and the All-Star Band. FCC holds the station accountable for failure to check the accuracy of the show's advertising.

The commission has proposed a set of anti-plugola guidelines to deal with the conflict of interest situations, where a network, a station or a deejay heavily plug performers or records or shows in which they have a financial interest. (Billboard, June 6, 1970.)

Hohner Harmonicas Endorsed by Cash

NEW YORK-Johnny Cash will endorse M. Hohner's harmonica products. A large promotional campaign prepared by Rumrill-Hoyt will tell dealers how the power of Johnny Cash will work for them. Cash often plays the harmonica for his songs.

FACT: Free are currently the hottest attraction on the British concert trail and are evoking what can only be described as Freemania.

FACT: Free's most recent single, "All Right Now," topped the British charts for several weeks running and has begun to sell comparably in this country already, sales of a phenomenal 12 thousand having been reported from Cleveland a couple of mornings ago.

FACT: On the tenth day of August A&M will unleash the group's FIRE AND WATER album, which includes the single "All Right Now."

OPINION: You'd best prepare yourself for the outbreak of American Freemania. (Produced by Free & John Kelly)



Rock Blackout Spreads As Cancellations Mount

By MILDRED HALL

WASHINGTON—Last week. the Merriweather Post Pavilion on the outskirts of the Capital's Maryland suburb, cancelled all future rock concerts. This virtually kills the last available site for rock concerts in this areaand is just one aspect of a blackout of the concerts and festivals that is taking place all over the country.

The events leading up to the decision to ban the concerts

Randall's Fest Hit Problems

NEW YORK-The Randall's Island Pop Festival promoters suffered drastically on the financial level after the Young Lords, a militant Puerto Rican group and various other local action groups demanded and received full control of the event. It has been estimated that as many as 20,000 wouldbe paid admissions had been overlooked and let in free, after all locks were removed from the gates, from the inside.

The opening bill, July 17, saw Jimi Hendrix, Grand Funk Railroad, John Sebastian, Steppenwolf, and Jethro Tull perform. The July 18 show was a near disaster as only two groups, Ten Years After and Cactus, appeared and performed. Ravi Shankar was at the fest, but refused to go on after non-payment of fee. Sunday night, three acts performed. By Sunday, the festival was officially declared free. As at every other event of this type, the movie cameras rolled.

The festival, although not a financial success, was termed a success by all the participants. The Young Lords proved most helpful in maintaining crowd control. What started as a political platform for the so-called youth movement in the New York area, turned into an experiment in collecticism with stagehands local and performers working without fees for the benefit of brotherhood and equality. In the end, the deficit amounted to about \$175,000.

here are typical of these affecting authorities and frightened residents everywhere. Gate crashers and traffic jams, tensions over delayed or non-appearing talent, a handful of fuse-lighting freaks, and stagecrashing by impatients or overwound teeners have been among the chief abrasives.

Serious confrontations with police at rock concerts have been few in this area, and as always by a few hundred out of the thousands. But, as the owners of the Merriweather Pavilion now say: "Look what happened in Chicago."

No other business appears to be run as badly as the rock concert business, and the Merriweather Post and the rock promoters and managers have proved no exception. At a Who concert in June, a 20-mile traffic jam brought latecomers to a late-starting concert. The reserve seats were overrun by gate crashers and angry holders of \$5.50 tickets clamored vainly at closed ticket windows for their seats, or their money back.

The Pavilion troubles at the Who concert were a bit rougher than a preceding Procol Harum concert, when the number of gate crashers was smaller-but just as successful in intimidating management and retaining the captured seats. A recent Steppenwolf concert faced the same problem. "It's a trend," the Pavilion owners decide dismally.

Other Troubles

Constitution Hall was closed to rock concerts in February. Permitting a rock concert in this conservative, DAR-owned institution had been phenomenal breakthrough for young music. But—the star attraction, Sly and the Family Stone turned up nearly 5 hours late, gave the fans a scant half-hour of music, and vanished without explanation or apology. The crescendo of tension erupted in a serious outbreak, the hall was damaged, the police called in 80 strong, and the boom was permanently lowered on rock music at Constitution Hall.

In nearby shore areas here, a scheduled Rehobeth Beach concert was headed off by local legislators, and residents of

areas bordering nearby Ocean City have declared against any rock concerts at that resort area. To go further-a broadrange music festival scheduled for another U.S. ocean siteclear across the Pacific - has been barred from Hawaii's Dillingham Field, and could end up nowhere - as too many others are doing.

In Atlanta, Governor Maddox has declared rock festivals inmoral because of the skinny dipping and the love making by descendants of a previous and more sedate generation who drank bootleg or moonshine and made love in cars, and went skinny dipping more discreetly by moonlight.

In Chicago, although several previous rock concerts were held without trouble in Grant Park, Mayor Daley has cancelled all future park rock concerts because of the shambles at the last one. The Mayor is sure it is all "outside agitators" although the situation was called "spontaneous combustion" by onlookers; a combination of extreme heat, and an hours-long wait for Sly and the Family Stone, who never did come on stage. So a segment of the audience broke loose and entertained itself on stage, and violence and confrontation were the inevitable result.

The mayor asked one question which must now be pondered by the young audiences, the talent they want to hear, and by the recording companies who stand to lose phenomenal exposure of their music if the rock concert is banned everywhere:

The mayor asked: "How can we achieve a condition in which young people will discipline themselves?"

Don Pierce Exits Starday Continued from page 1 currently is vice president of the

era.

he added.

adult buyers.

tion included eight active labels and more than 20 catalogs.

Prior to forming Starday, Pierce was the motivating force in the formation of Four Star, which later was sold to Gene Autry and Joe Johnson.

Pierce had many other pluses. He was a founding director for the Country Music Association and a founding governor of the Nashville chapter of MARAS. He was a co-founder, with Neeley, of the Music City Pro-Celebrity Golf Tournament, and

N.Y. Office for Jobete—No. 3

Continued from page 1

operation is guided by Robert Gordy.

Hired to operate the New York office is Marty Wexler, who formerly worked with Polydor Records. Wexler also has worked for Epic Records and previous to that was music director of WWRL in New York, one of the nation's leading soul music stations. Wexler will be seeking to place copyrights from the Jobete catalog with record producers and artists in the New York area. The Jobete catalog is considered one of the hottest properties in the music field and includes a vast number of pop hits.

 Continued from page I experience factors which should be determined by inquiry accu-

mulated and made available for

future rock festival participants."

Gortikov noted that the rock festival "joins a list of media that previously was confined to radio, TV and printed publications." He added: "It has the added advantage of allowing an interaction between performer and audience so that they can take each other's temperatures. The rock festival brings the underground closer to the surface. Today the rock festival is being jeopardized by negative forces, some legitimate and some distorted; some controllable and some uncontrollable. The rock festival also is being imperiled by a critical non-participating public which judges artists and audience against standards that are no longer realistic, valid or even fair. The image of the rock festival has been tarnished by

internal and external factors. The internal factors are more controllable and within the influence and responsibility of industry representatives. These factors include the artists themselves, the promoters and sponsors and the landlord of the sites. Here offenders have included artists, no shows, unrealistic artists' performing prices, ticket gouging and inflammatory presentations and poorly planned physical arrangements.

"The external forces are far less controllable and they embody the audience, the communities, the security forces and often those intruders whose intentions are counter to the true purpose of the festival."

All these aspects of rock festivals are among the many experience factors which should be determined by inquiry and made available for future rock festival participants, Gortikov con-

Fest Flounders On Site Conflict

Rock Study Pushed

To Save Festivals

By WAYNE HARADA

HONOLULU—The planned World Peace Festival is "out a site." The promoters have not been able to get permission to use Dillingham Field on Oahu's north shore, or any other large parcel of state property.

The Department of Defense has ruled that such a festivalwhich was to have drawn an estimated 125,000 people, including 50,000 from the mainland-would interfere with Air Force operations presently under way at the site.

And Gov. John A. Burns

Citizens Bank of Henderson,

Tenn. Additionally he has ex-

tensive real estate holdings and is

ent other than an extended va-

cation," said Pierce, who called

his departure "the end of an

and this happens all the time,"

"I am an executive casualty,

Pierce was the first individual

to have operated a successful

all-country record firm over a

period of years, and the first

really to push the album con-

cept for country music. In doing

so, he pioneered a trend for

spread country music around the

world, setting up overseas

branches and representatives,

and was able to penetrate armed

forces sales for country product.

During his tenure with Star-

Despite his obvious displeasure

He was among the first to

"I have no plans at the pres-

active in land development.

personnel, had sought permission from the State Department of Land and Natural Resources to hold the youth-oriented event at Sherwood Forest in Waimanalo, Sand Island, or in Diamond Head Crater. The applications were denied

said he would not permit a fes-

tival "trafficking commercially

on peace" to be held on state

property. The promoters, con-

sisting of local and mainland

by the governor because of "the obvious sanitation, public health, traffic congestion and other attendant problems that were expected to be generated from the kinds of crowds the sponsors had hoped to attract."

The sponsors were mum on alternate sites, but chances were dim for the festival to be staged at this point. Names of music acts presumably approached to participate in the event have never been made public.

Jackson Sound Gives Royalties

To Trust Fund

JACKSON, Miss. — Tommy Tate, staff writer and producer. for the newly formed Jackson Sound of Jackson, Miss., has announced that he will donate 100 percent of the royalties from his new single "Let Us Be Heard" to a "Let Us Be Heard Trust Fund."

The fund will be handled by the First National Bank of Jackson which will invest the money and use the income.

The fund will be divided into categories. The first 50 percent will be used at Jackson State College as a "Phillip Gibbs and James Green Memorial Scholarship" in memory of these two who were shot and killed at Jackson State on May 14 of this year. According to the terms of the fund the criteria will be the students' need and promise, and the ability of the recepient.

The other 50 percent of the (Continued on page 58)

Congress OK's Arts Bill

WASHINGTON—Senate and House have agreed in conference on an Arts and Humanities bill that will be funded at \$40 million for fiscal 1971, go to \$60 million in fiscal 1972 and to \$80 million in fiscal 1973. The House version would have left the appropriations for 1972 and 1973 open-ended, but the

Scepter Continues Toddlin' Tour Pact

NEW YORK-Scepter Records has renegotiated its exclusive distribution contract with Toddlin' Town Records, a Chicago based firm. The previous contract produced such hits for Scepter as "Keep on Dancin," by Alvin Cash, and the Matador's "Funky Judge." The first release since renegotiation of the pact will be "I Don't Want to Lose You," by the Scott Brothers Orchestra.

Senate chose to put limits on the amounts that could be appropriated. The funds will be divided equally between Arts and Humanities Foundations pro-

The Senate also prevailed in deciding that each state should have a minimum of \$65,000 each year for the cultural programs, rather than the House figure which would have given them \$75,000. However, the Senate bill allows for a distribution of any leftover funds equally among the states.

The size of the House vote to approve the final version of a bill setting up matching grants for the arts and humanities was impressively favorable — 237 yeas, to 69 nos. The lone voice deploring approval of the bill was, as always, that of Senator Gross (R., Iowa) who called the appropriation amounts "preposterous."

He was one of the first to merchandise country music by mail order, and the first and only to form a country music record day, Pierce produced over 800 albums, the largest country-only catalogs in the world, and has over 15,000 recorded songs in his publishing catalog.

at the turn of events, Pierce said he would continue calling on Starday to offer advice and assistance wherever possible.

AUGUST 8, 1970, BILLBOARD

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MGM Disks Aiming At Profit Picture

CULVER CITY, Calif. -Though MGM Records suffered a loss for the 40 weeks ending June 4, Metro-Goldwyn-Mayer president James T. Aubrey Jr. reported a consolidated net income of \$5,477,000 and a consolidated net income for the last three months ending June 4 of \$540,000. This compares with losses of \$14,412,000 and \$8,372,000 for similar periods a year ago. The gain was due to sales of various theaters, he said.

Records and tapes have gross revenues of \$8,675,000 in the last 40 weeks, while suffering a loss of \$2,313,000. However, Aubrey said in a letter to stockholders that he expected the label to be operating in the black by the end of the year. Losses in

the last three months ending June 4 were \$624,000.

The music publishing division had a profit of \$1,198,000 based on revenues of \$4,558,000 for the 40 weeks ending June 4, Aubrey said. This compares with profits of \$1,632,000 from revenues of \$4,720,000 for a similar period a year ago. During the last three months ending June 4, the music publishing division had net profits of \$309,000 from revenues of \$1,309,000.

In the stockholders' letter Aubrey pointed out that MGM had been leasing its movies for television rather than selling them and "in my opinion, the additional potential of this library for cable television and the rapidly developing video-cassette field is enormous."

German Groups Set Tours

LOS ANGELES — Prophesy Records has completed plans to bring its two German rock groups to the U.S. this fall. The two, Birth Control and Amon Duul, will be the first from West Germany to tour this country.

The tour, which is being organized in conjunction with Universal Attractions of New York, starts in early October for Birth Control. Six weeks later Amon Duul will arrive.

Birth Control's first LP, "Birth Control," is being shipped by the label Monday (3). Amon Duul's follows later in the month.

The two-month old label is also pioneering an "artist/label" joint work agreement which provides for contract and/or bonus

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or salary cancellation should groups that are under contract to the label break up, fail to work, record or rehearse. Prophesy's first agreément with a rock group containing these stipulations was court-approved last month.

Fantasy Gets Shepp LP Rights

NEW YORK—Fantasy Records has acquired U.S. rights to the American tenor saxophonist cut in France recently. The album is slated for release in the U.S. in August, and will feature drummer Philly Joe Jones and Shepp. Also on the record are L. T. Beauchamp ("Chicago Beau"), Julio Finn, Leroy Jenkins, Anthony Braxton and Earl Freeman. Shepp plays tenor and piano on the album.

Eagle Co. Sets Site In Central, Pa.

NEW YORK-Eagle Enterprises has been formed by Robert E. Greene and Stephan M. Lee to service talent in the Central Pennsylvania area. Subdivisions of Eagle Enterprises, which will be located at Georgian Hall Office Building, Box 451, Camp Hill, Pa., are Encinal Music and Publishing (BMI) and Aeolion Management and Executive Productions.

Fantasy Distrib Set

CLEVELAND — Midwest Limited of Cleveland has been appointed Fantasy Records distributor for Northern Ohio.

Billboard

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Pickwick to Top \$90 Mil Sales

NEW YORK-Pickwick International, Inc., has estimated that its sales figures during fiscal 1971 will exceed the \$90 million mark. The figure includes sales from Northeast Records, Inc., of Somerset, Mass., a recent acquisition of Pickwick.

According to Cy Leslie, Pickwick's chairman, the company's net income rose 24 percent to \$3,135,344 during fiscal 1970, from \$2,526,997 during the previous fiscal year. Net sales were up 19 percent or \$61,410,415, as compared to \$51,664,724. Earnings per share increased to \$1.66 as against \$1.40.

Motorola Lower For Quarter, Half

CHICAGO — A cutback in color TV picture tubes, reduced consumer spending and the 13-week truck strike here hurt business at Motorola which announced sales in the second quarter were down 11 percent and first half-year sales were down 3 percent. Operations earnings for the second quarter were 53 cents per share, down 16 percent from the corresponding 1969 period.

Mailings Assist Ben E. King LP

NEW YORK-Maxwell Records has added an across-theboards mailing to its promotional efforts on Ben E. King's "Rough Edges" album. CGC Records, which distributes Maxwell, has prepared special seven-inch, 33 rpm disks for the mailing, according to Juggy Gayles, vice president in charge of sales and promotion for CGC.

Mailings are aimed at key FM, AM and soul stations. Additional merchandising efforts at the retail level also are being

worked out.

Market Quotations

	As of Closing, 1		zek's Vol.		Week's	Week's	Net	
NAME	High		in 100's		Low	Close	Change	
Admiral	147/8	61/2	200	77/a	71/8	71/2	+ 36	
ABC	391/2	1956	152	247/a	223/4	23	- 146	
Amer. Auto. Vending	11	51/8	15	6	534	57/8	Unch.	
Ampex	491/2	135%	578	1636	151/4	1538	- 56	
Automatic Radio	271/2	51/4	106	71/4	61/8	678	- 1	
Auto. Ret. Assoc.	118	741/8	322	9334	89	9334	+ 5	
Avnet	1334	61/2	313	7	656	658	- 36	
Capitol Ind.	531/2	N 5000000000000	175	24	19	19	- 436	
CBS	497/6		770	281/4	271/4	271/2	- 34	
Certron	181/4	61/9	301	8	61/4	734	+ 1	
Columbia Pictures	311/2	834	189	11	91/2	101/8	- 7/e	
Craig Corp.	151/8	5	97	61/8	5	534	+ %	
Disney, Walt	158	961/2	2336	11894	105	107	-1234	
EMI	75%	334	2069	458	436	41/2	Unch.	
General Electric	7756	601/4	1527	7734	747/8	771/8	+ 11/6	
Gulf & Western	203/	91/2	865	131/2	121/8	1256	- 36	
Hammond Corp.	1696		174	91/8	81/4	81/2	- 36	
Handleman	4734		530	205%	1994	20	- 14	
Harvey Group	1234		20	434	41/4	434	+ 14	
ITT	601/6		5512	38%	35%	387/8	+ 11/4	
Interstate United	15%		84	7%	71/8	7%	- 1/1	
Kinney Services	36	21	308	261/4	247/8	25	- 34	
Macke	19	81/4	33	91/4	87/8	91/8	+ 34	
MCA	253/		62	141/2	1356	14	- 56	
MGM	291/		112	161/2	131/2	1534	+ 17/	
Metromedia	21	93/4	221	141/2	131/2	1436	+ 14	
3M (Minn. Mining Mfg.)	1143/		941	813/8	80	8034	- 54	
Motorola	707/	70.0 122.000.	692	417/8	351/2	1.79 1.752 6.71	+ 37/	
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Pickwick International	543/			251/4	243/8		+ 11/4	
RCA	345	CO. 17 DUBOAY	1875	2334	211/8		+ 21/2	
Servmat	313	The state of the s	126	1334	13	1356	+ 34	
Superscope	405		92	1156			- V	
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Transcontinental	247		1698	53/4	5	5	- 4	
Triangle	171/	100,140,000		131/4	1234		+ 3	
20th Century Fox	207		417	83/8			- %	
Vendo	177		36	12	111/8			
Viewlex	253			81/4				
Wurlitzer	15	9	49	93/4				
Zenith	373			311/4	0.0000000000000000000000000000000000000			

As of Closing, Thursday, July 30, 1970 Week's Week's Week's High Low Close Week's Week's Week's High Low Close OVER THE COUNTER* OVER THE COUNTER* 43/4 5V2 5% ABKCO Ind. 43/4 Lin Broadcasting 51/4 Alltapes Inc. 37/8 41/4 11/2 11/4 11/4 41/4 Media Creations 141/2 21/2 27/a Mills Music 15 141/2 Arts & Leisure Audio Fidelity 11/4 11/4 11/4 Monarch Electronics 21/2 1% 13% 101/2 111/2 101/2 31/4 Bally Mfg. Corp. Music Makers Inc. 156 11/4 334 Cassette-Cartridge 11/2 NMC 11/8 Creative Management National Musitime Data Packaging National Tape Dist. 434 Dict-O-Tape Inc. 234 21/8 21/4 2 2 Newell 21/8 534 Faraday Inc. 101/4 Perception Ventures 31/4 Qatron Corp. Fidelitone 31/2 31/2 356 31/2 31/2 Gates Leariet 61/2 6 Rainbo Photo Color 1 7/8 31/2 GRT Corp. 61/2 6 Recoton 61/4 81/4 81/4 Goody, Sam Robins Ind. Corp. 134 156 ITCC 1/16 1/16 Schwartz Bros. 31/2 31/4 346 Jubilee 3/4 11/2 34 Telepro Ind.

Miami Youth Program Scores

Koss Electronics

By SARA LANE

21/2

MIAMI — Launched in June a music program "Young Summer '70" organized by the Miami Beach Tourist Development Authority to try to change the Senior Citizen image the Beach has suffered in recent years, is meeting with success. The concerts are midway through their season this week.

"We planned a continuing round of youth-oriented attractions, directed to local youths as well as to the potential tourist family," said Charles Cinnamon, director of "Young Summer." "The campaign was designed for young people and is totally contemporary in concept."

Coming together is the theme of the programs which began June 25.

"One of the most marvelous things to occur during the series has been the rapport between the large groups of kids — in the thousands - and the Miami Beach police," Cinnamon explained. "We've used police officers for traffic control only even though the crowds have been steadily increasing. And, what's more, we've been able to reduce the number of policemen patrolling the area. The kids are dancing, listening and rapping."

The emphasis of the program is on music and sports with free admission to all scheduled events. And to prove that young people plus rock does not necessarily mean drugs and police confrontation.

Local jazz musician, Jerry Marshall, music co-ordinator, explained that the music part of the program is heavy on the particular sounds of today's youth. The Thursday night concerts are held outdoors - on the lawn at the Miami Beach Convention Hall. The first concert, featuring "Celebration" and "Bethlehem Asylum" attracted some 2,000. Folk singer Dion and a group called Duckbutter pulled in about 4,000 the following week.

"Each week the number in the crowd doubles or triples and at this time, some 50,000 have attended the concerts," Cinnamon said.

Top Miami groups have been booked - Peach, The Game, Fantasy (whose record, "Stoned Cowboy," is doing well in the South Florida area), Skin Blues Band, Echo and others. Jerry Jeff Walker, Ewing Street Times and Ides of March are also set to appear.

Recently, NBC's Radio Monitor placed focus on Cinnamon and his successful program to provide free entertainment for the young.

"We started out with equal emphasis on sports and music," Cinnamon explained, "one week strong on sports activities and light on music with the reverse the following week. The music has been such a successful part of the program that for the remaining half of the series, we are now orienting ourselves primarily to music. We aim to please the youngsters, and if by providing more music will do it, then we'll just step up the music program."

Trans. Nat. Communica. 7/8

Will the Young summer program be continued next year?

Those close to the program predict that if the program goes on the way it has been going without incidents — then they'll not only consider continuing it, but will consider putting more into it.

"We only have one worry," Cinnamon said, "pretty soon the Convention Hall lawn won't be big enough to accommodate all those who attend."

'Joe' Disks Pushed

CHICAGO - Mercury Records' original soundtrack of the Cannon film "Joe" is being pushed through simultaneous release of three singles from the album as performed by Jerry Butler, Exuma and Dean Michaels.

AUGUST 8, 1970, BILLBOARD

Payments enclosed

MUSICAL IMPRESSIONS OF A PRETTY BAD GUY

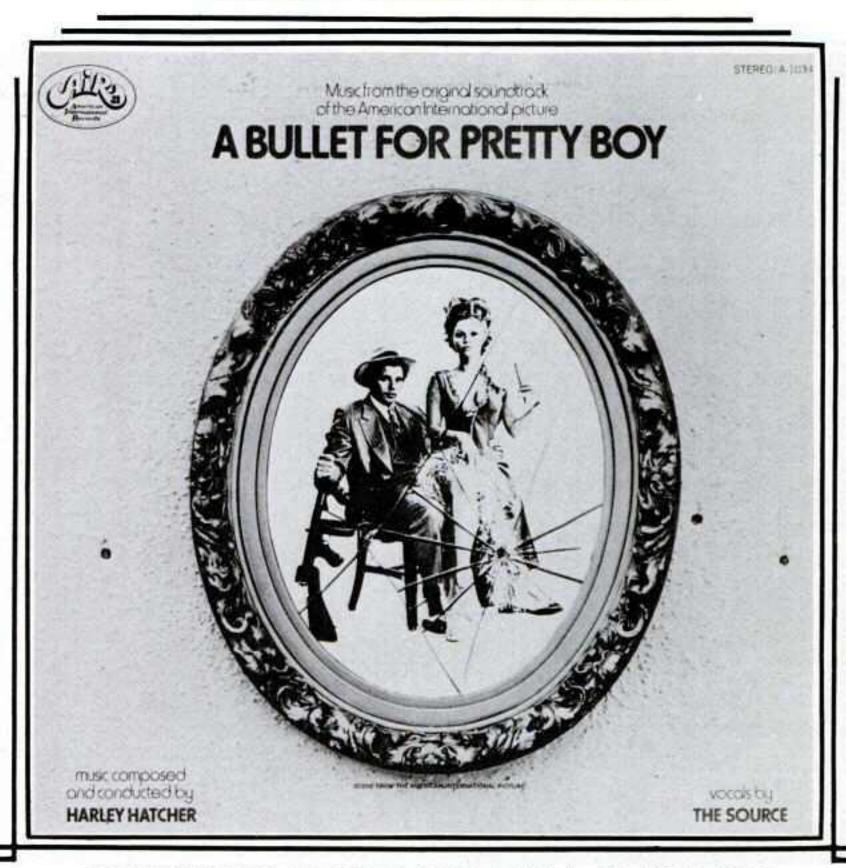


"A BULLET FOR PRETTY BOY" (A-1034)

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"IT'S ME I'M RUNNING FROM" (A-156) BY

THE SOURCE



AMERICAN INTERNATIONAL RECORDS

Distributed by Transcontinental Record Corp., Los Angeles, California



Tape CARtridge

Record Cos. Return To Tape Licensing

LOS ANGELES—In the past year, several major record companies had allowed their tape licensing contracts to expire. They wanted to initiate their own tape operations and cash in on the tape boom.

It was profitable, they felt, to merchandise, promote and market their own product and merely phase into custom duplication.

Tape licensing on a major scale was dead, many believed. Several duplicators, with shaky financing, went bankrupt, while others looked elsewhere to supplement their profits.

Atlantic, Warner Bros.-Reprise, Motown, Paramount, among others, left their duplicating partners to strike out for themselves. MGM, beset with financial headaches, was thinking about it.

On March 21, 1970, Tom Bonetti, vice president and general manager of GRT Music Tapes, said, "Financial giveaways to record companies (by tape firms) were over." He also said: "Several record companies now attempting to market its own tape product will return to licensing." He was right.

Record companies are returning and renegotiating their licensing agreements with Ampex, the industry's leading duplicator, and GRT.

Atlantic Records recently concluded a \$10 million three-year contract with Ampex, thus returning the label to the Ampex fold. Warner Bros.-Reprise quickly followed suit.

MGM has altered its plan to go it alone with tape product. "It looks like we will continue with Ampex," said Mike Curb, MGM president. "Ampex proved it can sell more tape than any other company."

Other record labels, too numerous to chart, are either thinking of returning to tape duplicators or already have done so. Several majors, which recently formed tape operations of their own, are currently renegotiating contracts with tape companies.

Capitol Records, which is marketing its own 8-track and cassette tape lines, gave its 4-track and reel-to-reel work to Ampex. ABC/Dunhill, perhaps anticipating the return trend, never left. Both GRT and Ampex duplicate and market ABC/Dunhill tape on long-term contracts.

Tom Bonetti put it this way:
"It is good business for record companies to market their own tapes if they have the manpower, financial resources and credit leverage to sell service and collect from more than 200 whole-salers.

"But manufacturers that have trouble collecting from 25 distributors might wait a long time and they may ultimately receive payment in return merchandise," he warned.

There are several reasons why many record companies are relinquishing their tape responsibilities. One, and what may be the prime reason, is money.

Taken as a whole, corporate profits really are beginning to decline at many record companies. Front money and guaran-

CHANNEL MKTG FILES CHAP. XI

CHERRY HILL, N.J.—Channel Marketing, manufacturer of cassettes, cartridges and tape accessories, has filed a Chapter XI petition in Federal Court in Camden.

The action was taken after creditors filed an involuntary bankruptcy petition. Among the petitioning creditors was Audio Devices, blank tape manufacturer.

Channel Marketing sells 8track cartridges and cassettes, head cleaners, carrying cases and other tape accessories. Brand names include Escort, Channel and Coronet.

tees from tape firms have lured several labels into abandoning their plans of tape independence.

By BRUCE WEBER

A second reason is product

Atlantic, when it re-signed with Ampex, wired its distributors that "Ampex will start servicing them with tape products and will assume all responsibility for product returns and exchanges of merchandise."

Already beset with financial headaches, personnel pruning, and return privileges of albums, many record labels didn't want an additional burden of tape product returns.

Underlining the problem, many feel, is the "bottoming out of prerecorded cassette sales."

Many record companies allowed their duplicating contracts to expire during the "blue chip" period, when tape sales were skyrocketing.

Since that time, though, the prerecorded cassette market fell apart, reel-to-reel sales leveled,

and 4-track sales disappeared.
Only 8-track continued on its merry sales clip.

Tape companies were caught short, but so were record labels. While many tape duplicators turned to custom duplicating to offset losses, many record companies merely accumulated returns.

For major tape duplicators, happiness is licensing—even with returns, advances, front money and a soft economy.

Stereo 8 Riding Herd Over Cassettes in Auto Market

LOS ANGELES — Cassette players for autos continue to be on the horizon — ever closer—but much of the talk in auto circles revolves around Stereo 8.

RCA and Motorola combined to blunt the cassette sting by offering auto manufacturers a new generation of 8-track equipment: 4-channel Stereo 8 (Quad 8).

According to Oscar Kusisto, Motorola vice president, "Detroit already has acknowledged and accepted Quad 8 for use as factory installed equipment." Where does that leave supporters of cassette?

"In trouble," said Kusisto.
Whether the configuration is
in trouble or not is an open
question, but it will face several

obstacles, like:

Quad 8 is second generation
Stereo 8, while cassette is just
now beginning to achieve ac-

now beginning to achieve acceptance by several — not all — decision makers in Detroit.

Chrysler and a few others are preparing to offer consum-

Chrysler and a few others are preparing to offer consumers a two-configuration front, 8track and cassette, but only with cassette models outfitted with an automatic reverse feature.

The price of Stereo 8 equipment is dropping steadily, while cassette units with the reverse capability are more expensive. Another problem confronting cassettes in cars is the pricing of prerecorded cassettes (\$6.95).

Cassette manufacturers, too, haven't convinced most retailers that their players can be sold as auto equipment. "Cassettes are still more for the home, while Stereo 8 is definitely for the auto," said Irving Rosenberg, president of Wellington Eight Industries.

Many retailers admit that pricing has been a factor in selling auto cassette units. The price trend in 8-track equipment is going down, closer to cassette models.

Today, many retailers are using Stereo 8 auto units as leaders, offering players as little as \$25.95 and step-up models at \$29.95.

When faced with equal pricing, said a retailer, consumers favor Stereo 8, "because of few quality and fidelity problems."

Many retailers also believe the automatic reverse capabilty and the record feature on cassettes aren't enough to reverse an 8-track trend in autos.

Auto cassette players that provide automatic reversing are available but expensive. (The feature solves the problem of having to flip the cassette over which auto producers feel is a safety problem while driving).

Others contend that the record feature in cassette auto equipment is a negative, not positive feature. "Who wants to record music in the car? The fidelity is bad enough in cassette equipment under ideal recording circumstances, but what happens during less than ideal conditions, like in a car."

One company's attempt to satisfy both with a compatible unit has failed.

Selectron International introduced a combination Stereo 8cassette player in which the cassette portion has the automatic reversing feature. But the unit is too expensive, around \$200, and failed to please even the cassette manufacturers.

Cassette manufacturers are preparing to crash into the auto business in a big way, but they're still playing catch-up to Stereo 8.

Pax, Ltd. Stressing Quality Control, Service Guarantees

By EARL PAIGE

SKOKIE, Ill.—When you have a strong brand name like Mercury and you're still not a sufficiently large enough tape player manufacturer to push the name via consumer advertising campaigns, you build on the reputation of product. This is why Pax, Ltd. here is putting so much emphasis on quality control and service guarantees.

In addition to making sure its Mercury players have few "out of carton" failures and that customers "stay happy" if something does go wrong, Lester Smith, sales manager, pointed out other avenues the firm is pursuing under its licensing of the Mercury home products line:

- Producing a broad line encompassing both cassette and 8-track equipment.
- Penetrating once it becomes involved in a category of equipment.
- Pushing its line with huge software wholesalers and rack

jobbers who already have an affinity for a brand name that has been part of the record business for over two decades.

"Service is one important selling tool that is lacking in our industry," Smith believes. "There are entirely too many out of carton failures and the hangup with independent service companies leads to situations where the consumer becomes fed up waiting a long time for repairs."

Smith claims that in the year and a half since taking over the Mercury home products logo Pax, Ltd. has "made friends" through its service policy. We have factory trained technicians here who pre-inspect practically every piece of equipment we ship. We're working with several Japanese manufacturing companies. We offer a full year warranty on parts and 90 days on service. Under our over-thecounter service policy the consumer can expect a new machine if the fault is ours and if the machine is returned in new con-

Smith puts it this way: "After you've gone past features, eye appeal, styling, price, and of course, brand acceptance, what are you really selling except service?"

He doesn't put down the other factors, however.

Although Pax, Ltd. originally produced cassette equipment, Smith says the firm's philosophy became one of accepting the fact that there are two markets out there to be served—cassette and 8-track.

In cassette equipment, Smith believes Pax, Ltd. offers more portables than any other manufacturer concentrating in that category—this is what he means by penetration. This category encompasses six models in a price range from \$39.95 stepped up \$10 each time through additional features to a unit with a suggested list price of \$79.95 (a model including AM/FM radio and record capability).

Other cassette models include a straight player at a suggested \$29.95 price that Smith feels is exclusive in that it offers fast forward and rewind. It is designed primarily for the education market, school systems, and what he calls the program communications field. There are two other cassette models with AM radio.

Additionally, there are three mini cassette units. One, a de luxe unit and pocket size, sells for the suggested price of \$89.95 and includes digital tape counter, speakers, microphone built-in charger for Ni-Cad batteries, operation from AC/DC, and various auxiliary accessories. Another similar model is offered as a kit for the suggested price of \$119.95 and includes fitted case, remote control, AC adaptor, cigarette lighter DC hookup, battery recharge circuit, earphones and mike stand. A third unit similar to the de luxe, but without digital tape counter and other features is priced to sell at \$69.95.

Beyond these models, the firm is offering a stereo cassette deck at \$129.95 suggested list and a complete home music system built around cassette at \$169.95.

An 8-track deck at the suggested price of \$59.95 and a home system priced at \$99.95 comprise the first segment of the 8-track line. The major (Continued on page 18)

AST's Promotion Plans Slated for LA Unveiling

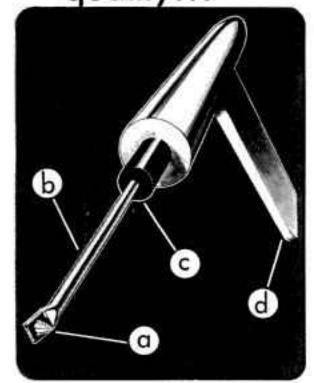
NEW YORK—Ampex Stereo Tapes (AST) will unveil its promotion, marketing and distribution plans for the second half of 1970 at its national sales meeting scheduled for Thurs., 6; Fri., 7, and Sat., 8, in Los Angeles.

According to Jules Cohen, AST's national marketing manager, the company's strategy for the rest of the year will be discussed with several of its major labels and independents based in the Los Angeles area.

In addition to AST's national sales force, all area managers will attend the west coast sessions. Jim Johnson, AST's advertising manager, and Bob Hinkle, assistant advertising manager, will be available to discuss advertising and promotion plans. The three-day meeting will be held at the Continental Hyatt House.



Only Fidelitone builds sound quality...



from diamond tip to plastic grip!

Fidelitone is the only needle manufacturer who makes a complete diamond needle controlling quality throughout production. Fidelitone also provides you with the most effective merchandising program in the industry.

Yes, we Make It Easy for you to sell more Fidelitone needles and make more money at it, but it's not easy to make diamond needles.

First, we grind the diamond points (a) to exacting tolerances ± .0001" (1/10,000 of an inch). We are now the world's leading producer of diamond points!

The needle shank (b) is hollow aluminum tubing only .02" in diameter that must be cut, crimped and drilled.

We compound and mold our own rubber bearings (c) to unique dynamic performance specifications.

We also mold plastic lever arms and grips (d). Everything is made and put together in our Chicago plant. After thorough inspection, it goes into the Fidelitone plastic needle box (we make these, too!). The complete Fidelitone story is easily summed up . . . stick with the leader! Fidelitone is the leader . . . the only American company to make a complete diamond needle . . . the only needle line to offer a complete merchandising program that Makes It Easy for you to build sales and profits.

Fidelitone[®] Advancing Technology and Merchandising with...THE TOUCH OF MAGIC

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Craig Expanding Summer Drive For Entire Consumer Line

LOS ANGELES—Something unusual is afoot at the marketing nerve center of Craig's new production headquarters in Compton.

The company is spending money enhancing its image to the consumer. This in light of all that noise businessmen have been making about a profit squeeze.

Taken as a whole, Craig is expanding a local summer car stereo promotion into a nationwide campaign to promote its entire line of consumer electronics.

Lauren Davies, Craig general sales manager, sees the consumer promotion as a means of "building Craig's image as a full-line electronics manufacturer."

He plans to use two methods of accomplishing a "Recognizing Craig" campaign.

-Go into a major co-op advertising program, the most generous in Craig's history.

—Build consumer interest with saturation advertising and promotion exploitation in consumer and special interest publications.

"We want to couple our co-op dealer program with national advertising schedules to show retailers that consumers are spending," Davies said.

To achieve its goal, Craig will spend about \$1 million in creating its consumer interest program. "It's part of developing Craig as a national brand line," he said.

Themed "Control Ear Pollution," the consumer campaign calls for exploitation in general, news and special consumer interest magazines through 1970.

Graphic symbol used in the ads is a bust of Beethoven with his fingers in his ears. Dealer and distributor support will be via collateral sales promotion materials.

The image building will begin in Argosy, Cosmopolitan, Esquire, Life, Look, Newsweek, Time, Sports Illustrated, among others.

To continue its image as a "company on the go" long after its current image-building campaign is over, Craig is exploring new products for both cassette and 8-track configurations.

In research and development, Davies said, Craig is working on floor-mount cassette units (it already has introduced 8-track floor-mount models), hang-on auto cassettes, automatic reversable cassettes and cassette changers.

Instruction in Organ

LOS ANGELES—The Thomas Organ Co., musical instrument manufacturer, is offering programmed musical instruction via prerecorded cassettes.

ASK THE MAN WHO KNOWS

about recording tape and cassettes . . . and

how to merchandise from interior displays

for maximum sales profits . . .

Pfranstiehl

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KNOW and offer you the know how that goes

with the profit line from Pfanstiehl.

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Also on the drawing board are cassette units with both educational and business (for executives) aims, said Davies. "We can expect a series of cassette players streamlined for executives, such as cassette transcriber/recorders.

Craig, he is certain, will introduce a 4-channel (Quad 8) automotive unit sometime in 1971, "because we see it (quadrasonic sound) as an exciting sound breakthrough."

There are no plans to introduce a 4-channel reel-to-reel unit, and plans are to take a wait-and-see posture on 4-channel cassette.

Craig wants to pursue a thrust into the education and business

fields for cassette player/recorders. A major effort will be made in marketing a cassette "Electronic Notebook," model 2605, at \$119.95.

The pocket and brief-case unit has a built-in microphone, builtin speakers and a digital counter. It has a rechargable battery pack as an optional item.

Craig is reshaping its marketing aims after a year (1969) of several disappointments — the Electronic Notebook initially was introduced as a Christmas 1969 item—corporate financial dips and too many product (43) introductions last year.

It seems Craig is starting to deal from strength, about \$1 million worth.

rasonic releases, but will issue product as the quadrasonic market develops, Bonetti said. "We see a long-range market potential for the 4-channel con-

GRT MOVING

TO 4-CHANNEL

LOS ANGELES - GRT is jumping on the 4-channel band-

wagon, according to Tom Bo-

netti, vice president and general

manager of GRT Music Tapes.

quadrasonic titles in 8-track con-

figuration in the late Fall. The

titles will represent chart reper-

toire from GRT's major tape

have regularly scheduled quad-

The company doesn't plan to

It will release more than 12

cept," he said, "but so much depends on equipment availability and consumer demand."

licensees.

Cassette Magnetics Corp. **Enters Prerecorded Field**

By RADCLIFFE JOE

NEW YORK—Cassette Magnetics Corp. (CMC) is entering the prerecorded field with an initial variety three-pack cassette release.

First product by the company is scheduled for fall release, and will feature classical, rock and jazz selections. According to Erwin Damsky, president of Cassette Magnetics, the three cassette pack will be merchandised in an eye-catching album complete with liner notes and graphics designed for impulse buying.

Although the product will be marketed through most tape and record oriented stores, Damsky will concentrate his major sales efforts on point-of-sale hardware buyers.

CMC has no immediate plans to enter the 8-track prerecorded market, but Damsky assures that his organization is looking closely at this area, and his final decision will be influenced by its movement as well as the commercial success of his prerecorded cassettes.

The CMC chief executive disclosed that his decision to enter the prerecorded cassette field was influenced by the realization that the potential of this product was being poorly developed.

He said prerecorded cassettes to date have lacked a number of factors essential to their success, and cited their high list price, poor packaging and poor fidelity among their major disadvantages. Damsky is confident that his three cassette pack with its low price-\$8.95 list-eyecatching graphics and high qual-

MCA Buys **Optimation**

LOS ANGELES - MCA Technology, which manufactures tape duplicating equipment, has acquired Optimation Inc., of Sun Valley, Calif. MCA Technology is a subsidiary of MCA Inc.

Optimation manufactures amplifiers, oscillators, oscilloscopes and CRT displays for computer terminals.



ity standards will these bugbears.

In other news from CMC, the company is using the new Polymer PolyGlide cassette to house its blank tapes. The PolyGlide cassette design avails itself of an exclusive air cushion which eliminates an appreciable amount of the friction found within the cassette.

With an estimated annual production capacity of 12 million blank loaded cassettes from two Wheeling, W. Va., plants, CMC is currently working with a giant retail chain store on a program for developing a private label of blank loaded cassettes for this organization.

CMC has also entered into a licensing agreement with Op-Tickle Industries of Woodmere, N.Y., which gives the company exclusive marketing rights to a new product in the visual effects line called "Op-Tickle."

"Op-Tickle," developed by Mike Shulman of Op-Tickle Industries, consists of a ring of 30 tiny, colored light bulbs which blink in a pattern and appear to keep time to the beat when used in conjunction with musical or other sounds.

According to Schulman, the ring of lights, 15 inches in diameter, appear to move in a circle around a black center stimulating a feeling of euphoria in the person or persons view-

Op-Tickle lists for \$15, and

can be used at home individually or with a group. Damsky said that within the few short weeks his company showed the new light gadget at the Consumer Electronics Show, it has captured an estimated 5 percent of the national music market including many large department stores.

Commenting on CMC's phenomenal 71 percent increase in sales during the first six months of 1970 over the same period for the preceding year, Damsky said his firm had remained relatively unaffected by the fluctuating economy of the country because it comprised dedicated people who knew the industry.

He added that many of his products were youth oriented, and it was common knowledge that today's youth has more free money to spend on entertainment than adults.

He predicted too that the economy will soon come out of its current slump and that when it does bounce back it will do so with sufficient strength to compensate for the current period of depression.

CMC, originally called Dict-O-Tape, was formed 10 years ago as an importer of dictating machines. The company has been in the tape field for more than eight years and also manufactures a line of tape accessories which includes displays, albums and carry cases. According to Damsky, this department too is being expanded.

Pickwick's Soma Adds **New Accessories**

MINNEAPOLIS, Minn. — Soma Manufacturing Co., the accessory producing arm of Pickwick International, has added three new 8-track tape carrying cases and one cassette carry case to its growing line of accessories.

According to Amos Heilicher, president of Pickwick, over the past year Soma has been very successful with its first two products, an 8-track tape cartridge holder and a compact cassette holder. The company also offers several models of psychedelic lights, as well as a line of low price speaker baffles.

Heilicher also disclosed that Soma plans to build an organiza-

tional force of representatives, who, along with Pickwick salesmen, will service their company's products.

Among other new products just off the Soma drawing boards are a walnut table storage cabinet which holds an 8-track tape player or phonograph with speakers; and a slant 8-track or cassette tape holder which retails for \$1.98. The walnut cabinet also provides storage space for tapes or records.

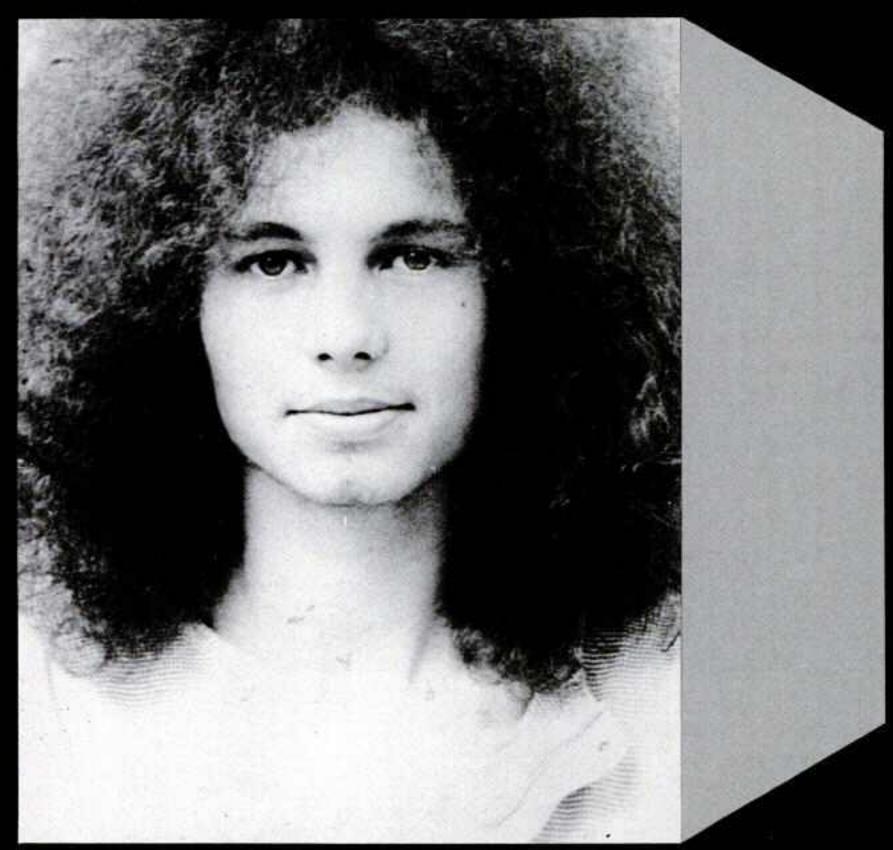
Said Heilicher, "Soma is proving to be a powerful business ally of Pickwick. Their products are highly serviceable and workmanlike. We are happy to be associated with this manufacturer."

COMPLETE

INVENTORY

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NO WAITING!



inside Cert sommer

"We're all playing in the same band here's enough guitars for you and me stand beside your brother and take his hand seems the times are changing finally."

Nartrans Adds Product Aids

LOS ANGELES—Nartrans, a subsidiary of North American Rockwell, is introducing a line of cassette accessory products.

It will market racks, holders and point of purchase displays,

all for cassettes, and plans eventually to get into accessories for cartridges.

The company is offering three cassette holders, one holding 8 (Continued on page 18)

VEDUPLICATE SONIC-SOUND ENTERPRISES CONTRACT TAPE DUPLICATORS

- Mastering
- 4-8-Cassette
- Labeling-Packaging
- 8 Track Recording Studio

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Manufactures of blanks in all configurations - distributors of bulk tape and cartridges.

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Molloy Shrugs Off EconomicDoldrums

MINNEAPOLIS—Russ Molloy is shrugging off the general economic slowdown that has been vexing other companies.

"We don't see any reason to pull in our horns," said Molloy, national sales manager for consumer products of Telex. "We're cautious, but optimistic about the sales picture in the closing months of this year."

Several factors are contributing to Molloy's confidence, like: A bright sales thrust for the company's line of 8-track recorders and an eventual mass market for quadrasonic (4channel) equipment.

Telex was the first to display a compatible 8-track 4-channel recorder, model 824 Quad 8, which can play and record in two or four channels. The unit will cost about \$350, with a playback only model priced around \$200.

It also has a reel-to-reel 4channel deck model at \$249.95.

Molloy, who championed the 4-channel concept well over a year ago, believes there is room for two Quad 8 systems: A playback unit and a player/record model.

He feels there will be a 4channel marketing flurry in the first quarter of next year, but there must be software availability.

"I'd put a hell of a lot more steam into our 4-channel marketing effort if the record manufacturers jumped on the bandwagon," Molloy said. "There must be better co-ordination between record companies and hardware producers."

The executive acknowledges RCA's movement into quadrasonic, but is waiting to hear from Columbia and Capitol, for instance, on their thoughts for 4-channel.

Other companies have announced plans to introduce software, but Molloy feels there has to be a concerted effort by major companies to initiate and create a mass consumer market.

In 8-track recorders, Molloy feels vindicated after an industry-wide slow sales start in this concept. The company has one unit, 811 R deck at \$169.95, but is introducing two 8-track recorders in September.

The 814 S is an AM-FM multiplex with two speakers and a 100-watt amplifier at \$349.95. The 812 S is similar but without the AM-FM multiplex at \$299.95.

In addition to the 8-track recorder line, Telex Phonola is putting the units in stereo consoles. One unit, model 6220, is priced at \$499.95. Several other consoles will have 8-track recorder capabilities in units being introduced around October, according to Molloy.

He feels there were two factors why the 8-track record con-

LOOKING

for Automatic Radio Sales Company?

LOOK

on page 32 of the

BILLBOARD

International 1970
Tape Directory

cept failed to achieve marketing penetration when first introduced.

First, there was poor product, and second, the timing for 8-track recorders was too premature.

"People finally are becoming more aware of 8-track capability," he said, "and manufacturers are beginning to take note of the sales potential." Molloy believes the increased availability of blank cartridges, introduced by 3M, Audio Magnetics and BASF, also enhances the sales thrust for 8-track recorders.

While Molloy feels the "8track market has been jumping," he sees sales volume for cassette, too. "We've predicted earlier that the home market for deck cassette models would not be a volume market until late this year or early next. Our timing is right on schedule because that is when we plan to have cassette models on the market."

Telex will introduce several deck and record units in the \$100-and-up category next year.

BEST SELLING

Tape Cartridges

8-TRACK

This	Last	ee listed for labels-which do not distribute own tapes) Weeks or
Week		k TITLE, Artist, Label & Number Chart
1	2	WOODSTOCK Soundtrack, Cotillion 3-500 & Ampex T85 NN
2	1	LET IT BE
3	4	DEJA VU Crosby, Stills, Nash & Young, Atlantic TP 7200 & Ampex 87200
4	6	CHICAGO
5	3	McCARTNEY
6	20	COSMO'S FACTORY Creedence Clearwater Revival, Fantasy 88402 (Ampex)
7	7	ABC Jackson 5, Motown 8-1709
8	9	Grand Funk Railroad, Capitol 8XT 471
9	10	BLOOD, SWEAT & TEARS 3
10	8	GREATEST HITS
11	5	LIVE AT LEEDS
12	14	ISAAC HAYES MOVEMENT
13	13	SELF-PORTRAIT Bob Dylan, Columbia C2A 30050
14	11	IT AIN'T EASY Three Dog Night, Dunhill 8023 50078 & Ampex 85078
15	17	AMERICAN WOMAN
16	12	GET READY
17	16	TEN YEARS TOGETHER Peter, Paul & Mary, Warner Brothers 8WM 2552
18	19	STEPPENWOLF LIVE
19	15	HENDRIX BAND OF GYPSYS Jimi Hendrix, Buddy Miles & Billy Cox, Capitol 8XT 472
20	18	BRIDGE OVER TROUBLED WATER

CASSETTE

This Week	Las	see listed for labels which do not distribute own tapes) Weeks o K TITLE, Artist, Label & Number Chart
1	1	LET IT BE
2	3	WOODSTOCK Soundtrack, Cotillion 3-500 & Ampex T55 NN
3	6	CHICAGO
4	2	McCARTNEY Paul McCartney, Apple 4XT 3363
5	4	DEJA VU Crosby, Stills, Nash & Young, Atlantic 57200 (Ampex)
6	5	LIVE AT LEEDS Who, Decca 7-39175
7	7	ABC
8	8	SELF-PORTRAIT Bob Dylan, Columbia C2T 30050
9	-	COSMO'S FACTORY Creedence Clearwater Revival, Fantasy 58402 (Ampex)
10	10	BLOOD, SWEAT & TEARS 3
11	12	CLOSER TO HOME
12	9	GREATEST HITS Fifth Dimension, Soul City C 1030
13	13	IT AIN'T EASY Three Dog Night, Dunhill 5023 50078 & Ampex 55078
14	11	GET READY Rare Earth, Rare Earth 507
15	14	BRIDGE OVER TROUBLED WATER

Billboard SPECIAL SURVEY For Week Ending 8/8/70

WB/Ampex Unveils **Duplication Plans**

By ELIOT TIEGEL

LOS ANGELES- All Warner Bros. and Reprise albums will be duplicated into 8-track and cassette by Ampex to match their LP release. This is the modus operandi under which Ampex is now WB's exclusive duplicator/marketer.

This coverage encompasses new acts and new titles as well as established catalog artists. Duplicating all new product initially rather than waiting to see if the LP becomes a sales item first, is a "joint determination" of both firms, explains Joel Friedman, WB's marketing vice president.

Both parties acknowledge that some albums will be "questionable," but in today's contemporary music market it takes a while to break a new act, so that by having the tape already prepared, the company can offer tape buffs the new artist once the LP has exploded.

"Rather than operating from a position of being behind, we want to take a positive position," Friedman said. WB will work with Ampex in developing merchandising programs for the tape product. In fact Friedman and two associates, Dick Sherman, national sales manager, and Stan Cornyn, the creative services vice president, will attend Ampex's sales meeting here Thursday (6) to acquaint the tape firm's field force with its artist roster, and to offer some insight into WB's operation.

WB's new August release of 17 titles is the first product running through Ampex's duplicating facilities. Previous to the new duplication/marketing affiliation with Ampex, WB's tapes were custom duplicated by Columbia. "Columbia gave us absolutely fantastic service," Friedman points out. "There has never been a complaint about their service but they just handled the manufacturing for us. They had nothing to do with distribution."

Thus far, all of WB's record distributors have indicated they wish to continue selling tapes to their accounts. Previously they had the tape line exclusive in their areas.

Ampex's strength in such nonrecord areas like photo, auto and high fidelity stores, is credited by WB officials as offering them an "in" into these sales areas which record distributors have not aggressively developed. WB's disk distributors tried to get into these areas, but have not been as successful as Ampex's own efforts.

WB's tape business accounts for between 28 and 30 percent of its dollar volume, according to Friedman, with 8-track outselling cassette by as much as five to one. Despite this disparity, WB will duplicate its music in the cassette mode because there is a market and according to Friedman: "Cassette is by no means dead" despite a major slackening off of sales in this configuration.

Of the 17 new tape titles a number are of a greatest hits nature. There is a compendium of artists under the title. "The Greatest Hits (Vol. 1)," plus "Alternatives" featuring 14 underground acts. "Nancy's Greatest Hits" by Nancy Sinatra and "Rod McKuen's Greatest Hits (Vol. 2)."

There is one package which marks the marriage of acts from WB-Reprise and Atlantic/Atco,

who all belong to Kinney National Services. The tape pairs Jimi Hendrix and Otis Redding live at the 1967 Monterey International Pop Festival. Hendrix's performance, which covers one side, includes four songs: "Like a Rolling Stone, Rock Me Baby," "Can You See Me" and "Wild Thing." Redding's participation, one of the highlights of the festival, encompasses

"Shake," "Respect," "I've Been

Loving You Too Long," Satis-

Audio Magnetics' Educat'l Program

LOS ANGELES—Unlikely as it may sound, Audio Magnetics is teaching the ABC's to grown men. Even stranger, they're listening.

The company has launched a program of teaching representatives of the tape industry about their own industry.

It started at Audio's sales meetings, where a series of instructional seminars were held

faction" and "Try a Little Tenderness."

outlining the different facets of the industry.

Manufacturers representatives learned the ABC's of blank tape manufacturing, research and development, merchandising, credit, equipment and techniques, sales and marketing.

They came away better equipped to sell. More importantly, Audio Magnetics learned that an educational program can serve the industry and indirectly prove beneficial to the company.

Its next step in the educational

process was to teach the industry about blank tape manufacturing. Coupled with show promotions, Audio began assembling blank cassettes at the Consumer Electronics Show and the National Audio Visual Assn. convention, among others.

Assembly line personnel put a blank cassette together for show viewers then give it away. "Less than two percent of the persons attending trade shows have ever seen the inside of a cassette, much less seen one put together," said a company spokesman.

Part of the educational program is a life-sized Tinker-Toy display to illustrate the complete function of the cassette, showing

(Continued on page 18)

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Cartridge TV

EVR to Dupe Handyman Series For Popular Science Magazine

NEW YORK — CBS Electronic Video Recording Division will duplicate three new series of

Service Guarantee

Continued from page 12

focus here is in higher priced equipment with three models which include AM/FM multiplex going from suggested list prices of \$149.96 to \$189.95 and a de luxe top of the line at \$219.95.

"We're looking for the market to settle down before considering 8-track recorders or quadrasonic," Smith says. "As a small company we can't just jump into new product category areas and I'm not sure of the consumer interest in 8-track recorders. As for 4-channel stereo, I don't see any great purpose other than in the car-who can accommodate multiple speakers in the living room and where do you stop-6-channel, 8-channel, 10-channel?"

Smith acknowledges the value of the Mercury logo and believes it gives Pax, Ltd. "an entree" with the rack jobbers and larger software wholesalers and merchandisers who are familiar with the brand name. "We do see the rack jobbers as an emerging force in hardware and intend to pursue this avenue as well as others."

Audio Magnetics

Continued from page 17

what every part does and how it performs.

Perhaps its most important contributions in terms of instructing an industry has been in alerting buyers, retailers and consumers on the dangers of incompatible cassettes.

To combat this, the company is providing buyers with templates with the exact North American Philips dimensions. Cassettes out of specification will not pass through the template, hence the buyer can detect substandard merchandise.

As part of its educational campaign, Audio Magnetics has started a major advertising and promotion program to point out pitfalls in poor quality cassettes.

The educational program to teach the ABC's to representatives in the industry will be continued via advertising campaigns, show programs and sales seminars.

Adds Product Aids

Continued from page 16

cassettes at \$2.95, another holding 12 tapes at \$4.50, and a third holding 16 cassettes at \$5.98, according to Thomas L. Pearce, Nartrans marketing manager

In addition, it is offering a professional equipment rack for tape duplicating companies. It holds 108 cassettes and markets in the \$16 to \$20 range.

Operating largely in the OEM field, Pearce said the company is expanding its distribution to include a more consumer oriented

15 and 30-minute films on the EVR format for Popular Science Publishing Co. The films, aimed at do-it-yourselfers and outdoor living fans, will be produced and distributed by KAP V Films Ltd.

Announcement of the new venture was made jointly by Robert E. Brockway, president, CBS/EVR, and Eugene S. Duffield, president, Popular Science Publishing, a subsidiary of the Times-Mirror Co., Los Angeles,

Duffield disclosed that five titles in the three program categories are already produced and that the series are based on departments and features in Popular Science and Outdoor Life magazines.

The series include, "How To Keep Your Car In Tune," hosted by Jan P. Norbye, automotive editor for Popular Science; "How To Get The Most Out Of The Home Workshop," with Alfred W. Lees, home workshop editor, Popular Science and other guest experts; and "The Outdoor Life," hosted by individual sports stars and celebrated personalities.

"The Outdoor Life" series is a joint venture in collaboration

with KAP V Films, who are the exclusive packagers and distributors of the above series.

In other news from CBS/ EVR, the company will display its system at the 6th annual Education and Training Equipment Exhibition of the American Management Association. The show will be held Tuesday 4 through Thursday 6, at the New York Hilton; and the EVR exhibit will be at Booth 603, in the hotel's Regent Room.

Introduced to the AMA last year, monochrome EVR stimulated much interest among education and training executives. This year a Motorola manufactured color-monochrome player will be exhibited, linked to color television sets. EVR personnel will be available to answer questions.

The Presidential Suite at the Hilton will be open for discussions between EVR specialists and governmental and industrial training interests. Ideas will be exchanged and counsel provided in problem analysis, curriculum development, media recommendations and related factors.

Tape Rights Gained By Optronics Library

NEW YORK — American Diversified Industries has granted Optronics Library Inc., the exclusive visual CARtridge film rights to its entire catalog, as well as the catalog of its subsidiary National Telepix, Inc.

Through the agreement, such films as the "Our Gang Comedy" series, and the award-winning "Golden Age of Comedy" will be added to the Optronics library. Also available are some 90 15-minute films in the "Comedy Capers" series from National Telepix. These feature such artists as Will Rogers, Laurel & Hardy, The Keystone Kops and Harry Langdon.

Other recent audiovisual agree-

ments announced by Optronics include Omega Productions, Inc., which garnered for the Optronics library video cartridge rights to such full-length features as "Pinocchio," "Rumpelstiltskin," and "A Midsummer Night's Dream"; as well as diversified educational product including, "The Beauty of Japanese Paper," "Judo," and "Franz Kafka."

Optronics Libraries, Inc., holds visual cartridge rights to over 2,000 full-length feature films, and, anticipating the wide appeal of videocartridge product, has established seven jointlyowned sister companies in Canada, Europe, Japan, Australia, South Africa and the United Kingdom.

Five Video Systems For NARM Showing

PHILADELPHIA - An estimated five videocartridge systems will be presented at the 1970 NARM Tape Convention scheduled Sept. 20-23 at the Fairmont Hotel, Dallas.

Video presentations by CBS/ EVR, Avco's Cartrivision, Sony and North American Philips VCR have been confirmed, with Panasonic indicating that it too will present its system.

The convention will devote two of its business sessions, the dinner meeting on Tuesday, Sept. 22, and the luncheon meeting, Wed. Sept. 23-to presentations by the various systems.

Morton Fink, vice president, special projects, CBS/EVR, will present that company's system; Gerald Citron, marketing man-

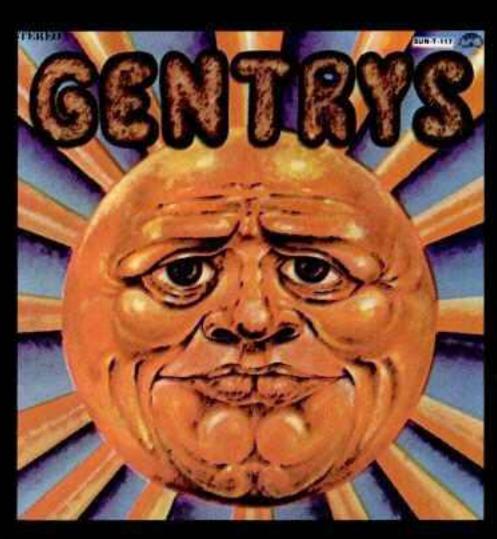
ager, Industry Sales for Home Entertainment Products Division of North American Philips, will present the Philips VCR system; Frank Stanton, president of Avco Cartrivision, will present his system; while Mr. Nakano of the Sony Corp., will present that company's offering.

In addition to the presentations of the various systems, there will be two actual demonstrations of video playback units. According to Jules Malamud, executive secretary of NARM, these demonstrations will be by Avco Cartrivision and CBS/ EVR.

Only members of NARM who have registered for the convention will be admitted to the ses-

CENTRYS CENTRYS





(SUN#117

REMEMBER?
"WHY SHOULD I CRY"
FIRST SINGLE (WE GOT SUED)

REMEMBER?

46 CINNAMON GIRL"

SECOND SINGLE
THE ORIGINAL WAS RELEASED (ON TOP OF OURS)



AN ORIGINAL HIT SINGLE
"HE'LL NEVER LOVE YOU"
SUN #1118







DOORS-Absolutely Live. Elektra EKS 9002 (5)

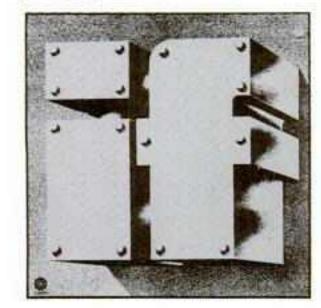
This collection of live performances fea-turing such tunes as "When the Music's Over," and a medley including "Back Door Man," captures all the excitement of Morrison and company as they expand and reach their audiences in a live setting.
Also notable on the album are "Break on
Thru No. 2," and "Build Me a Woman."
The Doors once again prove the power of
their music and Morrison creates the vibrations that he is known for throughout the U.S. and the Western world.





LEE MICHAELS-Barrel. A&M SP 4249 (S)

Lee Michaels, West Coast flash on organ, not to mention a dynamic rock writer and singer, returns with more of the same, this time as a trio with the addition of guitarist Drake Levin. Frosty, the tubby drummer, is heavy as usual in the clutch, and Michaels' winning group bangs out "Uumm My Lady," "Murder in My Heart" and "Games." Chart stuff already and getting bigger.





Capitol ST 539 (S)

No ifs about this If, they will be bidding for the top first time out as the rockjazz movement looks beyond Chicago and BS&T for new sounds, new sophistication.
This seven-man jazz dynamo features, among others, guitarist Terry Smith, Dick Morrissey on reeds, and Dave Quincy also on reeds. But the whole group dips tightly into accounts to the whole group dips tightly into the whole group dip into progressive rock-jazz with brilliance on "What Can a Friend Say?" and "The Promised Land."





CLASSICAL

STRAVINSKY: NINE MASTER-PIECES CONDUCTED BY THE COMPOSER— Various Artists. Columbia D5S 775 (S)

In this special low-price five-album col-lection released by Columbia Records, Igor Stravinsky takes the Columbia Symphony Orchestra and a selection of other artists through nine of his best known compositions, including The Symphony of Psalms, The Rite of Spring, Apollo, Symphony in C, and the Firebird Ballet Suite.





BREAD-On the Waters. Elektra EKS 74076 (S)

Bread bring it home in the soft-rock style of their big "Make It With You" hit, and quality performances are the key that put Bread head and shoulders above other acoustic guitar bands. The group's strong, refined harmonies complement a rich array of tunes, like "Blue Satin Pillow," "Look What You've Done" and "Coming Part." This all-hit package, for AM and FM, is a rarity and Bread will add plenty of gravy to the celebration.

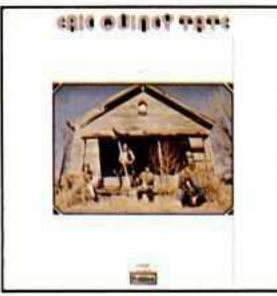




PAUL MAURIAT-Gone Is Love.

Philips PH5 600-345 (5)

Paul Mauriat presents the same high gloss orchestral finish that pushed "Love Is Blue" into world acclaim on this set. His distinctive arrangements and voicings are used on a set of originals and familiar pieces ("Bridge Over Troubled Water,"
"Raindrops Keep Fallin"," and a fine ver-sion of "Classical Gas"), Intelligent easy listening here.





ERIC QUINCY TATE-Cotillion SD 9025 (5)

Eric Quincy Tate, a fine new Texas group, tackles blues in fine style in this debut album. All 11 cuts are exceptional and big response. "Stonehead Blues," "I Want 'cha," and "Ain't It a Bummer" are among the best, "Hooker House" is another good one.

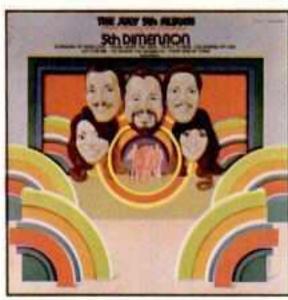




JAZZ HERBIE MANN-Muscle Shoals Nitty Gritty.

Herbie Mann, flute and group, with some additional instruments, continues to take what is happening outside the jazz mainstream and marry it professionally. There is a lot of country overtones on his latest, recorded in Muscle Shoals, that merges rather than mars Mann's stone flute approach and tones down the usual instru-mental anarchy rampant in his sidemen.

Embryo SD 526 (5)





5th DIMENSION-

The July 5th Album. Soul City SCS 33901 (5)

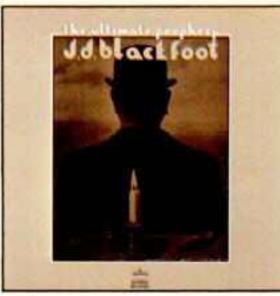
Here is a collection of some of the best known tunes by the 5th Dimension. Included in this collection on the United Artist, Soul City label are songs like, "Those Were the Days," "Let It Be Me," Johnny Rivers' "Poor Side of Town," and the Beatles "Ticket to Ride." Great collector's item.





ELTON JOHN-

The British performer-composer comes up with one of the top LP's of the week, both creatively and commercially. His song, "Border Song," now receiving much attention is featured, along with exceptional, original material such as the ballad beauty, "I Need You to Turn to," and the com-pelling "Sixty Years On." The superb arrangements of Paul Buckmaster are as creative as the material of John and cowriter Bernie Taupin,

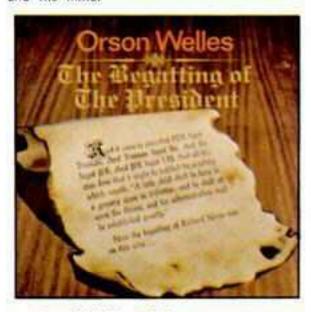




J.D. BLACKFOOT-

The Ultimate Prophecy. Mercury SR 61288 (S)

Good vocals and backup instrumentals with a country flavor on "One Time Woman" and "Angel," and one complete side calling for freedom of expression and belief of the self placed in the context of a rock symphony with words help to make this album a masterpiece. J.D. Blackfoot shows a complete understanding of today and looks into the future to excite the ears and the mind.





SPOKEN WORD THE BEGATTING OF

A PRESIDENT-Orson Welles. Mediarts 41-2 (S)

The rich, resonant voice of Orson Welles, a legend in his own time, relates (tonguein-cheek) a history of contemporary Amer-ica. The narrative is done in biblical style as Welles spins the tale of recent U.S. history from Eisenhower to Nixon. Much attention should deservedly be drawn to this one, which is funny and, in many cases, all too true.





NEIL DIAMOND-Gold. Uni 73084 (S)

Well titled is this money-in-the-bank album for it contains two million-selling singles, "Holly Holy" and "Sweet Caro-line." But more than that it features Diamond in his nightclub performance at the Hollywood Troubador and a sensational performance it is. The excitement is captured on this LP, certain to wind up at the top of the chart. Opener, "Lordy" is a standout as well as the hit material.



SANDPIPERS-

Come Saturday Morning. A&M SP 4262 (5)

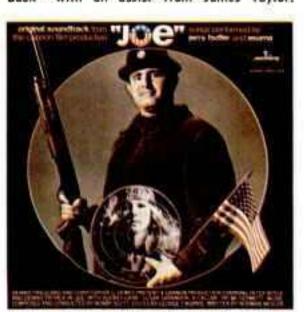
The title tune put the smooth trio way up the singles chart, and is now spot-lighted in this exceptional program which also features their new single, "Santo Domingo." Also included, in this highly commercial package, are top readings of "A Song of Joy," "Where There's a Heartache," and the film theme of "Beyond the Valley of the Dolls."





WRITER: CAROLE KING-Ode SP 77006 (S)

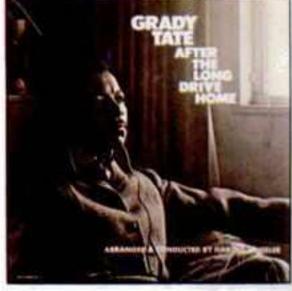
One of today's top composers ("Hi-De-Ho,"
"Go Away Little Girl," "Locomotion,"
"Natural Woman," etc.) comes on strong
in this vocal LP that features new material penned by Gerry Goffin and herself. In what should gust through for an important chart item, she delivers wild vocal workouts on such as "No Easy Way Down," and "Sweet Sweetheart." Her "Child of Mine" is a gem as is "Goin' Back" with an assist from James Taylor.





SOUNDTRACK SOUNDTRACK-Joe. Mercury SRM 1-605 (S)

A soundtrack that has a lot of things going for it, not to mention a soulful title track that suits Jerry Butler. The film deals with the hippy life and therefore there are a lot of contemporary sounds on the actual soundtrack itself, rather than the songs included in it. The Exuma group aids Butler who has three cuts. Dean Michael does a good lob with "Hey Joe." Music is by Bobby Scott, an impressive job for the songwriter.





GRADY TATE-After the Long Drive Home. Skye SK 17 (S)

Grady Tate, the drummer turned singer, continues to mature. The title track is the standout here on a well programmed album -it has touches of Jim Webb about it and Tate rings a lot of emotion out of its wry lyric. The rest is high quality pop and includes "Suicide is Painless" which comes from the film "M*A*S*H."





COUNTRY BOBBY BARE-

This Is Bare Country. Mercury SR 61290 (S)

The top country star moves to the Mercury label with a hot chart single, "How I Got to Memphis," which is featured in this equally hot LP debut. With clever liner notes by Tom T. Hall, Bare is at his best with a fine program including "Come Sundown," "Woman, You Have Been a Friend to Me," and "Leaving on a Jet Plane." Certain to prove a big chart item.

SPECIAL MERIT PICKS

POPULAR

MYLON—Cotillion SD 9026 (S)
Mylon has the feeling of the church, incorporating the sound of gospel and the sound of rock in such songs as "Old Gospel Ship" and "Who Knows," featuring back-up vocals and instrumentals that reflect the joys of God and life, "Searching for Reality," and "Contemplation" are lighter tunes placed in the folk genre which tell the story of contemplation and reve-lation. The album contains many moods and should appeal to a wide range of

KURT RUSSELL-Capitol SKAO 492 (S) Kurt Russell, one of the newest talents to be discovered by Capitol Records, is a pop vocalist with talent and the potential to develop that talent into a noteworthy career. In this debut album he takes a selection of past and present pop hit paraders and gives them a unique and enjoyable treatment. Included are, "Hey, Mr. Sun," "Sugar, Sugar," and "My Baby Loves Lovin"." URIAH HEEP-Mercury SR 61294 (S)
Uriah Heep shines in this, the British
group's debut album. The musicianship is
solid throughout, while David Byron's vocals consistently hit the mark. "I'll Keep
on Trying" offers Mick Box a first-rate
guitar solo. "Dreammare" and "Wake Up" are among the gems here as is "Gypsy."

JAZZ

LOU DONALDSON LIVE - Fried Buzzard. Cadet LPS 842 (s) Alto saxophonist Lou Donaldson and his Alto saxophonist Lou Donaldson and his hard swinging quintet—Billy Hardman on trumpet, Bill Gardner on organ, Warren Stephens on guitar, and Leo Morris on drums—relive a live gig recorded in the summer of '65 at the Bon Ton in Buffalo, N.Y. Basic, straight ahead jazz with feeling is Donaldson's foret, and he reels off his lines on "Fried Buzzard," "The Thang" and "The Best Things in Life Are Free," A top sound in top form.

 Continued Copyrighted material

Talent In Action

LEONARD COHEN

Forest Hills, New York

Canadian songwriter Leonard Cohen came to the Forest Hills Stadium July 25 to proclaim his self-definition. He is a nervous and uncomfortable man, setting out to use his extraordinary command of language and of other people's emotions to make the rest of the world equally nervous and uncomfortable. All his material, whether new or taken from his Columbia albums, had the predominant theme of death, explicit in the lyrics and emphasized by Cohen's lifeless delivery. He works hard to achieve that bloodless vocal, that dull, humorless quality of a voice speaking after death. And the voice does not offer comfort or wisdom; it expresses total defeat.

His art is oppressive. Rather than draw emotions out of his listeners, Cohen imposes his own, forcibly, through the pressure of his personality. There can be no catharsis when the communication does not work both ways.

NANCY ERLICH

HOT TUNA LEON RUSSELL RIG

Fillmore East, New York

Hot Tuna, consisting of acoustic guitarist Jorma Kaukonen and bass guitarist Jack Casady of Jefferson Airplane, gave a memorable performance in the early show July 24, the first of four weekend Fillmore East performances. Leon Russell, a superior contemporary blues artist with strong gospel elements, and Rig, especially strong in rock material, also were on the exceptional bill,

Casady, long regarded as one of the finest of today's pop bass guitarists, was his steady, expert self for the soft, communicating duo as Kaukonen ably handled vocals on such material as "Hesitation Blues" from their RCA album, and material of the Rev. Gary Davis. They also will continue with RCA's Airplane.

Harder blues and gospel were Leon Russell's base and he proved an exciting performer with excellent support musicians and vocalists. "Prince of Peace," which is on his debut solo album on Shelter, which is distributed by Blue Thumb, was a high point.

Rig realized their earlier promise as the local unit was in command vocally and instrumentally with such material as "Sister Liza Bookman" and "Have a Cigar," both on their initial Capitol album. There also were rural elements in the performance, especially with Don Kerr's vocals and Artie Richards' steel guitar. He also played regular lead guitar. Kendall Kardt's vocals stood out, while Rick Shlosser was commendable on drums.

is. FRED KIRBY

JERRY LEE LEWIS LINDA GAIL LEWIS

Vapors Club, Memphis

Jerry Lee Lewis, the pumping piano man, and his sister, Linda Gail Lewis, packed the Vapors Club in Memphis with one of their rare Memphis personal appearances July 19.

In the club that seats close to 800 persons, the fans crowded on the dance floor just to sit and watch as Lewis and his sister went through their complete thing from "Great Balls of Fire" to a duet of "Jackson."

It was the Lewis of the 1950's as he sang his great hits of "Great Balls of Fire," "Whole Lotta Shakin' Going On," "Crazy Arms," to his latest big ones including "Another Place, Another Time," "What Made Milwaukee Famous," "She Still Comes Around," and "To Make Love Sweeter."

Lewis, with all of his gyrations and showmanship with and without his piano, was pushed hard for his share of the show by his sister, who has been gaining in popularity with Lewis and on her own.

JAMES D. KINGSLEY

BILL MEDLEY

Sands, Las Vegas

Bill Medley is into some serious thinking about the world in which he lives. His strong, assertive vocal prowess, combined with his resonant soulful style, is interpreting material with a strong message for brotherhood and understanding.

This side of the former Righteous Brother is socked home with an exciting, gutsy, tell-it-like-it-should-be closing medley blending key catch phrases.

Medley's natural vocal strength ad his Black-oriented singing style of bending and twisting notes to lengthen their pronunciation, is perfect as a communications tool for expressing the emotional impact of these songs.

The MGM artist is consistent in his utilization of a soulful style, and his own tempo changing version of "Fever" is an interesting workout. His audience during a 10 p.m. show, July 16, consisted in the main of young people.

Medley moved to the piano for a "sanctified" "Swing Low Sweet Chariot" gospel tribute. His rather "subdued" version of "Let It Be Me" offered an outlet for getting into the lyric without relying on vocal dynamics. It came off honestly.

ELIOT TIEGEL

BLOOD, SWEAT & TEARS

Madison Square Garden, New York

Jazz and rock came closer together July 25 night as Miles Davis Quintet demonstrated the possibilities of music in the near future and Blood, Sweat & Tears demonstrated present music trends with a tight jazz rock set showing the way for musicians in the present. The success of Blood, Sweat & Tears through tight arrangements and strong solos came out smoothly in "Something's Coming On," which featured a Fred Lipsius free form saxophone solo merging into Dick Halligan's organ solo, constantly backed by the jazz oriented drumming of Bobby Colomby.

"Symphony for the Devil"/
"Sympathy for the Devil," exceeded the cut on their new Columbia album as the group provided an ominous setting through
the use of brass and Davis Clayton-Thomas sang in devilish tones
to the delight of the audience. The
number was further developed by
a Lipsius-led instrumental freakout with Clayton-Thomas taking
up various percussion instruments
to underline the rest of the group.

Steve Katz was featured vocal for "Sometimes in Winter," and turned in an outstanding performance. Katz also demonstrated his vast ability as a group guitarist all evening, filling the gaps when necessary and underlining the group's total fulfillment of the well arranged music. "Hi-De-Ho" was the group's first encore and featured the Manhattan Community Choir, singing with Clayton-Thomas who appeared to be thoroughly enjoying the events of the evening, despite a weak sound system which greatly stifled his vocals all evening.

Miles Davis and his Quintet turned in one of the most understandable sets of avant-garde jazz to date, as Davis led his group through the vast musical changes which are rapidly becoming the new Davis standard. The set was most relaxed and enjoyable, despite and inadequate sound system and lack of audience enthusiasm for the solos.

(Continued on page 22)

Two Canned Heaters Join Mayall Group

NEW YORK — Two former members of Canned Heat, Larry Taylor and Harvey Mandel, will become the nucleus of the new John Mayall group. Mayall still has to select one additional player to accompany him on his forthcoming Japanese junket and the six-week U.S. tour which will follow.

Taylor, a bass guitarist, was with Canned Heat for three years. Mandel spent 10 months with Canned Heat as lead guitar player and also has LP's out on numerous different labels as a session man. He also has an LP out on Philips and recently signed for a new LP on the Janus label.

The group will fly to Japan on Aug. 11 and will do two full-hour concerts at the Japanese International Music Festival. Mayall returns to the U.S. circuit with an Aug. 28-30 at Fillmore West in San Francisco.

Set Collegiate Jazz Festival

AUSTIN, Tex.—The first collegiate jazz festival will be held here on March 13, 1971, at the 6,000-seat Municipal Auditorium. Rod Kennedy, president of the Longhorn Jazz Festival, stated that festival officials hoped to confirm Quincy Jones as one of the clinicians and guest artists when the first annual Southwestern College Jazz Festival is held.

Texas Southern University Jazz Ensemble was the first group to be invited to participate in the new collegiate jazz weekend. The group won the collegiate competition at the Mobile Jazz Festival this year.

TSU was also the recipient of a 1970 Longhorn Jazz Festival Scholarship award made by Kennedy.

The Southwestern College Jazz Festival will be similar to other already well-established college festivals like those at Notre Dame and Villanova.

The Downtowner Motor Inn, will be the headquarters for the collegiate jazz festival. The Longhorn Jazz Festival as part of the festival's support to the visiting student musicians will pay for the lodging at the Downtowner Motor Inn.

Downbeat Shifts To Rock Music

NEW YORK—The Downbeat, club in the Longchamps chain, is switching from a jazz policy to rock. The new rock policy will be kicked off Friday (7) when Illustration, a big band rock group from Canada, goes in for a six-week engagement. The group's first album, produced by Alan Lorber, is on Janus.

'Golden Bat' Shines With Japanese 'Rock'

NEW YORK—"Golden Bat," which is billed as "A Japanese Rock Celebration," may not be exactly that, but it is a beautiful, exciting musical entertainment, performed admirably by the Tokyo Kid Brothers, a today Japanese troupe.

Shifted from La Mama, home of some of the most imaginative, usually offbeat material, to the off-Broadway Sheridan Square Playhouse, "Golden Bat" is really something. Featured a retwelve exceptional youthful talents, six men and four women, and three musicians,

The presentation easily shifts from traditional Japanese elements, such as poses and movement, to rock and other pop music forms. It all is done smoothly. The audience is effectively brought into the action. The music of Itsuro Shimoda, also musical director, and book and lyrics of Yutala Higashi, who also admirably directed the "celebration" are notable and inseparable.

The show is done in English and Japanese parts, but communication comes through both ways. Comments on today are given in serious and comic touches. Spoken sections, often with instrumental and choral backing are important to one of the most delightful shows with a flawless cast.

FRED KIRBY

From The Music Capitals of the World

DOMESTIC

NEW YORK

Warner Bros. Small Faces with Rod Stewart, A&M's Blodwyn Pig and Blue Horizon's Chicken Shack are slated for Bill Graham's Fillmore East, Saturday (8). . . . Mercury's Alexander Rabbit are spending this summer at the Lambertville (N.J.) Music Circus. . . . Cy Coleman and Dorothy Fields have completed the score for "Eleanor," which Morton DaCosta will produce on Broadway next season. Notable Music is administering and co-publishing the musical with Lida Enterprises, Miss Field's company. . . . Al Kugler, director of sales for the Peer-Southern Organization, and his wife, Ruth, became the parents of a daughter, Stacy Jenifer Kugler, July 17.

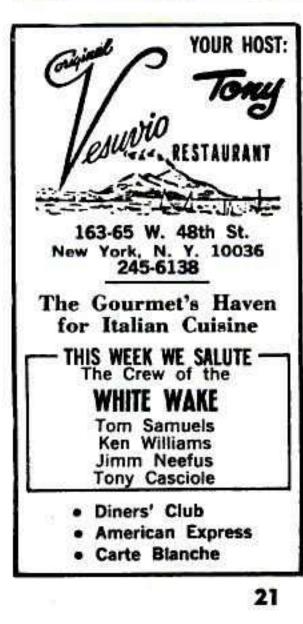
Joel Vance, who had recorded for Cadet, is composing the music and lyrics for "Pinkville" and will appear in the play with his group at the Berkshire Theater, Stockbridge, Mass., for six days beginning Thursday (13). . . . Epic's Tremeloes have composed and recorded the soundtrack album for UMC Pictures' "May Morning." . . . Ivan Mogull Music Associates has acquired the foreign rights for Columbia's Pacific Gas & Electric song "Are You Ready?" through Hexagram Music Co. attorney Robert Casper. . . . Al

Hamm is finishing the Midas

Touch's second Decca album. The Sunday (9) bill at Howard Stein's Capitol Theater, Port Chester, N.Y., is Bizarre's Mothers of Invention with Frank Zappa, Rare Earth's Too Fat and Head Over Heels. Listed for Monday (10) and Tuesday (11) are Deram's Ten Years After, Atco's Cactus, and Haystacks Balboa. . . . Other August dates for Chicken Shack are Commodore Ballroom, Lowell, Mass. (4); Capitol Theater, Springfield, Mass. (5); Action House, Island Park, N.Y. (7); International Pop Festival, Quebec (8); Harmonyville (N.J.) Pop Festival (9); Ungano's (10-13); Commack (N.Y.) Arena (14); Cleveland Arena (15); Sugar Shack, Columbus, Ohio (16-17); Wheaton (Md.) Center (18); Philadelphia's Spectrum (19); Vienna (Va.) Community Center (20); Detroit's Easttown Theater (21-22); Milwaukee's Scene (23); Chicago's Beavers (25-27); Chicago's Aragon Ballroom (28); Factory Ballroom, Pontiac, Mich. (29); and San Francisco's Fillmore West (30-31).

Warner Bros. Dion opens a fournight engagement at the Main Point, Bryn Mawr, Pa., outside of Philadelphia, Thursday (6) with Morganmasondowns. . . . Ronald Radom, president of Radom Music Press, Inc., is on an extended tour of Europe visiting music publishers and printers. . . . Octave's Erroll Garner is headlining Copenhagen's Tivoli Gardens through Saturday (15). . . . Liberty's Dennis Yost & the Classics IV Iparticipate in the six-day WSB Radio Week at Atlanta's Lenox Square Shopping (Continued on page 22)





AUGUST 8, 1970, BILLBOARD

From The Music Capitals of the World

DOMESTIC

Continued from page 21

Center beginning Monday (3). . . . Columbia's Ivan Rebroff gives a Philharmonic Hall concert, Thursday (6). FRED KIRBY

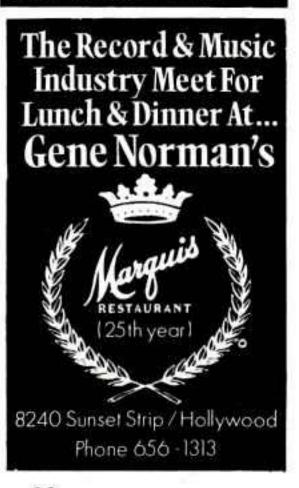
MEMPHIS

An 18-minute extravaganza spotlighting the music Memphis made famous from the early gospel days to the scene of the 1970's will be heard at half-time of the professional exhibition football game Aug. 22 at Memphis Memorial Stadium.

The Cargo, a Tulsa-based group, has completed an album at Beautiful Sound Studios with Robert W. Walker as producer. Engineers used were Walker, Jim Johnson and Dan Penn. Eddie Braddock, vice president of the studio, is negotiating the album for lease to a major label for Walker. The group includes Bill Phillips, guitar; Max Wisley, bass; Tom Richards, guitar, and Tim Beerton, drums. . . . Penn has completed overdubs of horns and strings for his album for the Happy Tiger Record label of Los Angeles. . . . Bergen White, who arranged the horns and strings for Elvis Presley's newest single, "I've Lost You" and "The Next Step Is Love," did the arrangements for Penn's album.

B. B. Cunningham Sr. is working with Jesse Ferguson and the Outer Limits at Sounds of Memphis Studios, for his House of





Cunningham Production Co. With Ferguson are Rita Mathis and Shirley Butler. . . They have played at some of the major hotels and clubs and will appear at the Castaways in Miami Beach for the next two months.

Larry Eades, president of Tri-angle Sounds Studios at Tupelo, Miss., is reorganizing a group produced at his studio, the Electric Toilet, after two members of the group, Grady Pannel and Wayne Reynolds, were killed in an automobile-truck wreck near New Albany, Miss., last month. Eades was released from the hospital after receiving broken ribs and internal injuries. At the time of the accident he was listed in critical condition. . . Jud Phillips Jr., who was formerly associated with Holiday Inn Record Co., and Sun Record Co., as a field promotion man has joined Demon Rum Productions in Hollywood. . . . Chips Moman of American Recording Studios has been putting the voice track on MGM's Bill Medley and Atlantic's Steve Aliamo. Moman has a single record on Ronnie Milsap on his own label, Chips, scheduled for release in 10 days. The label is distributed by Capitol Records. . . . Phillip Laskinsky of National Shows, Inc., of Charleston, W. Va., who brought Tom Jones to the Mid-South Coliseum July 9, will bring in the Lettermen and Columbia's Blood, Sweat & Tears to the Coliseum this fall. ... One of biggest jam sessions in Memphis in a long time was July 20 at TJ's Lounge, when members

of Creedence Clearwater Revival, Steve Cropper, Duck Dunn of Booker T. & the M. G.'s, along with Dan Penn and Ronnie Milsap played from 2 to 6 a.m. with each switching around to different instruments and all vocalizing. . . . Tom Nixon, nationally known producer of top recording artists with the famed Motown organization of Detroit, has moved to Memphis to set up his own Tom Nixon & Associates Co. He will release his artists on his own Stripe label. He expects to present five new individuals and groups at a gala presentation at the Mid-South Coliseum Sept. 6. Nixon was the producer of Rufus Thomas' "The Funky Chicken" and Eddie Floyd's "California Girl" for Stax. He has worked with Jesse Jackson, Mary Wells, Marvin Gaye, Johnny Nash, the Righteous Brothers and Smokey Robinson and the Miracles in the past. He will concentrate on talented youthful individuals for his own label. . . . Bobby Sherman will appear at the Ellis Audito-

rium in Memphis, Thursday (6).
... The Chicago Transit Authority
will appear at the Mid-South Coliseum Aug. 17 for a two-hour concert. Bill Tatum, president of JanLou Productions Ltd. of Memphis,
is the promoter.

JAMES D. KINGSLEY

LOS ANGELES

Les McCann and Roberta Flack will perform on the opening day of the Watts Summer Festival, Thursday (6) at Will Rogers Park.

Leon Thomas has been added to the bill at the Monterey Jazz Festival, performing Sunday, Sept. 20 at the evening show. . . . A big Sur Folk Festival is planned for Monterey, Oct. 3 at the Fairgrounds.

New label Stonegood Records has signed with Dome in New York for distribution. The label has also formed Special Agent Music, with Hamilton Peyton heading the company. First copyrights are by Monk Higgins and Bernice Leena.

UA Records is promoting "Come With Me" by the Utopia Parkway by mailing out 2,000 gold records to broadcasters. . . . Doug Kershaw's first single on Warner Bros. is "Orange Blossom Special." Golden State Records in San Fran-

Frijid Pink to Tour Australia

NEW YORK—Frijid Pink has been set for a tour of Australia Sept. 1-11. Prior to the Australian appearance, the group will continue its current U.S. tour which includes Pontiac, Ill., Saturday (1); Notre Dame University, South Bend, Ind., Monday (3); Clearwater Memorial Auditorium, Clearwater, Fla., Aug. 11; Pirate's World, Dania, Fla., Aug. 14-15, and Jacksonville, Fla., Aug. 16.

The group's first hit, "House of the Rising Sun," was a chart-topper in Australia as well as England, Denmark, Norway, Switzerland, West Germany and Canada.

cisco will be releasing material in Europe through Byg Records of France. First act involved is Gold. . . . Eight EMI records have been named winners in Holland of Edison Awards. They are released in

the U.S. on Angel.

The Chambers Brothers are producing their fourth LP for Columbia. . . . Medford Films will distribute a 108-minute film, "It's Your Thing" taken at a pop festival in Yankee Stadium in New York last month.

Kent Records is building a new artist roster, with such acts as Sherwood Fleming, a trash collector from Santa Monica, among the new artists. Others include Four Trees, a rock group, and She, an all girl quintet from Sacramento.

The Fujiyama Festival in Tokyo has been canceled. Event was to be held in mid-August. . . . Disneyland hosts a country jubilee Sunday (10) with Jody Miller, Carl Smith and bandleader Tony Booth performing. . . . Country artist Garland Frady is the first act released on newly formed Phonograph Record Co., with the single "When Mama Comes to Town."

FILM FACTS: Joe Parnello will score "Cactus in the Snow" for producer Rudy Durand. . . . Randy Newman will score two films of his choosing for Warner Bros. Pictures. . . . Robert Corff will record a song for AIR Records from the parent's film, "GAS-S-S-S." . . . Lyricist Guy Hemric wrote the words for the title song for AIP's "The Bodies Busy."

ELIOT TIEGEL

(Continued on page 24)

Signings

Whitney Sunday, a new rock group, signed with Decca, who will issue their first album, produced in Nashville, this month. . . . Tiffany's Brethren is now being managed by Murray Ross and Howard Stein. . . . Jimmy Bee and Four Trees to Kent. . . . Malcolm & Chris are the first act signed by B.B. King's new record production company. They also signed with Sidney A. Seidenberg, Inc. for management. Their initial LP, "Just the Blues," will be issued on Bob Thiele's BluesTime label. . . . Allan Butler and Gator Creek to Mercury, where Bob Todd will produce the latter.

Rita Coolidge to A&M. . "Jackson Mississippi" is the debut disk of Saratoga Trunk for Capitol. . . . The Flame, a South African rock group, to Brother Records with "See the Light" as initial single. Carl Wilson produces. . . . Sonny Campbell signed with Cherry with "There Was a Tall Oak Tree" as his debut disk. . . . Trella Hart to Capitol with "Two Little Rooms" as her first single. . . The Sek's Generation, an all-girl group, signed with Goliath Records. They will be produced by Bill Goodman and Lou Perry for Goliath Music Productions.

Talent In Action

Continued from page 21

PETULA CLARK

Caesars Palace, Las Vegas

Petula Clark's sophisticated, cool sultriness is emphasized in her current annual stand here. She is on for an hour, offering a dynamic vocal style which is rich in emotional outpourings and honesty.

The brunt of her material is, familiarly, her own Warner Bros. hits and she receives a good reaction from the audience. She uses some new words on "Call Me," her opening number, which leads into "I Know a Place," and then is followed by "Don't Sleep in the Subway," and others before ending act. She is a strong, assertive vocalist who works hard singing, and leaving the jokes and dance routines to people more in need of these supportive moves.

Roy Clark, in making his Las Vegas debut, utilizes humor as a fill between songs. At the dinner show caught July 26, his comedy started off weak but improved. His singing was fine ("Yesterday When I Was Young"). His "Great Pretender" routine (including the high vocal fills) was the artist's comedy topper. His guitar fingering on "Tico Tico" was sloppy in parts, but his "Malaguena" made up for it.

ELIOT TIEGEL

JAGGERZ

Ungano's, New York

The Jaggerz, a six-member rock group on the Kama Sutra label, turned in a bland, uninspiring, over-amplified concert when they appeared at Ungano's July 29.

The Jaggerz' biggest problem is that they lack a sound. True, with three guitars they've got rhythm, but after a while the monotony of the beat gets to the listener. They also have an instrumental imbalance and utilize a single horn which sounds oddly out of place in the ensemble.

Unless the group does something drastic about the plasticity of its make-up and style, it will continue to lack credibility amonk sophisticated audiences, and will find itself languishing as a teenyboppers' band.

RADCLIFFE JOE

EDDY ARNOLD

International, Las Vegas

"I'm sort of a Heinz 57 kind of singer," Eddy Arnold told his opening night audience Monday July 27. "I do a little of everything: country, folk and pop and it all goes together."

In effect that's exactly what Arnold offered during a relaxed, nonplussed hour on stage. His gentle vocal style, his smooth, ungimmicked vocal attack, all set a comfortable mood from which he never varied.

This is the RCA artist's first appearance in Las Vegas in 17 years.

Working right into the hearts of his audience, Arnold was a folk balladeer (a medley of "Cotton Fields," "John Henry" and "Gentle On My Mind"), and a pop exponent for the majority of his act. There was very little pure country music ("Cattle Call," "Tennessee Stud") but there were many pretty ballads, including "Raindrops Keep Fallin' On My Head," "Turn the World Around the Other Way," "What's He Doing in My World," "Make the World Go Away," "Up Above My Head."

ELIOT TIEGEL

KAY DENNIS

Hawaii Kai, New York

The sangfroid and even-tempered personality of the professional entertainer, triumphed over the distractions of a restless Saturday night audience on July 25 when singer Kay Dennis, making her debut appearance to New York showgoers at the Hawaii Kai, used charm, talent and personal magnetism to turn what could have

been a disastrous situation into a successful concert.

Backed by the Mike Ning Trio, the auburn-haired artist from Kansas City, oozing confidence garnered from past appearances at posh, Southern and Midwestern niteries, including the Playboy circuit, delivered a repertoire of songs that wooed her audience from initial indifference to ultimate total concentration.

Miss Dennis is a versatile entertainer who handles ballads and pops with the same ease and assurance that she dishes out racy, rollicking soul/rock numbers. With the dynamism and charisma reminiscent of Janis Joplin, coupled with a well-rehearsed, well-coordinated act, Miss Dennis should have little difficulty cracking into the recording field and the big time. RADCLIFFE JOE

EXUMA

Bitter End, New York

Exuma had a pulsating opening at Paul Colby's Bitter End, July 29. The Caribbean artist backed by three vocalists (including two mama loi's) and three percussionists, two on congas and one on a bass drum, proved an exciting vocalist to striking rhythmic music, all composed by him.

Much of the material came from Exuma's first Mercury album, including his introductory "Exuma, the Obeah Man," which was followed by the slower, but building "Dambala." Exuma displayed varying voice techniques, fitting the material, from full to breathy. In "You Don't Know What's Going On," he even sounded a bit like Richie Havens. "The Vision" was one of the top numbers for the interesting performer.

FRED KIRBY

ROBERTA FLACK

Shelly's Manne Hole, Los Angeles

"I got fury in my soul," Miss Flack sang, and that aptly describes what happened July 23 before a packed house of mostly young people.

In her first club appearance in this town, Miss Flack got into a slow tempo mold and stayed there for the majority of the two sets caught for review. The Atco artist gently yet forcefully caresses her words, the tone of her voice beautifully commanding.

Her songs carry a strong black theme like a new folk song, "Lord I Just Can't Keep From Cryin'," "Someday," and a medley comprised of several African chants.

Her interpretations of songs like "Save the People" and "Don't Think Twice" were based on slow buildups, often behind the drum beats. Her act has an annoying sameness of tempo which should be corrected. One almost wishes she could explode with gritty funkiness. She shows the potential for coming very close to this state.

ELIOT TIEGEL

BURNIN RED IVANHOE

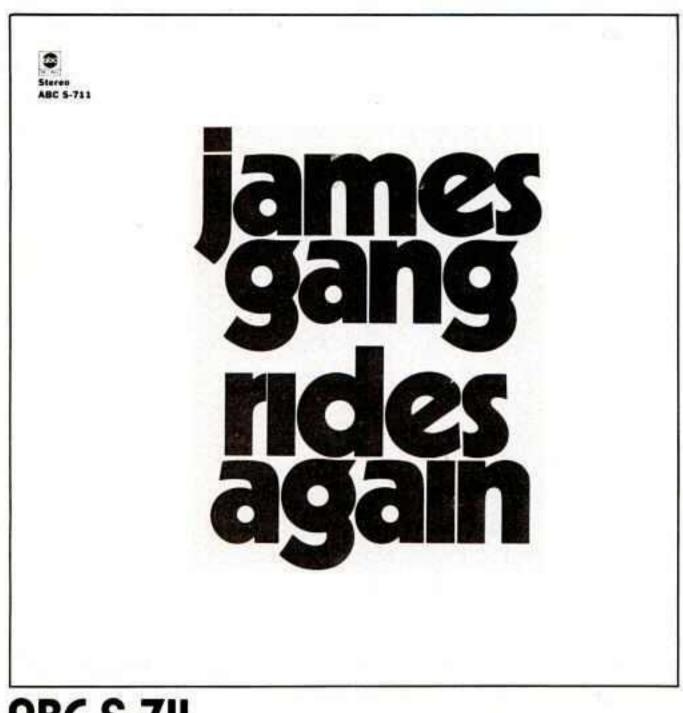
Lyceum, London

A new breeze of Scandinavian sound blew across the British music spectrum as the Danish quintet Burnin Red Ivanhoe opened its current first concert tour to an audience approaching 1,000 people at the Lyceum. And the fresh conceptions of alto saxophonist Karsten Vogel and his colleagues did much to clear out what some would consider the stagnation of "heavy" music as it is played in the U.K. at this time.

Vogel's alto style draws heavily from the gospelish precepts of Ornette Coleman, but it is imbedded within a solid rock foundation. And while all members of the quintet have an obvious adherence to contemporary jazz, so too are they well attuned to the music of the Who and the Rolling Stones. The music of Burnin Red Ivanhoe is

(Continued on page 24)

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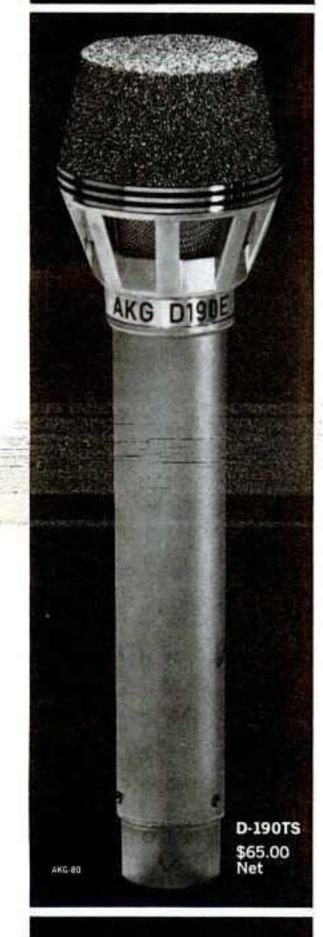
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Chicago's First Rock Fest Called Success; '71 Plans

CHICAGO-This city's first major rock music festival was a success, according to promoter Dick Gassen, and he has plans for more next year as a result. The festival, held July 18 in mammoth Soldier Field, drew 20,000 people despite day-long threat of rain. The festival was co-sponsored by 22nd Century Productions, WCFL radio, and the Chicago Park District. The festival grossed around \$120,000.

Gassen said after the concert that even members of the park district board of directors were pleased with the outcome, "They had been realistically concerned about the festival beforehand, but definitely were impressed by the way everything turned out." Gassen said the park district will probably be very open to future concerts and Gassen is planning some for next year.

The festival began at 5:30 a.m. with a fireworks display and the music started at 6 with It Doesn't Matter, a local group. The bill was topped by Chicago and Leon Russell. Russell was especially impressive, doing songs from his own "Delta

Lady" to "Over the Rainbow." His piano work was nothing short of amazing, as his honkytonk sound delighted the crowd and earned him an encore.

The only thing close to trouble arose during the set by the MC5. The crowd, which had been behind a fence about 40 feet from the stage, broke through to rush the stage area. Several persons tried to climb onto the stage but were asked to leave. They complied and no injuries or bad feelings resulted.

Atlantic's MC5 was a surprise. Their set was dynamite and kept the crowd moving throughout. The group's stage act is a joy to behold as vocalist Rob Tyner jumped, cavorted and musically seduced the crowd. Guitarist Wayne Kramer, using the slide-step popularized by James Brown to move around the stage, kept the instrument level at a loud pitch.

The 12-hour festival also featured the Illusion, Happy Day, Bush, Dreams, Stooges, Pig Iron, Funkadelics and several others.

'Sambo,' Rock 'n' Racial Tuner, Touring N.Y. Parks Circuit

NEW YORK-"Sambo," currently touring New York City's parks under the banner of the N.Y. Shakespeare Festival Mobile Theater, is a vigorous, rocking depiction of today's racial problems which hurtles through an entirely musical hour to exhort soul from its listeners.

Undoubtedly, a major aspect of the show's excellence is the dynamic interpretation by its cast of seven, whose title role is played by lyricist Ron Steward who also wrote the music with Neal Tate. Their volatile and pulsating rock, blues and soul material, crackling through an excellent sound system, was treated with obvious affection by Margaret Harris, conductor, on piano, Fred Waits on drums, Ted Dunbar on guitar, Reggie Johnson on bass, Hal Vick on sax and flute, and Woody Shaw on trumpet.

Standouts among the 16 songs were "I Could Dig You" with the whole company, "Untogether Cinderella" done by Judy White, and "Black Man" worked as an alternating duet between Steward as Sambo and Veronica Redd as Bo Peep, Judy White as Untogether Cinderella, and Jane Stuart as Miss Sally Muffat in the only white role.

"Sambo," with its tight staging by Michael Schultz and inventive choreography by Tommy Jonsen, could well expand into a longer musical or rock and blues opera; the elements of character and circumstance have the potential. In its present state, it could happily make the transition to a club setting and certainly merits a cast recording in its immediate future.

ROBIN LOGGIE

From The Music Capitals of the World

DOMESTIC

Continued from page 22

CINCINNATI

Ray Hill, antique dealer turned promoter, has abandoned plans for a rock festival originally scheduled for Northern Kentucky Aug. 21-25. Hill had selected a farm site near Independence, but when natives howled in protest, he considered a second farm area near Williamstown. When protests persisted he decided to call it quits. Hill said he was not threatened or forced out but abandoned the festival idea when violence-prone radicals entered the picture. And after all that, Hill early last week made still another pitch for a 112acre site at Friendship, Ind., some 35 miles away. But judging from the protests, that attempt is likely to peter out, too.

The Woody Herman band, following a one-nighter at the Lookout House, Covington, Ky., Monday (27), hopped into Chicago for a recording session for Cadet Records. In September, Woody takes his band to Japan and Thailand. . . . Jerry Allan, record promotioneer and head of his own Allan label, is back in the area after a sojourn in Florida. . . . Doug Mc-Clarty has resigned as general manager and vice-president of WXIX-TV, effective Saturday (1). He blamed it on a disagreement over corporate policy. . . . Pianist Al Morgan returned to the Little Club of the Lookout House, Covington, Ky., Monday (3) for a fortnight's stand. . . . Blood, Sweat and Tears tentatively set for a onenighter at Cincinnati Gardens Sept.

Barney Rapp, local bandleader, promoter and agent, is mourning the death of his brother, Barry Wood, prominent New York television producer, who died of a heart attack at his home in Miami Beach, Fla., July 19. . . . Singer Betty Clooney, who was to spell her vacationing brother Nick on the latter's "Nick Clooney Show" on WCPO-TV, was forced out after only three days by a phone call from her bandleader husband, Pupi Campo, from Miami, advising that their eight-year-old daughter had sustained cuts and bruises and two broken arms in a fall from a tree house. . . . Avco Broadcasting personality Paul Dixon, accompanied by his wife Marge and daughter Pamela, departed July 25 for a 20-day flying trip to the Orient and a visit to Japan's Expo '70. Dixon is making the jaunt as a host to a group of 100 area tourists.

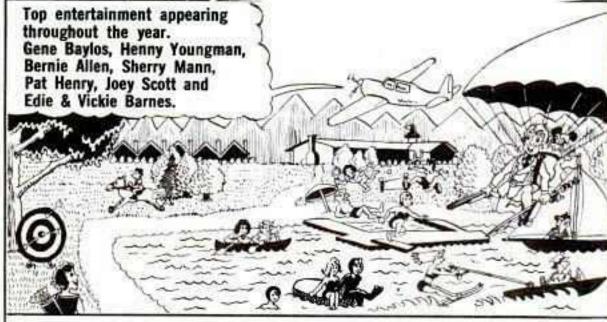
New York singer-guitarist David

Buskin, new to the nitery circuit, drew rave wordage from Dale Stevens, The Cincinnati Enquirer's amusement editor, during his stopover at Hoagy's Candlelight in the University of Cincinnati sector last week. Buskin is plugging his initial Capitol release, "David, Where You Goin' Now?" which he penned himself. During his stay here, David did a guest shot on the Nick Clooney show on WCPO-TV Thursday (30) and on Friday (30) hopped over to Indianapolis to guest the Jim Jarrard seg on WFBM. He's current this week at

produced his new single. Lawrence Welk and his entire Champagne Music crew are set for a one-nighter at Memorial Coliseum of the University of Kentucky, Lexington, Sept. 4, with the K-Men's Association sponsoring.

the Raven, Detroit. Buskin is managed by Mike Serkin, who also

. . . Vivian Della Chiesa, back in town after cutting another series of tapes for Arthur Godfrey's radio show, displays her wares at Harold's Club in Reno., Nev., Sept. 1-21. . . . The Cincinnati Symphony Orchestra, under the guidance of Erich Kunzel, resident conductor, is again slated for free concerts at the Tri-County Shopping Center Aug. 3 and 24, the 10th season of what has been billed as Symphony Under the Stars. Attendance at such concerts over the years has averaged about 7,000 people. BILL SACHS



Talent In Action Randall played piano on this selection as well as on "Windmills

• Continued from page 22

one of utmost technical proficiency and sophistication, and yet they avoid the traps inherent in sophistication. Cerebral pretentiousness is nowhere in evidence in their zesty performance.

Having released a double album on the Danish Sonet label, Burnin Red Ivanhoe has been signed by CBS for all territories outside the U.K. and North America, and will be represented in Britain on the Dandelion label.

BRIAN BLEVINS

FRANKIE RANDALL

Starlite Theatre. Riviera, Las Vegas

Frankie Randall is generating good vibes with an act which swings when it should and is pensive when emotions are required. He is still very much in the Frank Sinatra school of phraseology, with a strong, assertive voice which swings through lyrics, as was demonstrated on a fast "Our Love Is Here to Stay." of Your Mind" at the show caught Monday (27) before an extremely receptive audience.

Randall works comfortably for his audience. His opening selection, "I Got Love," sets a bright, swing-ing mood, which changed easily when he interpreted "Bridge Over Troubled Water" in a slow, moody, pensive style, a soft vibes adding a filling sound not normally heard on the Strip.

He works "Spinning Wheel" in a jaunty style, moving in a flowing manner with just the right amount of body English. "Didn't We" and "For Once in My Life" were done slowly, expressively and with a feeling for the message. But it was on a medley comprised of message songs about "universal love" that Randall hit his zenith. Included in that workout were "What the World Needs Now Is Love," "Get Together" and "Something's Happening Here."

Randall is an expert communicator of today's songs. His professionalism shines through,

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Radio-TV programming

CBS-FM Drive in High Gear in N.Y., Chicago, S.F., L.A.

NEW YORK-The drive is on to build all CBS-owned FM stations into music powers and the corporation is making a heavy investment into the future of FM radio. In fact, it may be the largest investment of any chain or network in history in FM radio.

James R. McQuade, general manager of CBS-owned FM stations, said that a "substantial amount" of money has been poured into the New York operation-WCBS-FM. "And the same thing exists in Chicago, while all CBS operations are moving into a new location in San Francisco.

The target date for a new operation in Chicago at WBBM-FM is around Oct. 4. Station manager Tom Cosgrove and program director Jack Stockton will put a live version, with air personalities, on the air similar to the "Young Sound" that originated in New York. John De-Witt, who produced the "Young Sound" syndication service for CBS-FM, is transfering to Chicago with his staff and will produce the newer version of the "Young Sound" there. But WBBM-FM will be live; Bud Kelly, now on the air there, will stay and several other air personalities will soon be added to the staff.

New Studios

The new facilities of KCBS-FM in San Francisco should be operational by around May 1, McQuade said. As for Los Angeles, construction is expected to get under way on new facilities there for KNX-FM after the first of the year. CBS-FM stations in Boston, San Francisco, Los Angeles, and Philadelphia now use "Young Sound," but McQuade pointed out that the seven individual FM stations are at liberty to originate their own programming if it serves their purposes better. "It's obvious that if you can get a product that is applicable to more than one market, it's economically more practical to do so," he said, but pointed out that while KMOX-FM in St. Louis featured a "Young Sound" concept, the station produces its own programming.

CBS has been achieving excellent results with its programming concepts on WCBS-FM in New York, managed by Herbert W. McCord. The stereo station, which went on the air Oct. 20 with a new format, is moving into new studios by August. The WCBS-FM format is described as "not as heavy as a progressive rock station, but not a Top 40 station either." It features a lot of album cuts, but both album cuts and singles are transferred to cartridges. Cartridges are kept in four racks directly behind the engineer's chair and each of those on the current playlist are yellowtagged. Deejays slate the music for their own shows within a playlist of 60 tunes; the only guidelines are to prevent them from programming too often tunes that were played on a previous show. Dick Bosse is music director; Maddy Chester is music librarian.

Many \$\$

There are 25 people or more on the WCBS-FM payroll. McCord said that the New York market is so competitive and there are so many radio stations, "we felt that in order to win we had to make a major commitment."

McQuade is making the same commitment regarding all CBS-FM stations. "From the division point of view, we're going to be No. 1 in music just as our AM stations are going to be No. 1 in news," he said.

He felt that FM radio will dominate the music scene within the next few years.

McQuade became general manager of the CBS-FM stations in July 1969. Previous to that, he was an account executive of WCBS radio for four years and had worked for the sales staff of WPAT in New York before that.

McCord had been an account executive with CBS Radio Spot Sales before becoming head of WCBS-FM; before that he was connected with Life magazine.



CHARLES "PETE" CONRAD, second from left, receives an award from Dan McKinnon, second from right, president of KSON, San Diego, in recognition of Conrad's promotion of country music during his voyage to the moon and back. Looking on are Charley Pride, right, and Faron Young, left.

Giant WCKY Goes **To Cluster Format**

By BILL SACHS

CINCINNATI-WCKY, one of the two local 50,000-watt stations here, has changed its sound in a format switch announced recently here by general man-ager Robert B. Mitchell at a dinner for 300 advertisers and executives of other local stations. The station was previously a middle-of-the-road station; the new sound will be background in nature.

"The new sound," said Mitchell, will include a wide variety of music except rock, country and spiritual soul." Especially geared for adults, the new format went effect July 17.

Mitchell also announced that WCKY would become affiliated with the CBS Radio network in mid-November. The station has been without a network tie since 1967, when it quit ABC.

WCKY's new sound, Mitchell

explained, will consist of 10 to 12-minute segments of uninterrupted music and announcers will report only time, traffic conditions, weather and other vital information between musical segments. Personality of deejay identification will be dropped. The present deejay staff will remain intact, Mitchell said, and two new members will be added to the present five-man news staff.

WCKY was acquired by Post-Newsweek Stations, Inc., in 1969 from the L. B. Wilson Co. Mitchell took over the general management in April of this year.

Present at the announcement dinner were Larry Isreal, Post-Newsweek board chairman; vicepresidents Roy Hubbard and Robert Bordley, and Michael Artist, P-N's advertising-promotion director.

Blend of Oldies & New Records New KURB Key

MOUNTLAKE, TERRACE, Wash.-KURB, 250-watt daytime operation which covers the area from the north end of Seattle to Everett, went Aug. 1 to a sound featuring a large number of oldies, Program director Dick Ellington said, "We're programming the original hits from the '50s and '60s mingled with current hits. As a start, we'll play a ratio of about three oldies to two current hits, depending on the time of day." More oldies are played in housewife time, while after the regular school hours the station leans more heavily on new releases.

The format change is experimental, he said. "We aren't positive how it will work out." Previously, the station played MOR records and some soft rock records. Personalities include music director Ray Kicker and Steve Norby, with Mike Markert and Mike Moran doing weekend

By CLAUDE HALL Radio-TV Editor

One of major changes in radio this week, I guess, is Ted Atkins shifting over to KHJ in Los Angeles as program director and Paul Drew going to KFRC, a San Francisco station. These are not promotions; they're more like transfers, since both stations and CKLW in Detroit where Drew had been parking his transistor radio the past several months are consulted by the Bill Drake-Gene Chenault consulting firm. I don't know Jim O'Brien, the former program director of KHJ, personally, though mutual friends told me he's a nice guy. But KRLA had been coming up quite strong against KHJ and I guess Drake decided a change might help KHJ regain some of its old stature. One thing for sure, KYA in San Francisco won't be able to rest any easier, with Paul Drew coming in as competition. As for you KFRC air personalities, I suggest you start getting into excellent physical condition-40 pushups before breakfast, run four miles, cut out both smoking and drinking. Drew is noted as a stern task master.

Bill Garcia, program director of WAAB in Worcester, Mass., has left to join WKNR in Detroit to do the 10 p.m.-1 a.m. show (Mac Owens has shifted to the midmorning show). Gary Granger, in-

cidentally, is back with WKNR, but this time on WKNR-FM; he'd been program director of WRNC in Raleigh, N.C., but the WRNC seems to have been another case of where management hired a program director and then tried to tell him what he could do and couldn't do in programming. But, back to Garcia. When he left WAAB, general manager Gordon H. Hastings and the guys up there gave him a surprise party. As Gordon stated in a letter to me: "It's an excellent opportunity for Bill and we at WAAB are most happy for him." They held the party "to show our appreciation for the fantastic job Bill has done here."

the new news director of WUNI in Mobile, Ala.; he'd been with WCAP in Lowell, Mass. The lineup of deejays at WUNI goes like this: Steve McGill, program director Mike Malone, Johnny Barr, Sandy Hill, and Bill Milham. . . . David E. Henderson is new president and chief executive officer of Group W Productions and Jack Reilly vice-president and general manager. Henderson had been executive vice-president of production and distributions subsidiaries of Group W and Reilly had been general manager of "The Mike

Greg Prymak writes to say he's

(Continued on page 28)

50,000-watt WBAP Going To Traditional Country Format By CLAUDE HALL

FORT WORTH-One of the giant radio stations of the nation —WBAP—will switch to a country music format Aug. 17. WBAP is a 50,000-watt clear channel non-directional class 1-A facility. General manager is Hal Chestnut; new program director is Don Day. The format will not shun traditional artists, nor bluegrass.

WBAP has had a long affiliation with country music, though never on a full-time basis as a country format station. But it was on WBAP that the Light Crust Doughboys once performed live with such historic country musicians as Bob Wills and Leon McAuliff, as well as once-governor of Texas Pappy Lee O'Daniel. The Chuck Wagon Gang were prominent on the station, too, years ago.

Somewhile back, the station hired Bill Mack to host an allnight country music show. The program quickly became a byword with truck drivers throughout the southwest. Then Gary Cooper went on the air with a 7-11 p.m. country music show,

which quickly gained wide response.

Now the station will be 24 hours a day country music because "we felt there would be a great opportunity here with a country format," said Day. He added that management of the station felt the market was not being adequately served" by any of the present country music stations in the area. KBOX is a well-known country music station in Dallas; there are several other country music stations in the Dallas-Fort Worth area. Most of these stations, however, follow the so-called "modern country" format style.

'Hoedowns, Too' WBAP, though, "will play all kinds of country music," Day said, "including bluegrass and hoedowns. We'll be aiming right where the other country music stations aren't."

In addition, the format will be "pretty relaxed," he said. Playlist will be around 100 singles, plus an unlimited number of country music oldies. Day pointed out that the air personalities will have complete control

over the play of the oldies "so they'll be able to fill listeners' requests immediately." Deejays include Mack, Cooper, Don Harris, Bruce Roberts, Don Thompson, and Don Day.

Decisions to go country music with the giant station was only made definitely July 23, although discussions had been going on for some while.

A grand opening celebration for the station will be held Aug. 17, with a large number of country artists invited to sign autographs and mingle with the public. Interviews of the artists attending will be broadcast t' roughout the day. Day is a veteran of the Dallas-Fort Worth area; he'd been at KXOL 1960-64, then worked at a Sherman, Tex., station before going to KFJZ in Fort Worth, then joining WBAP last February.

WBAP used to share frequency and wattage situation with WFAA in Dallas; however, that long-standing debate was settled a few month ago and WBAP got the 820 dial position and the 50,000 watts on a full-

time basis.

AUGUST 8, 1970, BILLBOARD

Radio-TV mart

If you're a deejay searching for a radio station—or a radio station searching for a deejay—Billboard is the best buy. No other trade publication is read by so many air personalities and program directors. And all of the sharp programming-oriented general managers read the magazine, too! Best of all, Billboard classified ads achieve better results than any other publication in the field. General managers report that a Radio-TV Job Mart can draw five times the results of the next leading radio-TV industry publication. The cost is \$15—in advance—for two times. Box numbers will be used, if you wish. Send money and advertising copy to:

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

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Help Wanted — Announcer. One of America's top contemporaries in major market needs heavy jock for evening slot. Rush air check, resume, and salary requirements. This is Top Forty with one of most famous call letters in industry. Box 286, Billboard.

Southern Market AM-FM needs strong News Director right now. 25-35 years old. Five years' experience. Prefer college but will let background speak. Imperative send tape, recent picture and resume to Box = 287, Radio-TV Job Mart, Billboard.

WBBQ AM FM, Augusta, Georgia, 30903, 24 hour personality contemporary station, will soon have an opening for a morning man. We offer the best working conditions in the South, top equipment, and a friendly professional atmosphere. Small market men looking for a step up and a chance to learn and improve should consider this opportunity. Only sincere responsible broadcasters need apply. Join the number one Tiger Team, send tape and resume to Harley Drew, Box 1443.

POSITIONS WANTED

Disk Jockey, some experience, looking for a job on Music formated station. Working knowledge of rock, progressive rock, MOR and country. Does voice characterizations, third, draft exempt, knows sports. Will go anywhere in continental United States, have talent, will travel. S. Howard Green, (212) 347-5149.

If you need a good radio man keep reading. Currently top 10 market MOR Morning Man with good track record in rock and MOR. Top 20 market good music PD, excellent creative writing and production. Am tired of snow, smog, long drives and insecurity. Would appreciate replies from the Southwest or California, but all areas considered. Box =288, Radio TV Job Mart, Billboard, N.Y.

Bright sounding California personality at solid number one station seeks a change. Strong on production and news. Community active. Worth checking into. Vast programming knowledge. Resume and tape sent on request. Box 289. Radio-TV Job Mart, Billboard, N.Y.

If it can be done in radio, I've done it. No broadcast school grad: I've learned the hard way. Three years in business. Prefer News and Sports assignment in Northwestern Ohio, but will relocate. Can do play-by-play. Single, draft exempt. First Phone. Market size unimportant, if pay is right. Available now. Box 290, Radio-TV Job Mart, Billboard, N.Y., N.Y.

Recent broadcasting school graduate seeks position as DJ of staff announcer. Young, ambitious and ready to take to your air waves with some of the best of the brand new. Military obligation complete. 3rd endorsed. Tape and resume upon request. Call: Ted Cuthrell (919) 725-0083, or write 1986-G Maryland Ave., Winston-Salem, N. C. 27101.

Top 30 markets: Versatile, dedicated professional desires relocation. Currently working in 2 million plus market. Can handle either Drake or personality formats expertly. Stable, college grad (radio-tv), excellent references. Available immediately. Call 516—742-7662, or write Joe Schlosser, 200 Sheridan Blvd., Mineola, N. Y. 11501.

Diamond Advocates 3-Way Dialogue

LOS ANGELES — What the radio-record industry needs is three-way communication, according to Morris Diamond, head of Beverly Hills Records. "The key to good record service at any radio station is communication," Diamond said. He outlined the steps radio stations should follow:

Dinah Returns In Daily Show

NEW YORK—Dinah Shore returned to television Monday (3), with "Dinah's Place," a 10-10:30 a.m., weekday series on NBC-TV network. Among the guests for the first week are Jack Benny, Burt Bacharach, Bill Cosby, Bob Hope, Elizabeth Taylor and Art Buchwald.

Miss Shore will sing at least one song per show and topics will cover a wide variety of feminine interests. Henry Jaffe is executive producer. Robert Stivers produces the show and Ernie Sherry is the director. Find out who is the closest record distributor.

 Write the record label, saying: "This is my format and this is the nearest distributor and if I get one of your records on my playlist, I'll be glad to inform him about it."

 Send record companies radio station playlists.

The three-way communication has to involve the distributor, he said. "But also, the radio stations should let the record companies know what kind of records they play. I cater to every request from a radio station, putting them on my mailing list, but often radio stations never indicate what kind of records they need."

He pointed out that if he found out that one of his records was on a radio station, he would often call the distributor and prompt them to get copies of the record into the stores. Thus radio stations could be of invaluable aid to record labels and insure their own programming needs.

ABC-FM in State of Change

By BOB GLASSENBERG

NEW YORK — Slogans and catchy phrases make no sense in today's FM radio—personality and music are the basic goals, according to Allen Shaw, director of the ABC-owned FM stations. "I think people no longer want just hip phrases from air personalities and hip phrases that identify the station," Shaw said. "They want to hear music and not just rock music but all related forms."

Because Shaw feels that his audiences want to hear various types of music, music director Joe DeSabato must screen every album that is sent to the station and make his suggestions to the air personalities, who pick their music for individual shows. A framework is maintained through dialogue between DeSabato and the air personalities. If the personalities are not playing certain cuts or are playing cuts that De-Sabato terms "garbage," then he will ask the air personalities for an explanation. There are no orders given and generally the personalities maintain the free form sound for which ABC-FM strives. "They can play what they wish as long as they have a reason," DeSabato said.

The music director picks album cuts on the basis of their musical content, for he maintains that music is what the listener immediately hears and is struck by, not words. "Words are sort of secondary," DeSabato said. "Sometimes there will be a cut with really good music but mediocre words. If the music feels right and sounds right to my ear, I generally suggest airplay for the cut. Of course, lyrics do count and some music which is good but does not have good lyrics will not be suggested for play. Also, the music which has obscene lyrics as defined by law or glorifies the use of hard drugs will not be suggested for airplay." DeSabato also said that the personalities have a great deal of freedom to pick their own cuts. He defined his job as maintaining a proper balance in the music programming and making sure the personalities do not drift too far in one particular direction of music. He also said that he tried always to obtain advance copies of records, particularly British records, for airplay. "Generally," DeSabato commented, "an album becomes old after one month around here. We must change and offer a great variety of music."

Shaw is beginning to rebuild the seven ABC-FM stations throughout the country. "We are rethinking our entire programming on all the stations. We want to be relevant to the listener and maintain a strong music policy. The restructuring is slow because we are building at all the stations simultaneously. I feel this is the best way because building one station at a time generally means that the other stations are neglected. Also, we only have to go to management once on policies."

Re: Censorship

Regarding censorship of records: "We play many songs that seem borderline to the listener and management. But we always have a reason," he said. "The FM listener today is more sophisticated and aware enough to handle the problem in our society. There is no reason that they cannot hear what some people feel are trash songs on the air. For, in fact, most of these songs are not trash. They reflect instead the opinion of the artist about society, and non-society. The management at ABC is with us on this, I think. They know that we cannot be subject to the same rules and regulations as the AM stations, because we have a different audience."

Shaw talked about getting out on the streets and programming for the people. He said that it might be possible in the future to invite the community to the studios and have representatives program music on some of the shows. "One example might be to invite someone to come in and host a threehour show on Eastern thought, complete with music, of course, because music is what we are here for. The difficulty we have with going into the street is that we must have an engineer with us at all times. This sort of limits our ability."

Dave Herman, one of the air

personalities for the network, added that it might be possible to organize a program which totally reflects the desires and needs of the people. "We must not lead but we must incorporate ourselves into the circle by which we follow and lead simultaneously. We must also separate the constructive elements from the destructive elements both in programming and community action. The old rules of radio do not apply. We must have a different set which reflects the rapid change of the times."

Shaw added that there must be new ways to present commercials and the radio industry must lead advertising, not advertising lead radio.

Shaw and his staff are reexamining the music policy of the network and attempting to coordinate the music programming with the people. "We read every letter that comes to us," said Shaw.

Selling Sounds

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

Week of July 27-31

By DAVID B. PERRY

Last week upwards of 200 Madison Avenue Producers and Music Directors were presented with promotional packages and singing telegrams by the singing elves of Musical Persuasion Inc., a new jingle outfit. Pictured here with Grey Advertising's Creative Director, Manning Rubin, the three green elves' package included soundtrack albums by Al Kooper, Charlie Callello and Quincy Jones, all represented by MPI.

Now that Schaefer Beer's Festivals are six years old, some other beers are sponsoring civic entertainment. Budweiser is footing the bill for the New York Philharmonic's concert tour through the city, and Millers is picking up the tab for free movies in Central Park and elsewhere. New York has some free or inexpensive concert or film practically every night. It might be nice if other cities could find public spirited businesses to subsidize the arts in their areas.

The Guess Who, RCA artists, have just done a commercial for their parent company, Radio Corporation of America. The spot features the group recording in the new RCA Chicago studios, and was produced by Warren Aldoretta for J. Walter Thompson. . . . Bobby Russell, one of Nashville's best composers, is given the inside track for the scoring job on the new film "Love Story." The book is by Erich Segal of Yale and the film stars Ali McGraw and Ryan O'Neil. Bobby just finished up "The Grasshopper" score last month. . . . Rheingold Beer's new jingle is scoring very heavily in the East. . . . Look for some big names in the Europen music business to be called for commercials within the next year. Top American composers and artists are getting very expensive, too expensive.

A number of cigarette companies are thinking of introducing a few new brands between now and the January 1st ban on TV cigarette advertising. It is always easier to introduce a cigarette on TV than in magazines, so be expecting several saturation campaigns for new cigarettes this fall, probably heavily broadcast on the football and sports shows. . . . Joe Renzetti, who has scored commercials for Pan Am, Pall Mall and Tang, is producing a new album of the Who's opera "Tommy" using non-Moog electronic instruments. It will be recorded primarily in Philadelphia.

GRANT & MURTAUGH, New York, Pat reporting: Gallo Ripple Wine for Irwin Wasey in Calif. Bill Gregg was the producer. It was a TV spot recorded at Media Sound. . . . Chevrolet for Campbell Ewald. The producer was Peter Kremple. It was a TV spot recorded at Media Sound. . . . Yellow Pages entitled Cartoon Jungle for Cunningham & Walsh. The producer was John Held. It was a TV spot recorded at Media Sound. . . . John Hancock for McCann-Erickson. The producer was Ira Madris. It was a TV spot recorded at Media Sound. . . . Wisk for BBD&O. The producer was Barry Kadische. It was a TV spot recorded at Media Sound. . . . Sara Lee Light Coffee Ring for Doyle, Dane & Bernbach. The producer was Ernie Heartman. It was a TV spot recorded at Media Sound. . . . Lipton Soup entitled Dutch Kids for Young & Rubicam. The producer was Sue Smitman. It was a TV spot recorded at Media Sound. . . . Coca-Cola entitled Mary Hopkin for McCann-Erickson. The producer was Toni Velez. It was a TV spot recorded at Media Sound. . . . Nabisco entitled Legendary Pastries for McCann-Erickson. The

UNITED RECORDING, Nevada, Bill Porter reporting: Lincoln-Mercury spots recorded for Kenyon and Eckhardt by Vic Damone. It was recorded in United Recording.

producer was Toni Velez. It was a TV spot recorded at Media

(Continued on page 30)

Campus News

By BOB GLASSENBERG

Music Masters

Jascha Heifetz and Gregor Piatigorsky will teach master classes in advanced violin and cello, respectively, at the School of the Performing Arts of the University of Southern California, Los Angeles. Classes will meet once or twice a week, October-May, and are opened to a limited number of students. The school of music at USC is one of the oldest and best known in the country and offers 80 teachers, including resident and visiting faculty. New facilities for the school are planned for 1972.

Alive and Well

KVPC-FM, Parsons College, Fairfield, Iowa, is on the air for the summer. The newsletter from the station is very informative. Write to Mike Cullen, WPNP, Tufts University, Medford, Mass., is also open for the summer. They need record service. The University of Illinois' radio station, WPGU, will be broadcasting this summer as well.

Campus Programming Aids

WBCR-FM, Beloit College, Beloit, Wis., Tom Keenan reporting: "John Barleycorn Must Die" (LP), Traffic, UA; "Sweet Baby James" (LP), James Taylor, Warner Bros.; "Cactus" (LP), Cactus, Atco; "Freewheelin'," Bob Dylan, Columbia; WLPI, Louisiana Tech., Rustin, Bob Wertz reporting: "Slim Sol Slider" (LP, title cut), Johnny Rivers, Imperial; "Symphony for the Devil" (LP, BS&T 3), Blood, Sweat & Tears, Columbia; "I've Got a Feeling," Sands of Time, National General; "Glory, Glory," Rascals, Atlanta . . . KVPC, FM, Parsons College, Fairfield, Iowa, Mike Cullen reporting: "Sugar Mountain," Neil Young, Reprise; "Stay With Me," Ten Wheel Drive with Genya Ravan, Polydor; "Going to Mexico" (LP, Number 5), Steve Miller Band, Capitol; "Pocket" (LP, Accept), Chicken Shack, Polydor. . . . KSWH-FM, Henderson State College, Ouachita Baptist University, Arkadelphia, Ark., Kent Hatfield reporting: "25 or 6 to 4," Chicago, Columbia; "Gimme Dat Ding," Pipkins, Capitol; "Mama Told Me (Not to Come)," Three Dog Night, Dunhill; "Tell It All, Brother," Kenny Rogers and the First Edition, Reprise . . . WSAC, St. Anselm's College, Manchester, N. H., Jay Cormier reporting: "Get Together" (LP), Association, Warner Bros.; "Destiny" (LP), Jose Feliciano, RCA; "Lucretia MacEvil," "Hi-De-Ho" (BS&T 3), Blood, Sweat and Tears, Columbia . . . KRC, Rockhurst College, Kansas City, Mo., Pete Modica reporting: "Double Lovin'," Spencer Wiggins, Fame; "First Time, Last Time," Tommy Flanders, MGM; "Peaceful Mountain," Catherine McKinnon, Capitol; "(What's Under), the Natural Do," John Kasandra, Respect . . . WBGU-FM, Bowling Green State University, Bowling Green, Ohio, Thomas Schoen reporting: "Monk's Blue" (LP), Thelonius Monk, Columbia; "Coltrane Legacy," John Coltrane, Atlantic; "Walking in Space," Quincy Jones, A&M . . . WWFM, Franklin and Marshall College, Lancaster, Pa., Richard Reber reporting: "Woodstock," various artists, Cotillion; "Sweet Baby James" (LP), James Taylor, Warner Bros.; "Live at Leeds" (LP), Who, Decca; "Workingman's Dead" (LP), Grateful Dead, Warner Bros.; "John Barleycorn Must Die" (LP), Traffic, UA; "Livingston Taylor" (LP), Livingston Taylor, Atco. . . . WNIU, Northern Illinois University, De Kalb, Curt Stalheim reporting: "Hi-De-Ho," Blood Sweat and Tears, Columbia; "America Communicate," Ray Stevens, Barnaby; "I've Lost You," Elvis Presley, RCA; "My God and I," Buddy Greco, Scepter . . . WWUH, University of Hartford, West Hartford, Conn., Charlie Horowitz reporting: "Roots of American Music" (LP), various artists, Arhoolie; "Greatest Hits" (LP), Chambers Brothers, Vault; "The Circle Game," Buffy Sainte-Marie, Vanguard; "Rocket Man," Pearls Before Swine, Reprise; "Lie With Me," Eric Anderson, Vanguard . . . KSLA, California State University at Los Angeles, Steve Resnick reporting: "Destiny" (LP), Jose Feliciano, RCA; "Groovin' With Mr. Bloe," Cool Heat, MGM; "All These Things," Uniques, Paula; "You Started Me Laughing," Bruno, Gregar . . . WPNP, Tufts University, Medford, Mass. . . . Brian Love reporting: "Hi-De-Ho," Blood Sweat and Tears, Columbia; "She Works in a Woman's Way," Edison Lighthouse, Bell; "Your Own Choice" (LP, Home), Procol Harum, A&M; "A Man Has to Go Back to the Crossroads," James Brown, Bethlehem; "As the Years Go By," Mashmakhan, Epic. . . . WLUC, Loyola University and Mundelein College, Chicago, Ill., Walter Paas reporting: "War," Edwin Starr, Gordy; "Big Yellow Taxi," Neighborhood, Big Tree; "Summertime Blues," Who, Decca; "Express Yourself" (LP), Watts 103 Street Band, Warner Bros. . . WCSB, Columbia School of Broadcasting, Boston, Mass., Ted Hayward, reporting: "Hand Me Down World," "Guess Who, RCA; "Close to You," Carpenters, A&M . . . WCHP, Central Michigan University, Ken Benson reporting: "Close to You," Carpenters, A&M; "Yellow River," Christie, Epic; "Trip in the Country" (LP), Area Code 615, Polydor . . . WNEU, Northeastern University, Boston, Mass., Ken May reporting: "Summertime Blues," Who, Decca; "Go Back," Crabby Appleton, Elektra; "The World's Greatest Blues Singer" (LP), Bessie Smith, Columbia; "Cosmo's Factory" (LP), Creedence Clearwater Revival, Fantasy . . . WTUF, Tulane University, New Orleans, New Orleans, La., Bob Stanton reporting: "On the Waters" (LP), Bread, Elektra; "Hi-De-Ho," Blood Sweat & Tears, Columbia; "Yellow River," Christie, Epic; "What Is Youth?," Ben Colder, MGM.

WCPR, Stevens Institute of Technology, Hoboken, N. J., Ron Harris reporting: "I'm Loosing You," Rare Earth, Rare Earth; "Looking Out My Back Door," Creedence Clearwater Revival, Fantasy; "Summer Morning," Vanity Fare, Page One; "Snowbird," Anne

Murray, Capitol.

Programming Aids

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

HOT 100

WBUP, Beaver Falls, Pa., program director Tony Scott reporting; BP: "Rainbow," Marmalade, London; BH: "My Baby Loves Lovin'," White Plains, Deram; BLP Cut: "Going to the Country," Steve Miller Band, Capitol. . . WSUA, Albany, N.Y., station manager Keith Mann reporting; BP: "Hi-De-Ho," Blood, Sweat & Tears, Columbia; BH: "Spill the Wine," Eric Burdon & War, MGM. . . . WNIU-AM, DeKalb, Ill., music director Curt Stalheim reporting; BP: "America Communicate," Ray Stevens, Barnaby; BH: "Tighter, Tighter," Alive & Kicking, Roulette; BLP Cut: "Good Morning," (Number Five) Steve Miller Band, Capitol. . . . WMCJ, West Long Branch, N.J., music director Greg Monkowski reporting; BP: "25 Or 6 to 4," Chicago, Columbia; BH: "Make It With You," Bread, Elektra; BLP Cut: "I'm Your Captain," (Closer to Home) Grand Funk Railroad, Capitol. . . . KLOG, Longview, Wash., personality Lee Michaels reporting; BP: "I'm Gonna Get You," Fragile Lime, Thunder Tummy; BH: "Big Yellow Taxi," Neighborhood, Big Tree. . . . WPTS, Scranton, Pa., music director Rick Shannon reporting; BLP Cut: "Cosmos Factory," Cree BP: "That's Where I Went Wrong," Poppy Family, London; BH: "Sing Out the Love," Arkade, Dunhill; BLP Cut: "Cosmos Factory," Creedence Clearwater Revival, Fantasy. . . . WATS, Sayre, Pa., music director Lee Potter reporting; BP: "Hi-De-Ho," Blood, Sweat & Tears, Columbia: BH: "Tighter, Tighter," Alive & Kicking, Roulette; BLP (Cosmos Factory) Creedence Clearwater Revival, Fantasy. . . . WAIR, Winston-Salem, N.C., music director & personality Mike Craft reporting; BP: "Rainbow," Marmalade, London: BH: "Patches," Clarence Carter, Atlantic; BLP Cut: "Green Eyed Lady." (Sugarloaf) Sugarloaf, Liberty. . . . WCSI, Columbus, Ind., personality Jim Edward Walsh reporting; BP: "America, Communicate With Me," Ray Stevens, Barnaby; BH: "Pufnstuf." Jack Wild, Capitol (LP). . . . WLAM, Lewiston, Me., music director & personality Bob Ouellette reporting; BP: "Lookin' Out My Back Door," Creedence Clearwater Revival, Fantasy; BH: "Candida," Dawn, Bell; BLP Cut: "Celtic," (Open Road) Donovan, Epic.

SOUL

KKDA, Dallas-Fort Worth, Tex., operations manager Bill Thomas reporting; BP: "Everything's Tuesday," Chairman of the Board, Invictus; BH: "The Love You Save," Jackson Five, Motown, BLP CUT: "I Keep Coming Back," (Turn Back Hands of Time) Tyrone Davis, Dakar.

EASY LISTENING

WLDS, Jacksonville, Ill., announcer & music director Paul E. Lowery reporting; BP: "Peaceful Mountain," Catherine McKinnon; BH: "Grooving Situation," Gene Chandler, Mercury. . . . WDEW, Westfield, Mass., program director Bob Green reporting; BP: "Airport Love Theme." The Saints, Decca; BH: "I've Lost You/The Next Stop Is Love," Elvis Presley, RCA; BLP CUT: "I'd Give You Three Guesses," (Darling Lili) Julie Andrews & Henry Mancini, RCA. . . . WCAP, Lowell, Mass., Eric Marenghi reporting; BP: "America Communicate With Me,"

Ray Stevens; BH: "Why Can't I Touch You," Ronnie Dyson; BLP CUT: "My Wife the Dancer," Engelbert Humperdinck. . . . WGR, Buffalo, N.Y., music director & Personality Larry Anderson reporting; BP: "South," Roger Miller, Mercury; BH: "My Woman, My Woman, My Wife," Dean Martin, Reprise. . . . WCSS, Amsterdam, N.Y., program director George Kaywood reporting; BP: "Hi-De-Ho," Blood, Sweat & Tears, Columbia; BH: "Politician," John Davidson, Columbia; BLP CUT: "Your Wonderful Parade," (Offering) Carpenters, A&M.... WBCM, Bay City, Mich., music director & personality Jack Hood reporting; BP: "Burning Bridges," Mike Curb, Congregation, MGM; BH: "Paper Mache," Dionne Warwick, Scepter; BLP Cut: "Solitary Man" (Neil Diamond Gold) Neil Diamond, Uni. . . WAYB, Waynesboro, Va., music director Carolyn Clark reporting; BP: "America, Com-municate With Me," Ray Stevens, Barnaby; BH: "After the Feeling Is Gone," Lulu, Atco. . . WFIN, Findlay, Ohio, program director Tom Sheldon reporting; BP: "We've Got a World to Build," The Arrangement; BH: "America, Communicate With Me," Ray Stevens. . . . WCLD, Cleveland, Miss., music director Deleane Bernreuter reporting; BP: "I'll Paint You a Song," Mac Davis, Colum-bia; BH: "No Arms Can Ever Hold You," Bobby Vinton, Epic. ... KTTS, Springfield, Mo., music director Ray Shermer reporting; BP: "America, Communicate With

Me," Ray Stevens, Barnaby; BH: "Drivin' Home," Jerry Smith, Decca.

COUNTRY

WTCR, Ashland, Ky.-Huntington, W.Va., program/music director Gregg Elliot reporting; BP: "Wonders of the Wine," David Houston, Epic; BH: "Someday We'll Be Together," Bill Anderson & Jan Howard, Decca. . . . WEXT, West Hartford, Conn., program director Mort Roberts reporting; BP: "There Goes My Life," Les Seever; BH: "Heart Over Mind," Mel Tillis. . . . WAXX-WEAU-FM, Chippewa Falls, Wis., Ken Berg reporting; BP: "South," Roger Miller; BH: "Salute to a Switchblade," Tom T. Hall; BLP: (The Kansas City Song) Buck Owens, Capitol, . . . KAYE, Puyallup, Wash., personality Chubby Howard reporting; BP: "Moving on My Mind," Jeff Young, Wasp, BH: "Curtains on the Windows," Billy Walker, Monument; BLP Cut: "All Cuts," (Charley Pride's 10th Al-bum) Charley Pride, RCA. . . . KFAY, Fayetteville, Ark., program director & personality Dave Sturm reporting; BP: "My Woman's Love," Johnny Dundan, Columbia; BH: "Tennessee Woman," Rodney Lay, Capitol; BLP Cut: "All Cuts," (Best of Bobby Lewis) Bobby Lewis, U.A. . . WKMF, Flint, Mich., program/music director & personality Jim Harper reporting; (Continued on page 28)



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Classical Music

Masterworks Lists Three Multiples; Odyssey Sked

FREEPORT, Grand Bahamas

—A new two-record package of
Verdi's "Requiem" was spotlighted at the Columbia Records
convention here July 31. In addition to this set, due early next
month, Columbia introduced
seven Masterworks sets for August and nine albums in the
\$2.98-list Odyssey line.

Two two-LP packages are slated for Masterworks this month as George Szell conducts his Cleveland Orchestra in

Warsaw Festival Sept. 19 to 27

WARSAW—The 14th International Festival of Contemporary Music will be held in Warsaw Sept. 19-27 when many orchestras and ensembles will appear including the Moscow Radio Symphony, Royal Liverpool Philharmonic, Musica Nova from Rumania and the Orchestra of the Westdeutscher Rundfunk, Cologne.

There will also be several groups from Scandinavia and the Japanese opera company Kokumin kageki kyokai. The festival will be opened by a concert by the Polish Radio Symphony conducted by Kazimierz Kord and will close with a concert by the Warsaw National Philharmonic conducted by Witold Rowicki.

Bruckner's "Symphony No. 8" and Pierre Boulez conducts the London Symphony and chorus in Mahler's "Das Klagende Lied" with Ernst Haefliger, Grace Hoffman and Evelyn Lear.

Bernstein's Verdi

Leonard Bernstein conducts the London Symphony and chorus in the Verdi work with soprano Martina Arroyo, tenor Placido Domingo, mezzo soprano Josephine Veasey and bass Ruggiero Raimondi. The set, cut in London's Royal Albert Hall, Feb. 23, 24 and 26, is believed to be the first commercial recording made in the hall. Quadrophonic sound was used with Thomas Z. Shepard as producer.

Other August Masterworks include violinist Pinchas Zukerman playing Mozart concertos with Daniel Barenboim and the English Chamber Orchestra, pianist Andre Watts in Rachmaninoff with Seiji Ozawa and the New York Philharmonic, Bernstein and the Philharmonic in Tchaikovsky.

In addition to the nine Odyssey titles for August, R. Peter Munves, product director of classical albums merchandising, and Pierre Bourdain, product manager, original cast, soundtrack and Masterworks records, introduced a special seven-record package, for September release, of the nine Beethoven symphonies with Bruno Walter conducting, the first complete collection of the Beethoven symphonies that was recorded in stereo. Mahler Albums

Two Mahler pressings are slated for August with Walter and the New York Philharmonic in both, one of which also features Haefliger and mezzo-soprano Mildred Miller. Violinist Zino Francescatti is the soloist with Walter and the Columbia Symphony in Beethoven, while Walter and the Columbia also have a Dvorak album and a Mozart disk.

Three Odyssey sets feature Szell and the Cleveland. They have a Dvorak LP, a pressing of Borodin, Tchaikovsky, Rimsky-Korsakov and Mussorgsky, and an album of Johann and Josef Strauss. Completing the August Odyssey release is a Sibelius title with Eugene Ormandy and the Philadelphia Orchestra.

HANS RUTZ of Deutsche Grammophon, left, introduces the new Archive series of Portuguese Music, "Portugaliae Musica," to a gathering in Lisbon which includes, from left, Professor Veiga Simao, Portuguese Minister of Education; Americo Thomaz, president of Republic of Portugal, and Dr. Azeredo Perdigao, president of the Gulbenkian Foundation which sponsored the series. The first two recordings to be released are a three-LP set of "La Passione di Gesu Christo," by Joao Pedro de Almeida Motta, and an album of works by Portuguese composers of the 18th century.

Hawaii Adds 'Dutchman'

HONOLULU — Wagner's "The Flying Dutchman," has

Four Receive Ludwig Busts

FREEPORT, Grand Bahamas
—Columbia Records' Classical
Merchandising D e p a r t m e n t
awarded its first "Ludwig"
awards at a luncheon in the King
Charles Room of the King's Inn
here, July 31.

The awards were presented to members of the national sales staff in Columbia's four main regions for their "outstanding contribution and effort" in the sales of classical product. The winners were Don Dempsey, sales manager of the Atlantic branch, Southeastern Region; Milt Goldstein, salesman for Elmhurst, N.Y., Northeastern Region; Jack Graves, salesman of the Craig Corp., Seattle, Western Region, and Dick Jester, salesman, Chicago branch, Midwestern Region. All were presented with engraved busts of Ludwig von Beethoven. been added to the 1971 Hawaii Opera Theater schedule, the first German opera added to the repertoire. The work will be given in English, Feb. 19, 21 and 23.

formances of Puccini's "Tosca,"
Feb. 5, 7 and 9 featuring soprano Dorothy Kirsten, tenor
Barry Morrell and baritone Robert Weede.

The decision was made at the

The season will open with per-

The decision was made at the first meeting of the Hawaii Opera Theater Council under its reorganization with its own president, Daniel C. Bonbright.

Four vice presidents were ap-(Continued on page 30)

Vox Jox

• Continued from page 25

Douglas Show." Group W produces and sells both "The Mike Douglas Show" and "The David Frost Show."

One of my highly paid spies (I think I bought him a beer a few years ago) reports that Lee Sherwood, Dick Starr, and Jay Cook have all been down at Pams in Dallas working on jingles. (Whups,

WORJ-FM to Up Progressive Play

ORLANDO, Fla. - WORJ-FM will soon be expanding its progressive rock and start its programming either at 8 a.m. or 10 a.m. each day. The station presenting broadcasts progressive rock 6 p.m.-1 a.m., a show hosted by Steve Flesher. Bob Wilson is general manager of WORJ-FM as well as WORJ. an easy listening station, WORJ-FM simulcasts the programming of its AM affiliate during the day. The FM station eventually plans to go 24 hours with progressive rock. Date for first expansion has tentatively been set for Sept. 1.

WORJ-FM has received more than 800 letters and they're still coming in asking the station to expand its progressive rock programming. Flesher likes to play new product, but said that a local record store got free samples, while record firms were reluctant to put him on their mailing list. WORJ-FM is a stereo, 100,000-watt operation.

I just realized that it was my spy who bought a beer for me. Now that's the kind of spies one likes to have around.)

Bob Martin is now doing the 7midnight show on WLW in Cincinnati; he'd been afternoon personality on KTHT in Houston. . . . Jay Scott has been promoted to music director of WCFR in Springfield, Vt. The WCFR lineup is now: Mike Robbins, Frank Z, Jay Scott, and Brother Rapp. Scott says the 5,000-watt station needs better album service. . . . Bill Chamberlin has given up his program director duties at WBRL in Berlin, N.H., to become an air personality at WHRF in Riverhead, N.Y., on Long Island. New program director of WBRL is Chris Jensen, the former music director. Dan West moves up to music director.

Frank Thompson is now holding down afternoon drive slot at WCAP in Lowell, Mass. . . . Rick Heritage, former program director of WEXI-FM in Chicago, is now afternoon air personality at WVOX in New Rochell, N.Y., and Jim Whalen has replaced John Bodnar as program director of the suburban New York City station. Bodnar shifted to WGST in Atlanta.

* * *

Betty Breneman has resigned as music director of KHJ in Los Angeles (she was very instrumental in the music of all Drake-consulted radio stations) and joins her husband—Tom Breneman—is the radio/record service firm of Breneman Radio Services. Meridee Herman, music director of WOR-FM in New York, has taken over Betty's old job. . . . Hugh S. Wallace, general manager of WOR-FM in New York, has been transferred to KHJ in Los Angeles in what is

part of a move to beef up the station in the face of a ratings slump. One could speculate at this point that perhaps **Ron Jacobs** meant more to the Drake success story than anyone believed.

Edward F. McLaughlin has been elected president of the San Francisco Radio Broadcasters Association; he's general manager of KGO.

Gus Gossert is no longer program director of WCBS-FM in New York; he's still doing weekend work there.

Jack Butler, program director of WJNC in Jacksonville, N.C., writes that the station is now playing 25 hours of soul music a week. Hosting the soul music show is ex-Marine Bob Green.

WGH program director John Garry sends in the Norfolk, Va., ratings. WGH, as you mgiht have expected, leads everybody. The Monday-Sunday 6 a.m.-midnight average quarter-hour shares show WGH with 15.2 percent; WTAR with 14.8; WNOR with 11.2; followed by WFOG-FM with 9: WRAP with 7.7; WTID with 4.3 (and WTID-FM with 2.4); and WHIH with 3.9. WCMS has 5.5, WCPK 4.9. In Pulse of April/May. you can see where the real battle is taking place. In the 7-midnight period, WRAP has 25, WGH has 21; everybody else are pretty far back.

John Sullivan and Dick Croninger, VIPs at Metromedia Radio in New York, have departed the firm; old friend Dick Carr is no longer general manager of WNEW-FM, New York; that position has been taken by Varner Paulsen, another friend of long standing. ... Mike Jeffries, music director and air personality at WBAB, Babylon, (Continued on page 30)

Letters To The Editor

On N.Y. Radio

Formerly being involved with the radio industry, recording studio engineering and currently the production of contemporary music, I have now reached a point of wanting to express some feelings that I believe to be well founded and extremely pertinent. The subject: the apparently diminishing caliber of New York City radio. Why is it that here in New York, the acclaimed music capital, the diversity of music aired and the quality of air personalities leave a lot to be desired? Admittedly, the spectrum of stations that I speak of fall into the category of contemporary rock/underground, both AM and FM. Also, of utmost importance is the fact that these are not the opinions of one man, but of everyone associated with me. In my work, I make it a point to "keep in touch with the people"; after all, they are who we are trying to sell to; and if we don't listen to them, then all of us can forget the possibility of ever reaching them.

The problems facing the contemporary radio scene in New York, although serious, are easily rectified. It's just a matter of more professionalism, better variety in music, and real personality; while at the same time, fewer egos and inane raps, and a decrease in the "sterile" sound stations tend to come across with. Why do so many DJs in one city sound exactly the same? Also, there's nothing like hearing a guy get into a stoned-rap be-

tween cuts and ending up sounding just that—stoned, or something. Head raps on the air can
be really together if they say
something. I've never heard so
much talking and so little said;
sometimes, I get the impression
that this type of announcer is subconsciously insulting the intellect
of his listeners. This casual attitude will work, if it's tightened
up a bit.

Recently, I had the privilege of becoming involved with a station in my home town of Philadelphia. A station that, if in New York, would clean up both in ratings and public opinion—WMMR-FM.

Program director Jerry Stevens and I became acquainted for the purpose of discussing the possibility of my joining the station in the production department (because of my commitments in

(Continued on page 29)

Programming Aids

Continued from page 27

BP: "Simpson Creek," Mayf Nutter, Starday; BH: "Everything a Man Could Ever Need," Glen Campbell, Capitol. . . KBBQ, Burbank-L.A., Calif., music director & personality Corky Mayberry reporting; BP: "Look at Mine," Jody Miller, Epic; BH: "There Must Be More to It Than This," J.L. Lewis, Mercury; BLP: (Jack Greene's Greatest Hits) Jack Greene, Decca.

Soul Sauce

OF THE WEEK:

"SEEING IS
BELIEVIN'"
MAD LADS

(Volt)



By ED OCHS

SOUL SLICES: Backlash or not, soul music has been taking care of its own soul business like never before, as a pop market stingy on soul has failed to blunt the growth of soul from within. Behind the cover of Motown's relentless might, a new wave of labels have established themselves quickly, strengthening the competition and stressing creativity. Forty different labels belonging to 25 companies (Motown has eight hits on five labels) share Soul's top 50, as the one-shot independent has yielded to the buckshot of young labels that continue to thrive in the inside-soul explosion. Talented black producers, arrangers and writers are getting their chance with the new sounds broadened by Isaac Hayes, Edwin Hawkins, Jerry Wexler, B.B. King and others, to make soul much more than rhythm & blues. Back in action are Brunswick and Roulette; Buddah has emerged as a soul power; and though Holland, Dozier & Holland couldn't take Diana Ross and the Supremes with them, they have recreated that Motown feeling on Invictus with Freda Payne, and upcoming psychedelic-soul with the Parliament Five, on a just released LP, "Osmium." Canyon is makin' fire with Jean Wells' "Somebody's Been Loving You," a new LP from Gloria Lynne and one by the Swamp Dogg-like Raw Spitt. . . . Perception Records is into r&b with the Today label, already grabbing picks with "Let Me Try," by the Odds and Ends. The label is also due with an LP by the Exciters. . . . Gene Chandler has found another "groovy situation." His Mr. Chand label will be distributed by Mercury with the first three acts set for recording in Chicago. Chandler is also co-heading a Mercury-financed writer's workshop with Jerry Butler, whose new single is Bobby Scott's "Where Are You Going." . . . Latest from the hot Stang people: Sylvia Robinson's "Have You Had Any Lately?". The Whatnauts' "Please Make the Love Go Away" is a sleeper. Keep on it. . . . Bound to be big is Donny Hathaway's "Voices Inside," title tune from his "Everything Is Everything" LP on Atco. Donny's "Thank You Master For My Soul," one of the top gospel disks around. . . . Clyde McPhatter is back in the country on Decca with a new album, "Welcome Home," produced by Clyde Otis. Featured is McPhatter's new single, "Book of Memories." . . . Smokey Robinson will headline his own upcoming "Smokey Robinson Show" tv special with guest stars the Supremes, Temptations and Stevie Wonder. . . . Brook Benton's "Home Style" LP on Cotillion leads the label's new releases. . . . On stage at the Apollo till Tuesday: Temptations, the Posse, and Barbara Lewis.

* * *

TID-GRITS: Higher goes Ike & Tina Turner's "I Want to Take You Higher," while the Liberty duo are back at the two disk level with Kent's release of "Please, Please, Please." Kent's also got a B.B. King number working, "Worried Life," from their album "Turn On to B.B. King." Also, the label's blues anthology is a beautifully package collection of vintage blues from city and country. . . . The American Committee on Africa has criticized Percy Sledge for breaking "the cultural boycott of racist South Africa" by agreeing to play before all-white audiences after it seems he originally agreed to appear before "non-whites" only. In 1965 a number of U.S. artists pledged to observe a total boycott of South Africa. Black artists included Ossie Davis, Miriam Makeba, Odetta, Sidney Poitier, Paul Robeson, Nina Simone and others. . . . Maxwell Records is going pop and underground with Ben E. King's "Rough Edges" LP. Maxwell is releasing a 331/3 disk for FM outlets coupling "In the Midnight Hour" and "Lay Lady Lay." . . . The label is also picking up soul steam with "Football" by Mickey & the Soul Generation and "Stone Outta My Head," by the New Perspective. . . . Stacking up chart strength: Paul Kelley's "Stealing in the Name of the Lord"; Al Green's "Right Now, Right Now"; Chi-Lites' "I Like Your Lovin'"; Spinner's "It's a Shame"; Jr. Walker's "Do You See My Love." Next to break: Betty Lavette's "Games People Play"; Joe Simon, "Yours Love"; Jesse James, "Nobody Want to Get Married"; Ted Taylor, "Something Strange"; Sisters & Brothers, "Dear Ike," Uni; Jackie Lee, "The Chicken." . . . Lou Rawls due at the Apollo Nov. 18-24. . . . As for Aretha Franklin's "Don't Play That Song"-You can't help playing it. This is the pop disk Atlantic was previously afraid to make. . . . Bobby Womack's "I'm Gonna Forget About You," is his strongest in a while. . . . Rufus Thomas is hitting with "Sixty Minute Man" on Stax. . . . Breakout (Continued on page 30)

Billboard SPECIAL SURVEY For Week Ending 8/8/70

Soul Singles

* STAR Performer-Single's registering greatest proportionate upward progress this week.

This Week	Last Week	Title Artist, Label, No. & Pub. Chart
1	1	SIGNED, SEALED, DELIVERED
		(I'm Yours) Stevie Wonder, Tamia 54196 (Jobete, BMI)
2	2	THE LOVE YOU SAVE
3	4	GET UP I FEEL LIKE BEING A SEX MACHINE (Part 1 & 2) 3 James Brown, King 6318 (Dynatone, BMI)
a	10	DO YOU SEE MY LOVE (For You Growing) 4 Jr. Walker & the All Stars, Soul 35073
5	3	(Jobete, BMI) BALL OF CONFUSION (That's What the World Is Today) 11 Temptations, Gordy 7099 (Jobete, BMI)
6	5	STEAL AWAY
ŵ	9	WAR Edwin Starr, Gordy 7101 (Jobete, BMI)
8	8	GROOVY SITUATION 6 Gene Chandler, Mercury 73083 (Cachand/ Patcheal, BMI)
1	21	PATCHES Clarence Carter, Atlantic 2748 (Forever, BMI)
10	6	MAYBE Three Degrees, Roulette 7079 (Nom, BMI)
11	11	I'LL BE RIGHT HERE Tyrone Davis, Dakar 618 (Julio-Brian/ Jadan, BMI)
O	17	EVERYBODY'S GOT THE RIGHT TO LOVE Supremes, Motown 1167 (Think Stallman, BMI)
13	13	WHEN WE GET MARRIED
14	15	STEALING IN THE NAME OF THE LORD Paul Kelly, Happy Tiger 541 (Tree, BM1)
15	7	END OF OUR ROAD Marvin Gaye, Tamla 54195 (Jobete, BMI)
1	22	I LIKE YOUR LOVIN' (Do You Like Mine) Chi-Lites, Brunswick 55438 (Julio-Brian,
17	18	THE SLY, THE SLICK & THE WICKED Lost Generation, Brunswick 55436
仚	33	(Julio-Brian, BMI) IT'S A SHAME
會	29	Spinners, V.1.P. 25057 (Jobete, BMI) (If You Let Me Make Love To You Then) WHY CAN'T I TOUCH YOU? Ronnie Dyson, Columbia 4-45110
命	30	(Chappell, ASCAP) STAY AWAY FROM ME (I Love You Too Much)
21	16	Major Lance, Curtom 1953 (Camad, BMI) O-O-H CHILD
由	35	Kama Sutra, BM1) SOMEBODY'S CHANGIN' MY SWEET BABY'S MIND Little Milton, Checker 1231 (Dakar, BM1) BM1)
23	23	RIGHT NOW RIGHT NOW
由	34	
25	14	

This Week	Last Week	Title Artist, Label, No. & Pub. Weeks on Chart
26	26	SOMETHING STRANGE IS GOIN' ON IN MY HOUSE
		Ted Taylor, Ronn 44 (Respect, BMI)
27	12	DROP BY MY PLACE
28	28	DEAR IKE (Remember I'm John's Girl)
29	31	(Matzo Ball/Cold Gritz, BMI) LONG LONELY NIGHT
30	24	WESTBOUND #9
31	19	Forever, BMI) LET THE MUSIC TAKE YOUR MIND 8 Kool & the Gang, De-Lite 529 (Stephanye, BMI)
愈	37	GIRLS WILL BE GIRLS, BOYS WILL BE BOYS 3 Isley Brothers, T-Neck 921 (Triple Three,
由	-	YOURS LOVE
34	32	BAND OF GOLD
35	27	HAND CLAPPING SONG
36	38	(Instrumental Rhinelander, BMI) HUMMINGBIRD B.B. King, ABC 11268 (Skyhill, BMI)
创		Brenda & the Tabulations, Top & Bottom 404 (Blue Seas/Jac, ASCAP)
38	36	YOU'VE BEEN MY INSPIRATION
會	49	LOOKY LOOKY (Look At Me Girl) 2 Glass House, Invictus 9076 (Gold Forever, BMI)
40	40	(From My Own Self) Ray Godfrey, Spring 104 (Gaucho, BMI)
企	50	DON'T NOBODY WANT TO GET MARRIED
42	44	Jesse James, Zea 1002 (Three & Three/ South Richmond, BMI) RUNAWAY PEOPLE
43	45	Dyke & the Blazers, Original Sound 96 (Drive-In/Westward, BMI) 60 MINUTE MAN/THE PREACHER &
	iliss	THE BEAR Rufus Thomas, Stax 0071 (Lois, BMI/ East/Memphis, BMI)
由	_	BORDER SONG (Holy Moses) Dorothy Morrison, Buddah 184 (James, BMI)
由	-	SET ME FREE Esther Phillips, Atlantic 2745
46	48	(Tree, BMI) GET READY King Curtis & the Kingpins, Atco 6762 (Jobete, BMI)
山	-	EVERYTHING'S TUESDAY
命	1944	(Gold Forever, BMI) WORRIED LIFE B.B. King, Kent 4526 (Duchess, BMI)
由	-	BLACK FOX
50	-	BRING IT ON HOME

Letters to the Editor

Continued from page 28

New York, the situation could not exist from a viewpoint of practicality). Immediately thereafter, Jerry acquired the services of Rick Leibert who is doing an amazing job. Finally, there is a radio station in existence where you don't have to turn down the volume for the spots, further down for the announcer, etc., and way back up for the record. The continuity of the station flows beautifully; the breaks are well recorded and placed in a way creating a very smooth train of thought between everything aired. As far as the music programming is concerned, you couldn't get a better cross-section; all the far out

groups, but a majority of the well established disks currently and previously on the charts. Here, also, is an excellent example of real personalities. Every announcer is a person that you can identify with; and when they talk, it's always legitimate, significant, and enlightening. To the best of my knowledge, there are four men in New York City who fall into this category: Steve O'Shea and Bobby Wayne of WCBS-FM and Jonathan Schwartz and Pete Fornatale of WNEW-FM.

With insincerity so prevalent in the world around us, I think New York radio should start an all-out campaign on behalf of the listener. More entertainment, less exploitation. If radio people really want to communicate then they are the ones who should do the listening as well. The audience obviously can't talk to you directly, but make them feel that they can—or better yet, that they want to. Those listeners are hip, and man, you're turning them off. Be real.

George G. Chandler IIII Independent producer Woodside, N.Y.

P.S.: Claude, I would very much like to know your reaction to this letter. For your clarification, if necessary, the relationship between myself and anyone or anything mentioned here is on a strictly creative and artistic level; the idea is to promote "humanitarianism" in radio.

Billboard SPECIAL SURVEY For Week Ending 8/8/70

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	
1	2	THE ISAAC HAYES MOVEMENT 17 Enterprise ENS 1010	
2	1	ABC Jackson 5, Motown MS 709	
自	5	THE LAST POETS 7 Douglas 3	
4	3	STILL WATERS RUN DEEP	
5	6	Diana Ross, Motown MS 711	
6	4	PSYCHEDELIC SHACK 19 Temptations, Gordy GS 947	
7	7	BITCHES BREW 13 Miles Davis, Columbia GP 26	
8	8	GET READY Rere Earth, Rere Earth RS 507	
Û	13	TURN BACK THE HANDS OF TIME 5 Tyrone Davis, Dakar SP 9027	
10	10	ECOLOGY Rare Earth, Rare Earth RS 514	
11	9	RIGHT ON	
企	15	STAIRSTEPS	
13	11	GREATEST HITS Fifth Dimension, Soul City SCS 33900	
14	16	BAND OF GYPSYS Jimi Hendrix, Buddy Miles & Billy Cox, Capitol STAO 472	
由	25	BLACK TALK	
16	12	I'LL NEVER FALL IN LOVE AGAIN 15 Dionne Warwick, Scepter SPS 581	
由	19	IT'S A NEW DAY	
命	21	STAND Sly & the Family Stone, Epic BN 26456	
19	17	YOU AND ME	
20	20	VIVA TIRADO	
21	22	WOODSTOCK Soundtrack, Cotillion SD 3-500	
22	18	COME TOGETHER	
23	14	THIS GIRL'S IN LOVE WITH YOU 26 Aretha Franklin, Atlantic SD 8248	
	28	JR. WALKER & THE ALL STARS "LIVE" 12 Soul SS 725	
25	23	NOT ON THE OUTSIDE	

This Week	Last Week	Title Artist, Label, No. & Pub. Weeks en Chart
26	24	FUNKADELIC
由	36	EXPRESS YOURSELF 6 Watts 103rd Street Rhythm Band, Warner Bros. WS 1864
28	26	THE DEVIL MADE ME BUY THIS DRESS
29	38	EBONY WOMAN 2 Billy Paul, Neptune NLPS 201
30	30	WHATLOVEHAS—JOINEDTOGETHER . 10 Smokey Robinson & the Miracles, Tamia TS 301
31	27	PORTRAIT
32	31	BEST OF JERRY BUTLER
33	36	I WANT YOU BACK
34	32	GLADYS KNIGHT & THE PIPS' GREATEST HITS
35	29	HOT BUTTERED SOUL 57 Isaac Hayes, Enterprise ENS 1001
愈		EAT OUT MORE OFTEN
37	34	McLEMORE AVENUE
38	41	STRUTTIN'
39	35	FAREWELL Diana Ross & The Supremes, Motown MS 708
40	43	RED CLAY
41	40	COUNTRY PREACHER 21 Cannonball Adderley Quintet, Capitol SKAO 404
42	45	TELL THE TRUTH Otis Redding, Atco SD 33-333
43	42	CALIFORNIA GIRL
由	777	MAYBE 1 Three Degrees, Roulette SR 42050
45	49	EVERYTHING I PLAY IS FUNKY 3 Lou Donaldson, Blue Note BST 84337
1	500	DELFONICS
47	47	PORTRAIT OF THE ORIGINALS 4 Soul SS 724
48	50	HAPPY & IN LOVE
1	-	BLACK GOLD
50		GIVE ME JUST A L.TTLE MORE TIME

Soul Sauce

• Continued from page 29

of the Week: "War," by Edwin Starr. . . . James Brown will take the No. 1 spot next, the Supremes to follow. . . . The Museum of Modern Art there presents Muddy Waters Blues Band Aug. 6. Jimmy McGriff's organ trio play jazz in the Garden Aug. 27. . . . The Spaniels of old are back on Calla with "Fairy Tales," produced by Lloyd Proce and Ricky Burton. The number was penned by Richard Barrett, who wrote "Maybe," a smash by the Three Degrees for Roulette. . . . B.B. King's production firm with Sidney Seidenberg will put their acts on the BluesTimes label. . . . Smooth soul combo sound from Billy Paul on his Neptune LP, "Ebony Woman." . . . Don't forget soul radio and soul companies; send us your charts, news and records. Help SOUL SAUCE help you. . . . Here's some sleepers to stay awake on: Ernie K-Doe, "I'll Make Everything Alright," Duke; Voice Masters, "Dance Right Into My Heart," Bamboo; Ed Robinson, "Hey Black Man," Cotillion; Clarence Paul, "Operation Breadbasket," Pride: Della Reese, "Sing a Simple Song of Freedom." . . . Chuck Smith, program director of KKDA in Prairie View, Tex., reads SOUL SAUCE. Do you?

Add Dutchman

• Continued from page 28

pointed: Thomas W. Flynn, administration; Hobert Duncan, repertoire; Mrs. Stuart T. K. Ho, women's guild; and James F. Morgan Jr., finances. Until this year, the two-year-old Hawaii Opera Theater was a council under the Honolulu Symphony Society.

WSTP-FM Change

SALISBURY, N.C.—WSTP-FM has changed call letters to WRDX-FM and is playing country music. The 15,000watt station serves the heart of the Piedmont North Carolina Crescent and the Industrial Triangle with a market of more than a million listeners.

Selling Sounds

· Continued from page 26

MBA MUSIC, INC. MBA Music is pleased to announce the exclusive representation for commercials of the Brooklyn Bridge and the Five Stairsteps. Details of the arrangement were worked out by Betty Speber, and by Marc Brown for MBA Music. Both groups record for Buddah Records.

PARAMOUNT WEST ENTERPRISES, Cailf. (213) 531-6000, Dee W. Galiffa reporting: The beautiful new air-conditioned Paramount West Recording Studio opened with a band this past month . . . within the first four weeks, 20 sessions were booked . . . and the session calendar being filled weeks in advance. This Monday night begins the first of a series of sessions with Blue Dolphin Records of Hollywood. . . . Danny Flores and the Champs of Tequila fame will be recording an album. Producing the session . . . Art Benson, writer and publisher of the B.B. King million seller "The Thrill Is Gone." Paramount West Recording Studio does all types of professional recording.

RIBA MUSIC CO. has just completed original music for 30" and 60" radio spots for Modern Sash and Aluminum Co., Inc. and Electro-Way of N.Y., Inc. Music was composed and arranged by Richard Babeuf. . . . David Williams, former member of The Dan Leers, One Summer's Night fame, has just completed his first single under the supervision of producer Richard Babeuf. Material was original, and composed and arranged by Babeuf. The Park b/w Abstraction (Together/Future).

Artist-writer Terry Stafford of "Suspicion" fame, is cutting an album for music production firm Don Perry Enterprises, Inc. Stafford and Perry are co-producing, Bob Summers arranging.

Initial release on the newly formed Phonograph Record Co., Ltd. label is "When Mama Comes to Town" b/w "Bottle of Wine" by C&W artists Garland Frady. Terry Stafford produced for Dan Perry Enterprises, Inc.

The New York Record Plant reports The Rascals recording for Atlantic, Jimmy Huff in with Cy Coleman, The Impressions cutting for Buddah, Charisma for Roulette and The Lincoln Street Exit and the Buccaneers for Mainstream.

Currently recording at the Hit Factory are Dion, produced by Phil Gernhard for Warner Bros., The Eagle for Janus, Silver Bird for Coral Rock Productions, Maury Muehleisen for Interrobang Productions and Harold Kleiner is producing Souren for Jerry Ragavoy Productions.

MUSIC MOUNTAIN PRODUCTIONS, Lebanon Junction, Ky., The week of July 18-22, 1970. The Perfections, Fort Knox area cut a 45 rpm song entitled "Cooking the Chicken" b/w "Come Along." Material to be released about Aug. 1.

LAURIE PRODUCTIONS: Lou Zerato of Laurie Productions, Inc. wrote the theme for First Valley Bank of Pennsylvania spot. It is called "People Helping People" and a duo by the name of Heather sing it. Art Benning of Gray & Rogers of Philadelphia produced the spot.

NATIONAL RECORDING STUDIOS BUSY

Ferrante and Teicher recording an album for United Artists. Steve Karmen recording Budweiser music. Clairol producing music for a sales film. Bob Motta in with ABC Records. Ted Bates' Arnold Eidus producing Nabisco jingles. John Hood and Solow-Wexton in with Tiffot music. BBDO producing Campbell Soup jingles. Ogilvey & Mather's Bob Smith in with Tony Perkins for Hershey. Alexander Scourby recording Johnson & Johnson spots for Young & Rubicam's Mike Schapiro. Midge Stark producing BOAC commercials for Pritchard Wood. At the Film Center: SSC&B recording and mixing Breck. Walter Rothchild Productions mixing a film. Clairol mixing a sales presentation film. Diener Hauser & Greenthal mixing commercials for a new feature "The Daughter."

Vox Jox

Continued from page 28

L.I., has left to try his wings in Canadian radio. . . . And so radio continues its torrid topsyturvy turnovers.

Other RKO General Broadcasting changes-Victor (Buck) Forker, general sales manager of RKO Radio Representatives, is now general manager of WGMS in Washington; Ronald Ruth, general manager of WGMS, is new general manager of WOR-FM, New York. . . . Jeff Douglas has moved from WFBL, Syracuse, N.Y., to WHAS, Louisville, Ky. He takes over the 3-7 p.m. slot, vacated by Van Vance, who went into the sports department on the station. . . . More and more, TV is being used to promote deejays. Tom Clay on WWWW-FM in Detroit got a saturation TV schedule and WHK in Cleveland is now running spots on WUAB-TV and WKBF-TV promoting "Grin & Barrett," a morning show hosted by Ronnie Barrett.

Roger Wayne Wiggs writes that

he's leaving WYNA in Raleigh to become an announcer with WPVA in Petersburg, Va. He'll be using the air name of Chris Lane (now where have I heard that one before?). Robert Snowden is manager of WPVA, Mike Ogburn is program director. . . . Dan Clayton (no, not the one in Hartford) has been named program director of KIXL, Dallas; he'd been program director of KWXI-FM, Fort Worth: he reports to national program director Rob Edwards.

* * * Elmer F. Smith is the new general manager of WOAI in San Antonio; he'd been president of Areawide Communications. . . . Gary Calvert is the new program director of WCWA in Toledo, Ohio; he'll continue his air show. . . . Randy Wood has been named acting program director of KITE in San Antonio by general manager Paul Allen English. Ricci Ware has departed the station. . . . WMCA air personality Johnny Michaels has cut a record for Buddah Records titled "I Love You." A single will be released.



ATLANTA'S GROWTH OUTSTRIPS OTHER CITIES

There is an old story which has often made the rounds to the effect that, when you die you will go either to heaven or hell, but whichever it is you will have a two-hour layover in Atlanta.

This merely attests to the fact that Atlanta has become the fourth largest air center in the world, and has a population that is growing so rapidly it is almost impossible to keep an accurate count. That might be disputed when, looking at the census figures, one sees that the city proper gained only 98 residents in the past

The reasoning is simple: there just isn't any more of that hallowed ground upon which to build houses. So it's out beyond the tight city limits they go, and they never seem to let up. Bill Smith, of the Bell & Stanton firm in downtown Atlanta, points out the decade of the 1960's was so prosperous in Atlanta that the metropolitan growth may have outstripped any other major city in the U.S. during this period in relation to its size.

Smith is quoting the Forward Atlanta Committee of the Atlanta Chamber of Commerce, which did an in-depth study. It found that buying income is up some 80 percent, retail sales up 97 percent, employment up 62 percent, and so it goes.

The population is up some 31.4 percent, and there now are more than one-and-a-third million people in

the Atlanta Metro region.

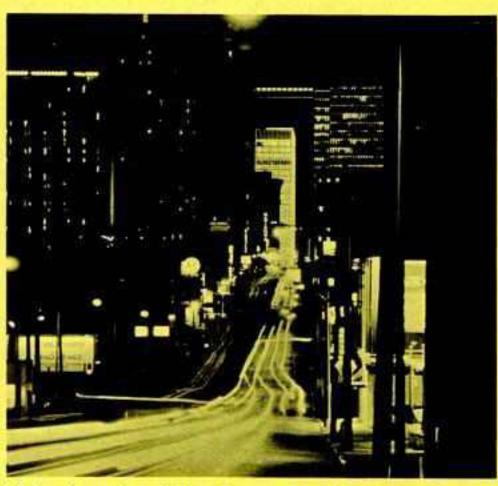
It wasn't always this way, of course. The capital city of Georgia was once literally the end of the line. Stephen Harriman Long, an engineer, chose a spot near what is the Five Points area of downtown Atlanta as the terminus of a railroad line for which he was surveying. The small town that developed there was called Terminus. Later, because it no longer was the end of the line, it was renamed Marthasville. Finally, because the mythical island Atlantis was supposed to have been the highest point of civilization in the world, the townspeople called their place Atlanta. supposedly the female version of Atlantis. And although Atlanta could not properly be described as a feminine city, it certainly houses some of the most beautiful women and girls of the world. And the city

itself has a beauty, surpassed only by its warmth and its drive toward progress.

Back in the Terminus days, there was an Indian village in the area called "Standing Peachtree." From that village, the main street of Atlanta and 15 other Peachtrees (Avenue, Drive, Circle, Boulevard, etc.) take their names. It is rare to find a peachtree on any of the Peachtrees.

While the Margaret Mitchell story, "Gone With the Wind," left a little to be desired in the way of accuracy, the romanticism was there, and Smith feels this has been a strong factor in interesting people in Atlanta. It's true that Sherman marched through and left the ashes, but the city bounced back in a hurry.

The early surveyor, Stephen Long, may have had



"It's where the folks all meet, on Peachtree Street."

a great deal of foresight by selecting what now is Atlanta as a railroad hub, even if it was the end of the line. The city now has a preeminent position as a distribution center for the Southeast, and this has been the greatest single factor in the growth of the record distribution business there. From distribution springs industry, and Atlanta now produces more than 3,500 commodities.

Atlanta maintains many historic landmarks, such as the scene of the Battle of Peachtree Creek. In Grant Park is housed the Cyclorama, one of the two largest paintings in the world. It's 50 feet in height, 400 feet in circumference, and weighs 18,000 pounds.

The Atlanta area has Stone Mountain, the largest solid body of exposed granite in the world. Six Flags Over Georgia is a 276-acre entertainment park. The Robert Burns Cottage, the Memorial Arts Center and the exhibits at the Atlanta Historical Society are points of interst.

Locatd more than a thousand feet above sea level near the foothills of the Blue Ridge Mountains, Atlanta has a good year-round climate. There are 32 golf courses and 80 tennis courts, including two tennis centers, and 13 riding academies. And there is major league football, the Falcons; soccer, the Chiefs; and baseball, the Braves, with seating for up to 59,000 spectators.

Culturally Atlanta is a southern leader. The Memorial Arts Center is devoted entirely to the Arts, including the Atlanta Symphony Orchestra; there is a new Civic Center where the Metropolitan Opera Company makes an annual appearance.

Nine school systems constitute the public education complex. There are 350 elementary schools, 20 junior high schools and 84 high schools.

Atlanta has 22 degree granting institutions of higher education, 24 business and career schools, 15 vocational and technical training schools and six junior colleges.

Twenty-eight AM & FM radio stations serve the region, and there are seven television stations and five

continued on page A-3

1.2.3 proudly salutes these with

products!



If you don't have these records . . . Call me immediately, collect!

Mike Clark, Executive A&R Dir., (404) 233-6703



IT'S EASY AS 1-2-3

LOOK AT GRANNY RUN RUN

R.B. HUDMAN

SPOTLICHT ON AVIANIA



The Atlanta Arts Center, seat of culture in the southeast.

ATLANTA'S GROWTH OUTSTRIPS OTHER CITIES

continued from page A-1

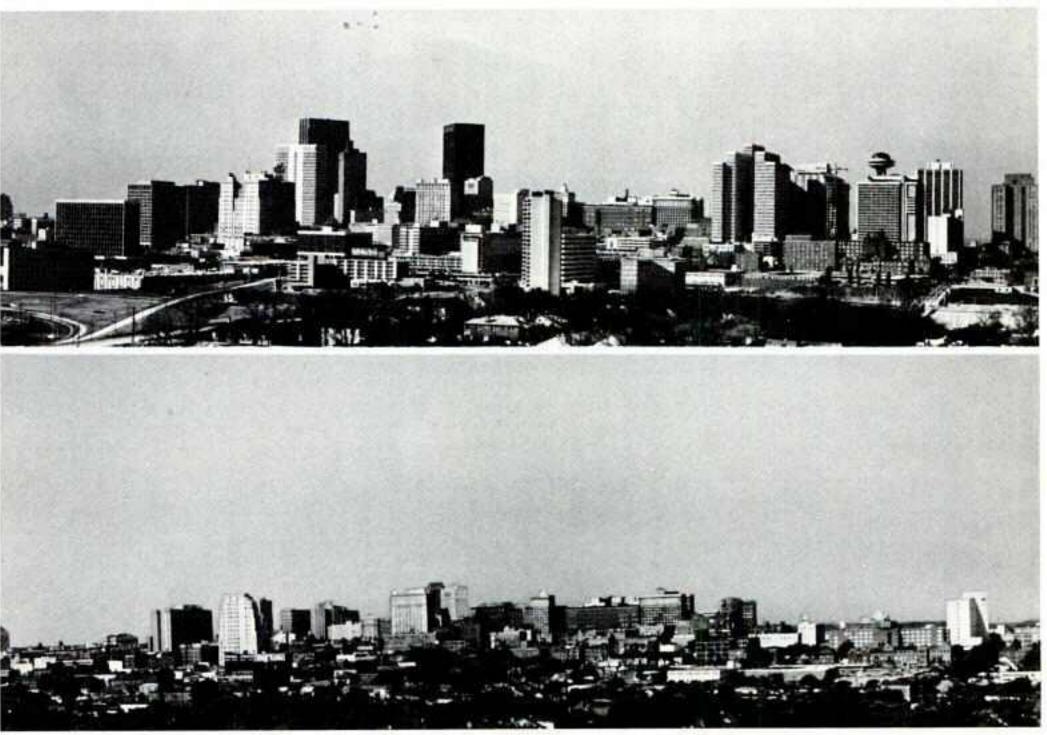
daily newspapers. Atlanta is said to be the only major city in the world which is totally unconfined—that is, no mountains or bodies of water to pen it in on any side. Thus it is free to grow in all directions, which is exactly what it is doing. Perhaps General Sherman was prophetic when, visiting Atlanta some 15 years after the Civil War, he explained that he destroyed the city so it could grow anew.

In September, the National Trustees of NARAS will meet in Atlanta for the first time. They will be housed in the Regency Hyatt House, a creative work of art. There is a 22-story sunlit atrium. Glass bubble elevators move up and down, following a 70-foot fountain. A 13-ton cover over an elevated cocktail lounge in the lobby hangs suspended by a single cable. While this may not be typical of construction in Atlanta, the type of imagination it displays is.

Atlanta still has the advantage of its youth. The land on which it now stands belonged to the Creek Indians less than 150 years ago. Then it became a frontier soloon town. By 1860, four railroad lines met in the city.

But one of the greatest developments in Atlanta's history occurred in about 1885, when "Doc" John S. Pemberton, a druggist, mixed some water, sugar, caramel and a few secret ingredients to produce a syrup, all of it mixed in a three-legged pot in his backyard. He sold 25 gallons of the syrup, which he called Coca Cola. In 1891, Doc Pemberton was bought out by Doc Asa Candler, another Atlanta druggist, and the growth was on. Sales now exceed a billion dollars annually.

And from Atlanta's Morehouse College came the man who won the Nobel Prize for Peace, the late Dr. Martin Luther King Jr., who had a dream.



These skylines are both of Atlanta, 10 years apart. Today's skyline, top, is in sharp contrast to that which existed before the decade of the 1960's started. The pictures were taken from the same spot, looking east to west. Familiar landmarks are the Atlanta City Hall

(extreme left) and the Peachtree Baker Building (the white facility, extreme right). Seventeen new buildings 15 or more stories in height were constructured during the decade, and in all, some 50 new buildings went up downtown.

Another Atlanta institution is Rich's Department Store, and its record department has an institution of its own, Mrs. "Dinty" Moore. This gracious lady is the last of the old-type buyers. She purchases for the main store and its five suburban outlets, handling the entire process by phone as she has done for many years. All of the distributors and rackers speak of her affectionately.

Atlanta has some of the finest restaurants in America, so many in fact, that it is difficult to list them all. Perhaps the most colorful is Mammy's Shanty Restaurant and Lounge. There also are outstanding night spots. Now, too, there is Underground Atlanta, which is a sort of city beneath a city, hidden for years by a vast viaduct system. It is ringed with gaslights, and every sort of shop, saloon and bistro imaginable.

Since 1967, the Atlanta Symphony has had as its

director Robert Shaw, the brilliant composer, director and interpreter of music, who has built Atlanta's into a major symphony. Shaw has utilized the members of the Atlanta Choral Guild, and has offered a varied musical season in a number of different subscription programs including a Chamber Series at Emory's Glenn Memorial Church, and at Theater Atlanta. Shaw foresees that a major portion of the orchestra's season will eventually be given to ballet, opera, masque and oratorio, chamber music, special telecasts and educational series involving soloists and small ensembles as well as chamber orchestras alternating with the regular concerts of the symphonic repertoire in Atlanta and on tour.

Atlanta may still be the end of the line, but only for people who have sought a utopia for living, and who have found it.

King William—Atlanta's Music Business Leader

The Bill Lowery complex is about as complex as a complex can be. And it says a great deal of the man who heads it, the man who is the unquestioned leader of commercial music not only in Atlanta but throughout much of the nation, and a man who simply doesn't know how to slow down.

Lowery came to Atlanta by way of Leesville, La., his birthplace, then California, back to Shreveport, to Hot Springs, Ark., to Oklahoma City, to Wichita Falls and to Elizabethton, Tenn. At the age of 23 he was the youngest station manager in the country. That was at WBEJ in the East Tennessee town.

The musical giant once was a football announcer (his first love) and the Georgia Tech-Alabama football game in 1948 brought him to Atlanta, which quickly became his second love. Bill taked the owner of WBEJ into building a station in Atlanta, and the oblidging manager agreed. WQXI went into operation in 1949, and it was Lowery who was there to give it its name, news direction and programming format.

Two years after accomplishing this, Lowery accepted an offer to go to WGST, where—among other things—he established a Saturday morning radio show in which he portrayed a country character named "Uncle Eb." He began developing talent, and suddenly found himself booking talent and recording potential recording artists to record company executives.

In 1951 Bill Lowery began running scared for the first time in his life. A heavy, outspoken man, he discovered that he had cancer, and was unable to obtain insurance or annuities for his family. While he was

in the process of conquering the disease (another battle won for Lowery), he decided to make some money for himself. Instead of sending artists and songs to others, he'd try to do something with them.

A young fellow named Cotton Carrier (now general professional manager of the Lowery Group) came to Lowery in 1953 with a tune titled "I Have But One Goal." Lowery not only published it, but recorded it himself. The gospel tune sold more than 150,000 singles, and Lowery was in business.

In 1956 Lowery had his first million seller, "Be Bop A Lula," recorded by Gene Vincent. The following year it was "Young Love," which, recorded by many artists, sold over 12 million records.

In 1958, Lowery made a premature move into the recording business, but his National Recording Corporation, unable to collect from distributors, went bankrupt.

Returning strictly to publishing, and then to management and booking, Lowery uncovered such talent as Joe South, Dennis Yost, the Classics IV, Billy Joe Royal, The Tams, The Candymen, Friend & Lover, the Swinging Medallions, and 30 other acts.

The Lowery Group of Music Publishing Companies was the second largest music publishing house in 1969, based on the Billboard charts.

From publishing Lowery has moved in many directions, including the record business again. This time, working with Capitol distribution, he has no financial concern. The complex now includes Lowery Talent, Master Sound Recording Studios, the 1-2-2 record label, and several production and management companies.

To Lowery, Atlanta not only is home, but the place which ultimately will become the music capital of the world. He had offices in Nashville from 1958 to 1962, but decided to move it all to Atlanta. There he uncovered such talents as Jerry Reed and Ray Stevens, who later made their marks in Nashville, but only because Atlanta wasn't equipped at the time to handle their progress. All of that has changed now.

Tommy Roe, who joined Lowery in 1961 as a writer, is an example of how "King William" (a nick-name assigned by his contemporaries) operates. Converting Roe to an artist, the talented singer has been able to hold his teen audience for nine consecutive years.

Tenure is a strong point of the Lowery store. Billy Joe Royal has been with him for seven years, and Joe South for 14 fruitful years.

Parent Company

Parent company in the complex is the Lowery Music Co., Inc., of which Bill is president, Mary Tallent is vice president, and Billye Lowery is secretary-treasurer. Another of the large publishing firms is Low-Twi Music, of which Lowery also is president, Tommy Roe vice president, and Mrs. Tallent secretary-treasurer. A third is Low-Sal, Inc., again with Lowery president, Buddy Buie vice president, and Paul Cochran secretary-treasurer. Other publishing companies in the

continued on page A-4

SPOTLICHT ON A A A

continued from page A-3

complex are Low-Rico, Low-Thom, Low-Ja and Wonder Music, all BMI firms. There are some 2,326 songs in the active Lowery catalogs.

Key personnel for the Lowery group of music publishing companies are Joseph A. (Cotton) Carrier, the general professional manager; Mrs. Marian Lunt, director of international operations; Barrie J. Jones, public relations; Bill Lowery, president; Mary Tallent, vice president; and Linda Stovall, Nell Williams, Evelyn Kelly and Donna Barrow, secretaries.

In addition to all of this, the complex includes 1-2-3 Records, Inc., which has the same officers as Lowery Music. The label has a production deal with the Sound of Birmingham, headed by Hal Hodges and Neal Hemphill. The label also maintains a production arrangement with Cliff and Ed Thomas Productions out of Jackson, Miss.

Bill Lowery Talent, headed by Cotton Carrier, represents exclusively such artists as Billy Joe Royal, Joe South, The Tams, the Swinging Medallions, The Metros, Dennis Yost and the Classics IV, (with ATI) Tommy Roe, Ray Whitley, The Tip-Tops and others. Ric Cartey (author of "Young Love") manages this branch, and the agents are Allen McCollum and Terry Rhoades. Kay Packham and Millie Lunt make up the rest of the group.

Master Sound Recording Studios, Inc., in the same building as most of the Lowery outlets, have Lowery as president, Bob Richardson as vice president, and Babs Richardson, secretary-treasurer.

Positive Productions is headed by Joe South, who now works in his own eight track studio at this location on 16th Street.

Next is BBC Productions, headed by Paul Cochran, Buddy Buie and Lowery. There is the Buie-Cochran Management, Inc., headed by Paul Cochran, Buddy Buie and Linda Sanders. There is Studio One (see separate story), to be used exclusively by the BBC Productions staff.

And finally the Lowery Promotion Co., headed by Mike Martin, who is based in Atlanta and promotes all Lowery products with a force of 8 to 10 men at all times.

Lowery manages all of his acts. Billy Joe Royal, Joe South and Tommy Roe are managed in a joint venture with the Attarack-Heller Corp. of Hollywood, New York and London.



Bill Lowery, left, presents Harry James with a trumpet at Atlanta's first Society for the Appreciation of the Bit Bands (SABB) party. The trumpet, presented on behalf of SABB, the Atlanta Coca-Cola Bottling Company, King

Musical Instruments, and James' friends and admirers, was in recognition of the contributions made by Harry James to American music.

Lowery Music is represented by sub-publishers in most of the countries of the world. Lowery Music, Ltd. (Chappell) represents the firm in the British Isles, South Africa, Germany, Austria, Switzerland and France. Sweden Music is the sub-publisher in Scandinavia; CBS International represents in South and Central America, Mexico and Japan; Woomera is in Australia, Armonico in Spain and Portugal; Melodi in Italy, and World Music in the Benelux Countries.

Most of the Lowery songs which reach the charts in this country maintain the same appeal abroad. "Games People Play" was a tremendous hit in Czechoslovakia; "I've Been Hurt" reached No. 1 in Argentina and remained on the charts of South and Central America for weeks. Tommy Roe's "Dizzy" was a worldwide hit. Tommy also was voted No. 1 performer in Thailand last year, and has strong appeal in South Africa where his releases are always chart material.

Lowery songs have been recorded by many leading international artists including The Beatles, Lost and Found, Los Neogha, Sacha Distel, Charliez, Sons and Lovers, Claude Francois, Deep Purple, Okira Kushida, El Klan, Svante Thuresson, Santy, and Merit Hemmingson.

Atlanta is big league in the music world.

Lowery's Top Songs Over the Years

Song

Writer

Games People Play—Joe South

Young Love-Ric Cartey & Carol Joyner

Dizzy-Tommy Roe & Freddy Weller

Traces-Buddy Buie, J. R. Cobb & Emory Gordy Jr.

Be Young, Be Foolish, Be Happy-Ray Whitley & J. R. Cobb

Walk On By-Kendall Hayes

Don't It Make You Want to Go Home-Joe South

Cherry Hill Park-Robert Nix & Bill Gilmore

Be-Bop-a-Lula-Gene Vincent & Tex Davis

Reach Out in the Darkness-Jim Post

Down in the Boondocks-Joe South

Something I'll Remember-Buddy Buie & J. R. Cobb

The Greatest Love—Joe South

Campfire Girls—Freddy Weller

Jam Up & Jelly Tight-Tommy Roe & Freddy Weller

Walk a Mile in My Shoes—Joe South

Sweet Pea-Tommy Roe

It's Now Winter's Day—Tommy Roe

What Kind of Fool Do You Think I Am?—Ray Whitley

These Are Not My People-Joe South

Change of Heart-Buddy Buie & J. R. Cobb

Jack and Jill-Tommy Roe & Freddy Weller

Children—Joe South

ng W

The Funniest Thing—Buddy Buie & J. R. Cobb

Stormy-Buddy Buie & J. R. Cobb

Heather Honey—Tommy Roe & Freddy Weller

I've Been Hurt-Ray Whitley

Sheila—Tommy Roe

Hooray for Hazel—Tommy Roe

Everybody—Tommy Roe

All My Hard Times—Joe South

Birds of a Feather—Joe South

Everyday With You Girl-Buddy Buie & J. R. Cobb

I Have But One Goal-Cotton Carrier

I Hardly Knew It Was You-Dan Welsh

Spanish Fireball—Dan Welsh

I'll Make Amends—Bud Moore
Go Away With Me—Dan Welsh

First Date, First Kiss, First Love—Dan Welsh & Mary Stovall

Hey Little Girl-Buddy Funk

My Fondest Memories—Joe South

That's All You Gotta Do-Jerry Reed

Dark Glasses—Joe South

Misery Loves Company—Jerry Reed

Ahab the Arab—Ray Stevens

Harry the Hairy Ape—Ray Stevens

I Knew You When-Joe South

Joe South Continues Producing The Hits

From playing his guitar on disk jockey Bill Lowery's early Saturday morning show to one of the most acclaimed and recorded artists and writers in the world, Joe South continues to produce the hits.

Born in Atlanta, South started playing guitar at an early age and one day his mother took him to see Bill Lowery who had a six a.m. Saturday morning radio program. She told Lowery that her boy could sing and soon thereafter South became a regular, just playing over the studio mikes. South broadened his music experience by becoming a part-time disk jockey on a local radio station and performing on the local circuit.

Some time later, when Lowery decided to enter the music business, the first artist he signed was South. "One of the things that a lot of people don't know about him is what a great guitar player he is," said Barrie Jones of the Lowery agency. "He has played on sessions for Bob Dylan, Aretha Franklin, Simon and Garfunkel, Solomon Burke and many others."

Obviously enjoying the lack of centralization of the music industry in Atlanta, South said, "We don't have a music row down here like they do in Nashville but it's probably better that way. I go out of town now to do my writing, otherwise I get distracted."

South, who received the Grammy award in 1969 for "Games People Play" as the best record of the year, is also known for having written and/or produced such songs as "Down in The Boondocks," "Hush," "Untie Me," "Reach Out of the Darkness," and many others.

AUGUST 8, 1970, BILLBOARD

TO Thinkers

Ampex Records
is proud to be a part of the new
Southern Scene through its
association with Phil Welden &
Frank Fenter, Exit Productions
in Macon, Georgia.



SPOTLICHT ON ATTACHMENT

LeFevre Corp. Builds Atlanta's Music Row

There are occasional families which are blessed with complete musical talent. And there are those families who have a "black sheep," a fellow who can't carry notes so well, but just happens to be one of the most capable administrators in the music business.

Meurice LeFevre is such an individual. And although he did sing for a short period, he migrated quickly back into the business end of the business, and has been guiding the destinies ever since of the explosive LeFevre Sound Corporation.

The name LeFevre is, of course, synonimous with gospel music. The LeFevre family has been singing as a group since 1922, and thus is the oldest gospel group in the business. But to confine the name to the gospel category is misleading, to say the least.

To set the record straight in this vale of nepotism, there is an organization known as LeFevre's, Inc. This, in essence, is the singing group, and it consists of Meurice's mother, father, uncle and brother, Pierce. Pierce runs their road show (also under LeFevre's, Inc.) and their television program, which is formed under another organization known as Programming, Inc. This latter group now produces only the LeFevre show, but originally did also the Bill Anderson show.

Both LeFevre's, Inc., and Programming, Inc., lease office space from the LeFevre Sound Corp., which is run by Meurice LeFevre, whose title is vice president and general manage. His brother, Pierce, who takes no active part in the operation, is president. They bought the whole thing from the rest of the family in 1967.

That family, nearing its 50th year in the business, still consists of two members of the original group. Pierce joined in 1958 when he was graduated from college, then Meurice joined Pierce and his sister briefly, but even then served mostly in the management capacity.

In the early days, when there were no studios, the LeFevre's recorded at various radio stations. (When they finally built their own studio, then went back to remastering their earliest songs to upgrade the quality." For a time the group cut their sides in Nashville.

First Studio

The LeFevre's built their first studio in 1963 and, according to Meurice, it was the first master studio in the state of Georgia.

"We went into the studio business in a sort of self defense," the young businessman explains. "We were recording on Sing Records, and cutting something every couple of weeks. We had to spend too much time in Nashville."

The first studio was called Sing, but changed when the label was sold in 1966 to a group of churchmen in East Tennessee. Ownership later passed to a Nashville



The Atlanta "brain trust," the heart of the music industry in the Atlanta area. Left to right, standing: Mike Clark, Larry King, Bob Harrison, Martin Sauser, Cotton Carrier, Meurice LeFevre, Wade Pepper, Ric Cartey and Gy

Waldron. Seated, I to r, James Cobb Jr., Bunky Odum, Bob Richardson, Jack Martn, Gwen Kessler, Mary Tallent, Bobby Smith, Phil Walden, Don Carroll.

group, and there now is a matter of litigation which conceivably could return the label to the LeFevre's. The Atlanta courts ruled that way, but the matter is being appealed.

When Pierce and Meurice bought out the family three years ago, things began at once to happen. Meurice first built an addition to the structure to double the size of the "old" building. His newest studios reportedly are the largest in the state, and "the only one built from the ground up as a studio." The others are most converted from something else.

The cost of the new facilities was about \$400,000. Recently Meurice purchased an adjoining acre for still another studio and even more office space to house more music tenants. Construction will get under way the first of the year, but space will be leased only to people in music and those related to the industry. Right now the Rogers Agency is downstairs in the tastefully-designed building with the spiral, carpeted staircase. And this agency has brought in scores of groups for custom work of all sorts at the existing studio. Other portions are leased by Goff Brothers Productions; Talent Management, Inc., and Down South Productions. Of course the family leases some of the space. Atlantic Records is on the waiting list to move into the new building, along with other impressive tenants.

Located far from the downtown area, the LeFevre Sound Corporation is situated among all of the distributors, and is bringing more and more music people to the neighborhood.

"We are building a small music row," LeFevre said with a smile. But it was a serious smile.

His new studio will have a "minimum" of 16 tracks, depending upon the demand. Right now the major part of his billing is to Capitol, Columbia, Atlantic and Liberty, to get an idea of the type of client utilizing the facilities.

In 1969, Meurice LeFevre did 76 LP production jobs in his studio. He expects to at least double that next year. This year's figures already are ahead of those from last year's comparable period.

LeFevre said his job was to record and produce, but not to promote nor distribute. That's a segment of the industry he'd like to remain away from, at least for now.

Meurice doesn't even try to sing anymore. He's known as one of the most capable businessmen in the industry, has the respect of his contemporaries, and has an engaging charm that puts anyone at ease.

But then, he came from a pretty entertaining family.

Southland's Kessler, Untitled But Involved

The boys in Atlanta will tell you that Gwen Kessler is "something else." And the women, who know her, respect her. Most of them even like her, and that's quite a tribute.

Miss Kessler is first and foremost a businesswoman. The fact that she also is attractive, charming, friendly and warm are just additional assets which seem to come naturally.

Gwen is a veteran of 22 years in the business (although she couldn't possibly be that old), and most of her years have been given to Southland Record Distribution Co., which is owned by the Friedman family.

"I don't really have a title," she says matter-of-factly. "Jake Friedman taught me everything about the record business, so I just handle whatever problem that comes up."

(Bill Lowery admits that he tried several years ago to hire her away. "She's the best there is," he said, "and I would have given anything to have had her.")

Her loyalties lie with Southland, and with its current president, Gerald Friedman, the son of the man who taught her so much. Jake Friedman started as a jukebox operator, and built his firm—with her help—into one of the largest independent distributors in the Southeast.

"I remember well the song that really got them into the record business in 1946," Miss Kessler said. "It was 'Near You' by Francis Craig." She wasn't in the business herself then, but two years later went to work for King in Atlanta, starting with counter sales then moving up quickly to office manager.

"Irv Marcus had the Mercury distributorship back then, and I left King to go with him briefly," she recalls. Then she went to Southland in 1950 as a singles buyer, and the long tenure began.

Mention her name anywhere and it rings a bell in the industry. She is perhaps as well known in New York, Los Angeles, Chicago and Nashville as in her home, Atlanta.

One of the remarkable things about Gwen in this day of albums is her ability to move '45's. "We still do a lot of business with the singles," she said. "In fact nearly 50 percent of all the records we ship are singles.

Many of them are r&b, and many are in other fields. But people still are buying singles."

Gwen does not use her feminine wiles to move records, although she would be difficult to turn down. Her telephone conversations are straight-from-the-shoulder, no-nonsense and direct. She stays on top of the charts, knows her artists and labels, and has a reputation for both honesty and fairness. That's quite a reputation to maintain in any business for 22 years.

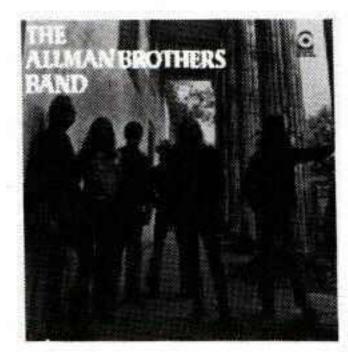
Miss Kessler is a believer in hard work. She puts in a full day, no matter how she feels, and she said this is something else she learned from Jake Friedman. Apparently it's something contageous. Gerald Friedman is just as likely to be found stocking LP's or doing an inventory in the warehouse as he is in his comfortable office.

Gwen Kessler feels there are many reasons Atlanta has become such a hub of distribution. "King got the idea," she explained. "It saw back then that this city was in a strategic location, and Atlanta can ship virtually anywhere overnight." There are many other things she likes about her city, but she confined her remarks to the record industry, which happens to be her life.

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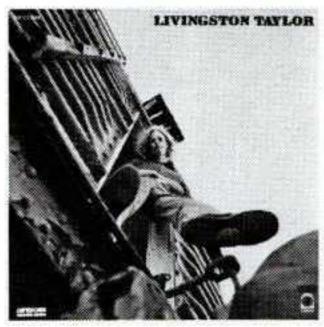


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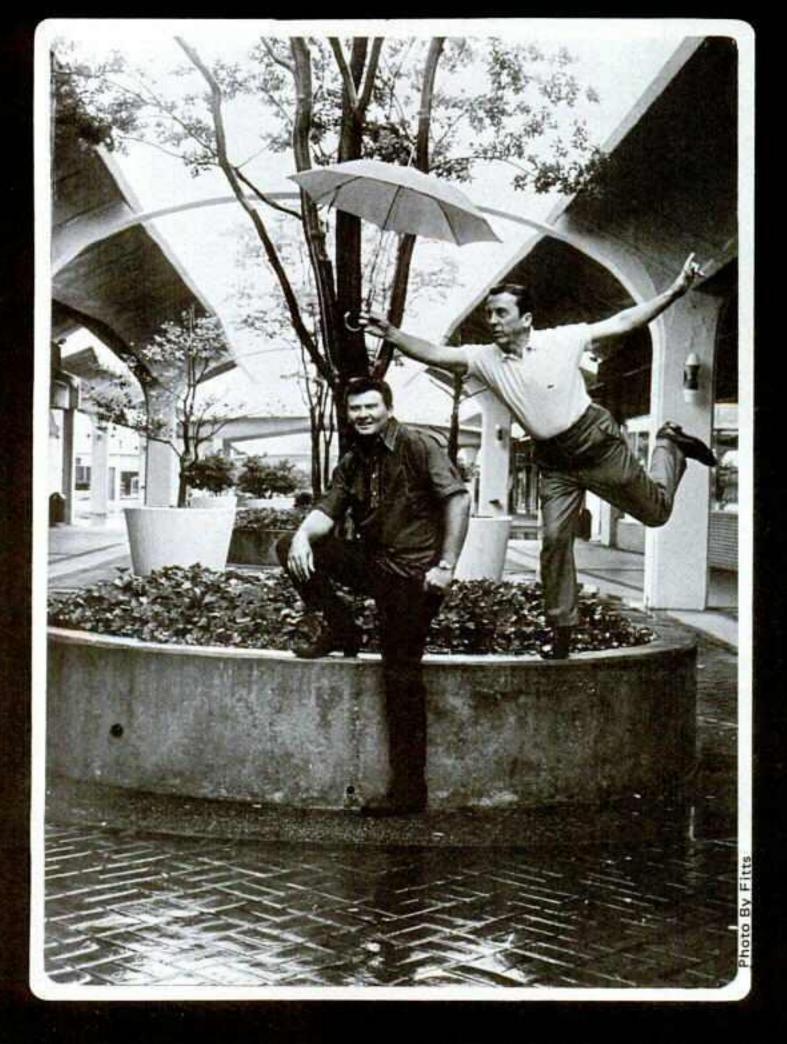
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ATLANTA'S OWN JOE SOUTH



Pold this flap and glue to side C



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SPOTLICHT ON AVENUE

Despite Odds, Atlanta's NARAS **Chapter Booms**

Things, as the old saying goes, somehow turn out for the best.

The "best," in this case, was the most rapidly formed, most solidly structured (in such a short time) and most quickly unified chapter ever organized of the National Academy of Recording Arts and Sciences.

It was all an accident, by a group which meant well but underestimated the pride and importance of the music industry of Atlanta, and will never make the mistake again.

In August 1969 the organizational-minded Nashville chapter of NARAS paid a call on the industry representatives of Atlanta, At least a few representatives did. A year or so earlier this same basic group had gone to Memphis, talked that great music city into becoming a part of the Nashville chapter, and began to work with them at once in formulating strength for the day when Memphis would have the size and force for a chapter of its own. The plan has worked effectively and harmoniously.

Atlanta was of a different mind.

When Danny Davis, Bill Williams, Glenn Snoddy and Emily Bradshaw of Nashville called on the Atlanta group, the forces in the great southern city were impressed. So impressed, in fact, that they thought better of becoming a part of the Nashville-Memphis contingent. They decided, despite every possible warning issued (prematurity, lack of organization, lack of administration, etc.) that they wanted their own, come what

The driving forces of Atlanta-Wade Pepper of Capitol Records and Bill Lowery-went to work, and found quick allies. Potential members were contacted, and most of them were signed up at once. Within two months the embryonic chapter had a membership of 150, and then quickly soared to more than 200.

The first official board meeting of the Atlanta chapter was held on February 6, and plans were established for Atlanta's first "Grammy" Awards banquet in March, and the election of National Trustees. With help from the Nashville people (who felt pride in the accomplishment of a sister Southern city), all of this was accomplished. Phil Walden and Bill Lowery were selected Trustees, while Cotton Carrier and Pepper were selected as alternates.

A big press party spread was held, hosting city, state and music industry notables. Mrs. Bradshaw worked hand-in-hand with Mary Tallent of the Lowery group to get this done. There was a big assist, too, from Peggy Carnes of Capitol.

The success of the Grammy Awards show was incredible. In its earliest stages, Atlanta had one of the finest programs among the chapters across the nation, and walked off with four of the awards. Joe South won a pair, while King Curtis and Richard Spencer also were winners. It was an exuberant night in Atlanta. Only seven Atlanta-based songs or artists had been nominated, and more than 50 percent winners.



Leading lights in the Atlanta NARAS chapter. L to r, Mary Tallent, Bill Lowery, Bunky Odom, Meurice LeFevre and Wade Pepper.

The Atlanta chapter has continued to progress since that day. Bill Lowery was elected president, and Wade Pepper first vice president. Other officers are Phil Walder, Pierce LeFevre, John Barbee, and Mary Tallent. Directors are Jack Martin, Jack Geldbart, Don Carroll, Gwen Kessler, Larry King, Bob Harrison, Martin Sauserk, Jerry Vandeventer, Mike Clark, Meurice LeFevre, Rod Kinder, Bunky Odom, Cotton Carrier, Zenas Sears, Sam Wallace, Ric Cartey, Buddy Buie, James Cobb Jr., Bob Richardson and Gy Waldron.

Now, still accelerated, Atlanta will host (for the first time) the national NARAS Trustees meeting in Sep-

tember.

Master Sound: Right in the Heart

Heretofore, every music-related structure in Atlanta has gone up in the suburbs. When Bob Richardson and Bill Lowery began building Master Sound Recording Studios, they put it smack in the heart of the city, surrounded by advertising agencies.

Just so there will be no confusion, there currently is a Master Sound studio in existence in North Atlanta off North Druit Hills Road, an eight-track studio. But this new second facility, owned by the same men, will be a 16 track facility, the only one near the East Coast between Washington and Miami.

Already in operation at the new facility is a four track "voice over" studio which is being used in broadcast commercials. Separate entrances to the 16 track studio and the voice-over facility will provide maximum seclusion for the working artist.

"We are designing the studio so that small groups will feel at home with convenience and comfort," Richardson said. Yet the large studio will be able to accommodate as many as 85 orchestral pieces.

The console for the new studio was built in Fort Lauderdale, Fla., by G. C. Harned and MCI, Inc. It is a fully integrated 16 track console with simultaneous mixing outputs to a four track quadraphonic program, a two track stereo program, and a monophonic program. It has four echo chambers and a 16 track recorder, convertible to 8 tracks. Another feature is high speed reel to reel duplication, and high speed cassette duplication. A separate isolation booth is off the studio next to the control room.

Richardson said the construction "speaks for the growth of Atlanta as a recording center." The location, near the agencies, doubtless will boost the commercial growth. Already Master Sound has one of the most comprehensive sound effects and music tracks libraries available in the South. Mailing, rotation and storage services are available to agencies.

The two studios will give Master Sound 9,000 feet of studio space. Eventually the officers plan to add executive offices, and build even more studio space.

Richardson has an unusual background for a successful studio operator. He worked as a salesman for Columbia Records for six years in his native Charlotte, then was regional sales manager there, first for Columbia, and then Mercury. While living in Charlotte, he cut his first recording in a basement studio at a cost of \$40. The master, of the Delacarto's, was sold to ABC.

A conversation with Bill Lowery was what brought Richardson to Atlanta, and into the studio business.

He currently is cutting spots for such sponsors as Delta Airlines and South Central Bell. And he recorded such hits as "Spooky" and "Down in the Boondocks" as well as "Get It Together," all on three tracks. His first session at Master Sound was "Hey Girl, Don't Bother Me," one of many hits.

Richardson says there are two forces which have been instrumental in making Atlanta a music center: Bill Lowery and the LeFevres.

"Without the faith and the drive of both, it wouldn't have happened here," he said.

Cartwheel Rolling

Even on a clear day in Gainesville, no one can see the tall buildings of Atlanta, But still it isn't very far up the Pike-less than an hour's drive when the traffic is right, although it seldom is. Traffic is heavy in those parts. It is part of the bustle and progress of the area, but Gainesville is still considered a part of the over-all Atlanta market.

Gainesville has its Daily Times, with one of the most dynamic managing editors in the country in Lou Fockele. And now, suddenly, it has a dynamic record company called Cartwheel.

If the location seems unusual it really isn't. Founded last August as a country label, Cartwheel plans to broaden its recording scope, moving in all directions, including classical.

The firm first set up studios in Gainesville, and then made arrangements with both Atlanta and Nashville for some recording work there, using independent producers. Cartwheel also has portable equipment for use in recording live events. It owns a publishing company, Popere.

Lonnie Pope is president of Cartwheel, and he's a native Georgian. He also happens to be an outstanding artist and producer.

Joining Pope, as national sales manager, is Fred Waugh, who spent years on the West Coast in various capacities with record companies, and moved to Gainesville when his wife was given a specialist job there in the medical field.

"I planned to sell something," Waugh said. "I didn't know what it would be. Little did I know I would be getting back into the record business." When Waugh arrived in Gainesville, Cartwheel was just getting started.

The company not only is a neighbor of Atlanta does much of its business there. All public rela advertising and promotion are handled by of the Barrett and Hunt Agency of Atla

(another post he filled

coming a page

Atlanta's First Racker

Geography and a few other good features are the reasons for the location of all of the major distributors in Atlanta, according to Jack Geldbart.

This man, who began the first rack one-stop operation in Atlanta, is qualified to speak authoritatively. Four years after struggling for admission into NARM, he was president of that organization. Just weeks after becoming a member of the Country Music Association, he was a director of that group.

Geldbart feels that geography ranks first as far as Atlanta's distribution success is concerned. Transportation is next.

"Because of where we're located and because of the transportation systems here, we can give 24-hour service virtually everywhere," Geldbart points out.

This is why, he feels, every distributor of national stature has offices in Atlanta. These include Handleman's, Trans-Con, J. L. Marsh, National Tape, etc.

All of the major labels have their own distribution setup, and there are the powerful independents such as Southland and Godwin.

Geldbart's company is ABC, but originally it was I & F, a company he started in 1958. He still operates the firm, one which racks virtually every store in the Southeast. He ships to nine states.

Since he did all of his merchandising by mail, he had difficulty getting into NARM. When he finally succeeded, he rose quickly to the top, and his type of operation has been the "in" thing in the business.

It is surprising, considering his background, that Geldbart ever became involved in the record business at all. He obtained his BA and MA degrees from the University of Georgia, and then his L.L.B. He subsequently was admitted to the practice of law in the state of Georgia.

Now a director of the Atlanta chapter of NARAS

Thanks to the more than 150 (artists who have recorded our songs!

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Companies

SPOTLICHT ON ATTACKT

Kinder, Producer of 'Music Creations'

Ad salesmen are now called account executives and bookers are now referred to as artist agents, and Rod Kinder feels it's time jingles were called music creations.

"I hate the word jingle," Kinder said in his growing Atlanta "advertising-oriented production house." He said the word is something he would prefer not to use, and he ceased to use it for the balance of the conversation.

But music creations are something else. They come from Kin-Tel Productions, a firm which derives its name from Kinder and from his silent partner, Cecil Heftel, a multiple radio station owner in the west.

All of it is an outgrowth of Inter-Mountain Productions, which had its base in Boise, Idaho, in 1956. This firm, run by Kinder, did syndicated radio station ID's, and started a series of music commercials. By personalizing the ID, he brought Inter-Mountain into international prominence.

As in the case with many success stories, a larger firm eventually bought out the small, growing operation, and IMP in 1961 was purchased by the Peter Frank Organization of Hollywood. Kinder went to work for them for three years, became the creative director, and had his ID's on 1,000 or more stations.

Being a creative person, Kinder eventually wanted to do his own thing again, so he left Peter Frank and headed to Atlanta from Dallas, where he had been rounding out his earlier work.

"I went to Atlanta because I could see potential growth there," Kinder said. "I liked its looks. Years before I had seen Atlanta and liked it."

This rapidly grew into a love affair, even though Kinder discovered that studio facilities for an independent were inadequate. But he ran into Bob Richardson, whom he had known from the past, and talked him into expanding his recording facilities. That was six years ago, and what came out of this expansion still was inadequate. Kinder had to fly to Dallas for his music tracks. That's when he called his old partner, Heftel, and asked him to go back into the musical commercial business. Heftel agreed to supply much of the capital.

There now is a sort of ambiguous conglomerate in which the Standard Corporation is the parent firm, and it owns both newspapers and radio stations. Kin-Tel is an affiliate company rather than a subsidiary, and Kinder owns 50 percent of that affiliate.

ns 30 percent of that arring

Real Growth

Once there was capital, the real growth began. Kin-Tel was formed, and a studio was built at that time to control production. No thought, however, was given at that time of the record industry—not until two years ago. And the impetuousness of Joe South brought that about.

South, unable to get into a Lowery studio exactly when he wanted, called on Kinder and asked to use his studio for a session. In brief, the session was done, and it was a tune called "Games People Play." Then came "Introspect." These were the last cuts ever done by South anywhere but at a Lowery studio, but they put Rod Kinder in the record business.

Kinder now has his own group, the Booger Band. The act has cut an LP, partly vocal, mostly instrumental. Now, too, Kinder is producing many groups with hopes of leasing them to major labels. He already has some serious nibbles.

Kin-Tel currently is producing for Tex Town Records (Tex is for textile, not Texas) which started in Greenville, S. C., and has moved to Atlanta under the guidance of Moses Dillard.

Now that Kinder is in the record business, he doesn't plan to abandon any of his other activities. He'll operate a custom studio, continue to turn out commercials, and move into the field of publishing. He will enhance all of this by signing name groups, he says, and building his own label. He has one publishing company, Kin-Tel Music, already set up with a BMI license, and has applied to ASCAP for Rokin. Some writers have been signed to both companies.

Among the artists signed is Sandy Landers, who Kinder feels will be the best female blues singer of this generation. He also has signed an agreement through Tex Town to record Miss Black America each year.

Kin-Tel now has two studios, one of them a voiceover, the other used primarily for mastering, although both are capable of masters. They are eight tracks, and Kinder points to the success he has had there to emphasize the importance of the sound.

He now plans to go back full force into syndicated I.D.'s to stimulate the dollars he needs to record commercial records. Ron, meanwhile, can play the keyboard instruments, compose, arrange, produce, and even run the board if he has to.

"Everyone on the staff is a musician," he said, "and we are developing our own producers." He now has five full time employees, two part-time.

He notes with pride that Kin-Tel has the first synthesizer in Atlanta. His only wish is that Heftel would take an active part in the operation. "He is a brilliant, dynamic man, and if I could get him here to Atlanta to see what is happening, it would accelerate our growth," Kinder said.

For a man who shies away from the word "jingle,"

Kinder has done well.

TV Syndication Deals Work in Atlanta

Aside from having the largest tree on West Peachtree Street in his almost secluded front yard, Gy Waldron has a good many other things going for him.

Among them, Pantheon Productions, a show called "Dig," and accessibility to some of the most convenient and modernistic studios in the world.

Waldron, who spent 10 years at WSB-TV as a producer, director and writer, worked extensively in the fields of specials and documentaries, many of them in the field of music. He was musical director for about 18 months on WSM's morning show, and he originated the city's July 4 parade which now is said to be the largest in the country. Gy also is a musician (he plays the organ and the vibes), and minored in the subject at the University of Georgia, where he majored in broadcasting.

Waldron had, at one time, ambitions to be an operatic tenor, but developed a chronic throat condition which ended his dreams, and helped create some new

"I always wanted to be oriented to music," he explains. "I did many things, from independent production to the work at WSB, but always music was in the back of my mind."

It was natural, then, that Waldron should gravitate to the Bill Lowery complex, since he admittedly is the heart of music in Atlanta. He was hired to form Pantheon Productions, Inc., and begin work at once on a "syndication deal." The "Dig" show as the first result, the only all-black show in syndication commercially (distributed by Show Biz of Nashville).

"Dig" is what Waldron calls "an advertising breakthrough to the 18-39 buying group plus a built-in bonus audience." A great believer in proving his point with demographics, the bearded producer points to facts and figures to bear out his contentions. The program is a fast moving, all-music (no talk) production that showcases outstanding famous black music performers.

Waldron also is packaging commercials for this same young market, and those commercials already are being sold across the country through ad agencies. And he currently is producing jingles for radio and television. Gy does his shooting at what is known on Peachtree as TPI, which means Television Productions International, and a place which Waldron feels one day will be known as among the most important TV studios in the world.

This sentiment is shared by Robert J. Doty, a graduate of East Tennessee State University, a former newspaperman, and a one-time TV cameraman. Working up the ladder, Doty became producer-director for WAGA-TV, Atlanta, and finally became involved with TPI. By his side is James Owens, a graduate of the Television Workshop of New York, who then spent 15 years in all phases of production. Other officials of TPI include Brooks Clift, who was an economics major at Harvard; Stanley Reich, a broadcaster who studied at the University of Florida; Price Pethel, from the Atlanta School of Engineering, and Patrick Hubbard, from the University of South Carolina.

The company now serves all of the Southeast (and it is spreading to other geographical areas) with a remarkable studio, a 35-foot mobile van, and an array of video and audio equipment.

The firm "lucked" into one of the best sound stages anywhere. The structure had been put up earlier as a theater in the round, with no posts or balconies. The stage is 65 feet by 45 feet, with a 90 foot back stage. Two control rooms with 12 video input sources are available. Some 760 people can view each production. The sound quality is so outstanding that records can be cut there, and probably will be.

The mobile facility itself features "wall of monitors" concept completely isolated from the technical activity. There are five Plumbicon color cameras with field tripods. At the studio itself, there is unlimited versatility. There are two separate dressing rooms with make-up stations for 48 performers, complete with lavatories and showers. There is a food production kitchen and lounge, and a client screening area.

Gy Waldron merely has to walk across the street to have access to all this. In addition to the work already done, he is working on a couple of specials, and a pilot on a Billy Joe Royal show. Working in conjunction with TPI, a syndication is in the making.

Waldron believes in specializing in the 18-to-30 age

In Construction— Studio One

In keeping with the ever growing policy of the Lowery complex, Buddie Buie, J. R. Cobb, and engineer Rodney Mills are presently constructing their new 16 track recording facility to be called Studio One.

The studio has been designed completely by engineer Rodney Mills. According to Mills, "Studio One will be the most advanced technical studio in Atlanta and as fine as any in the world." The control room is designed to extend into the center of the room whereby direct communication will be established between the producer and the musicians. The console for the studio is being built in Louisville, Ky., by Luellen and Martin. It will be a fully integrated 16 track console with simultaneous mixing output to a four track quadrophonic program, a two track stereo program, and a monophonic program. It will have three live echo chambers plus EMT's and a 16 track recorder.

Complete recreation and relaxation facilities are being included such as ping pong and pool tables, a

stereo system, television and bunks.

BBC Productions, a separate corporation with the same principal owners as Studio One, will be the exclusive occupants of the studio, according to present plans. Buddie Buie, who heads the BBC production staff, said: "The studio is designed for perfection in sound, it's built for the way we want to make records. It's for a certain sound, a sound we've been developing for 10 years." Staff producers in addition to Buie are J. R. Cobb, Robert Nix and Wally Eaton.

Buie is a well-known figure in the music industry. Starting back in his college days he managed a group who called themselves the Webbs and later became the Candymen, back-up group for Roy Orbison. From this group he singled out home town friend Bobby Goldsboro and managed him until after his first hit, "Funny Little Clown," then with the aim of more writing he resigned as Goldsboro's manager. Since that time Buie has written and/or produced all the Classics IV hits, "Take It Back" by Sandy Posey; "Mama's Song" by Jackie De Shannon and numerous others.

Realignment of 1-2-3 Records

The Lowery organization has almost completed realignment of his 1-2-3 record label under the terms of a new agreement reached with Capitol Records.

Mike Clark has been appointed to serve as executive a&r director of the label and with Lowery will make all the final decisions. Concerning plans, Clark said, "1-2-3 will only release product that we feel has a good shot and will not schedule releases just to have a record on the streets.

Some of the scheduled sessions for 1-2-3 include Joe Odom, the Swinging Medalions and the Playboys of Edienburg. Production deals have also been entered into with The Sound of Birmingham in Birmingham, Ala., and with Cliff and Ed Thomas Productions of Jackson, Miss.

Capitol will manufacture and distribute the product with promotion coming through Capitol's independent promotion staff and the Lowery promotion staff. Tom Takayoshi of Capitol in Hollywood will be responsible for coordinating promotional efforts and Capitol coordinator of independent produciton, Artie Mogull, will be responsible for coordinating releases and for the signing of new talent.

Clark who has taken over as executive a&r director has been in the industry since he was 15 when he played drums for Tommy Roe. Most recently he has served as director of the Lowery promotion staff and has played drums on the Classics IV and Billy Joe Royal sessions.

market, keying in on the age demographics and going after the buying power.

Pantheon Productions has been in business only since last October, and it has two full-time and five freelance workers. These include set designers, production coordinators and the like. A feature film may be next.

One of the driving forces is Bill Packham, sales manager for the firm, who does the drumming-up of business which Waldron produces. One of the veterans of the field, he is considered a top man in this capacity.

Pantheon does not look upon itself as just another Bill Lowery enterprise. It is young, vigorous and ambitious, and plans to make its own mark.

Some suggest it already is.





SPOTLICHT ON AVIA

Soul Station, Atlanta

Zenas Sears was a white radio announcer in Atlanta in 1939, "back when the only way a black man could get into a studio was with a broom to sweep it out."

Now Sears is a leading radio executive, a leader in the music community, a driving force in civic activity, a governor of NARAS, and a man who has accomplished a great deal, meanwhile retaining his keen sense of humor and his flair for the imaginative.

Sears has taken music—live and recorded—into the ghettos. Not just the black ghettos, either; but rather

wherever there are poor youngsters.

Last summer, Zenas Sears took 24 "road shows" into the city parks and the housing authority projects (there are 12 such low-cost projects in greater Atlanta) and brought music to the youngsters. They responded by showing up, 5,000 and 6,000 at a time, clapping hands, dancing, and enjoying it just as though they had paid for it. Of course, it was Sears and WAOK who were footing most of the bill, with a little help from time to time from such sponsors as the power company and the gas company. And his good friend Jack Geldbart is somewhere quietly tossing in a few thousand free records for the kids.

Sears worked briefly at WATL in Atlanta before going into the service in World War II, then came out of the Army and started his own music program on

the station in 1945.

"I was fired when they discovered I was programming music for black people," he said, "and so I moved to WGST." Here he worked with a fellow named Bill Lowery, and also met Stan Raymond, who doubled as a sports announcer and a salesman. Not particularly close at first, the two eventually developed a lasting friendship and then a business partnership which would go a long way in fulfilling a need for Atlanta: a soul station.

Sears and Raymond took over WATL 16 years ago and converted it to WAOK. Together they have run it all these years, even since its sale two years ago to Henderson Belk, a multi-store owner from North Caro-

lina.

Sears, through his program director, Bert Johnson, not only provides music for the black community, but has a four-and-half-man news department which gets involved. And, with his "road shows," he too is involved.

"I use local talent," he said, "but most of them have recorded. I don't use the real big names for a couple of reasons. We're already doing a capacity business, and it would be dangerous to put on super-stars. Crowd control would be a problem, so I turn down the big acts, although they have generously offered to take part."

Actually, Sears doesn't have to worry about draws. With such talent as Nancy Day, Donald High, the Chambers Brothers, the Sputniks and others, the proj-

ect keeps growing.

Capitol—Largest Southeast Distribution Center

You can take Wade Pepper out of the country, but -he'll still promote country from the big city. Pepper, who for consecutive years has been cited by Bill Gavin as the leading country record promoter in the nation, chose some time back to make his home and headquarters Atlanta.

He cites its location, its accessibility to all parts of the country, its nearness to Nashville and its strong focal point of distribution as some of the reasons he made that move.

Wade got a taste of the city when he was Atlanta branch manager and then district sales manager several years ago. From there he went to national singles manager, headquartered in New York. He then spent a short period in Nashville before going "home" to Atlanta.

From Atlanta, Pepper works with field men around the nation, and Capitol enjoys consistent leadership in

sales with its country product.

Jim Tallant is another long-term employe. He joined Capitol in 1955, worked at the Charlotte branch as order desk clerk, warehouseman and later warehouse manager. In 1964 he became office manager in Atlanta. Tom Beckwith came to Capitol in 1959, moved to Atlanta as district sales manager in 1964 and has remained there since that time. Last year he was promoted to southeastern division sales manager.

The Atlanta distribution center is a one-floor structure housing the district sales office, division sales office, district promotion offices, national country sales and promotion office, operations office, and the warehouse. Total space occupied is 30,000 square feet. This is the largest distribution center of any of the major

labels in the southeast!

Mr. Sam-Record Man

"Just mention the name Sam Wallace," the record man said. "Everyone will know who you are talking about." In Atlanta they'll tell you: "You don't even have to say Sam Wallace. Just mention Mr. Sam." And in Nashville it's been said many times: "Sam is better known backstage at the 'Opry' than any of the performers or even the management."

Sam Wallace has been a part of the record scene for more than 30 years, and those years have been spent with RCA. His name, in the Southeast at least, is synonymous with the label. It is, in fact, synonymous

with records.

Although Sam's loyalties have always been with RCA, he has never been above helping anyone or anything in the recording business. He's that sort of man. It's a known fact that a few artists from other labels have come to him for guidance, and Sam is just too generous a man not to help out in some way. But when it comes to the Victor people, that's something special. He has squired them, advised them, counseled them, mother-henned them, promoted them-and he's done a lot of those behind-the-scenes things for which people of his caliber never seek nor receive credit.

Almost to a man, the music people of Atlanta said: "Write something special about Mr. Sam." Many of

the non-music people said it, too.

His big, warm hand is always extended. His pleasant features make him automatically welcome everywhere. And, of course, what he has done for RCA in his territory could fill a book.

Lonnie Ray, who has worked with Sam for some 25 years (and also is loved and respected by the artists), said this: "What can you say about Sam? Just

mention his name and it turns people on."

For the record, Sam now handles things for RCA, but under the auspices of Stereo South, which is a subsidiary of National Tapes and Recording of Georgia, which, in turn, is a subsidiary of the National Tape and Record Corp., headed by Jim Tiedjens.

No Recession For Lou-Neita

Three years ago a couple of enterprising record distributors put a company together, utilizing parts of their wives' names to form a corporation, and proceeded to build a business now estimated at some \$2 million.

With executive offices in suburban East Point and studios in suburban College Park, the Lou-Neita Record Co. and the Lou-Neita Distributing Co. employ 47 people, and now are moving from a regional operation to an organization represented in 35 states.

The men behind this are Martin Haley and James F. Brannon Jr., the latter the 28-year-old president of the firm. Haley is the managing director. He describes himself as "somewhat older" than Brannon. Their wives' names are Louise and Juaneita, and the company thus is named Lou-Neita.

Haley says the company, with its warehouse and re-order house, keeps about \$150,000 in merchandise on hand, and most of it is moving constantly as the firm serves as a subdistributor for nearly all the major labels as well as its own,

The label of course is Lou-Neita and it has such artists as The Bishop, their leading soul singer; Jimmy Myers, their top country performer, and the Sundowners, who are classified as folk. The Sundowners were a recent experiment. According to Haley, the company recently put out a single on them regionally, and sold

already have taken place.

The company maintains its own staff band, and its studio is Ampex equipped, with four tracks. Some gospel groups now are being added to the label to make it completely diversified, and it currently is pressing a party comedy line of tapes called Par-T. Haley said two thousand of their tapes sold in the first week they were on the market.

1,000 copies in four days. A second and third pressing

"We don't know what recession means down here,"

he said. "We just keep on growing."

To prove his points, Haley points out that the firm constantly is cutting dubs and masters, selling the product to major labels and doing its own label distributing, has acquired four other labels and plans to do more.

Originally country oriented, the product now is about half country and half soul, with a little gospel and contemporary music as well.

Haley feels the company has one of the greatest success stories in the business, and he credits much of this to Brannon, the young president.

"He's the final word on everything," he said.

Phil Walden: Movin' On Up

Ever since Phil Walden, then a student at Mercer University, became interested in booking music acts it's been a story of growth. As far back as 1960 Walden was booking Johnny Jenkins and the Pine Toppers and worked with a singer-friend named Otis Redding. These were the days when Walden was renting an office for \$27.50 a month.

However things are somewhat different now. Today included in his businesses are: Redwal Music, which he directs with Zelma Redding; No Exit Music, of which he is president; Capricorn Records, of which he is president (label manager is Frank Fenter); Phil Walden and Associates Management Co., of which he is president; Aura Publicity and Public Relations, which he directs with Roger Cowles, and Swamp Fox Productions which he directs with Tony Joe White.

Near the heart of downtown Macon is where this ever growing music complex is located. It is here that Walden books one of the largest rosters of soul talent to be found. Included in this talent are the Allman Bros. Band, Eric Quincy Fate, Wet Willie Band, Salt & Pepper, Tony Joe White, Livingston Taylor, Johnny Jenkins, Melting Pot, Danny O'Keefe, Bethlehem Asylum, Clarence Carter, Johnnie Taylor, Eddie Floyd, Al Green, Candy Staton, Arthur Conley, Percy Sledge, Dorris Duke, Willie Hightower, Oscar Toney Jr., Lee Dorsey, Jimmy Hughes, Oscar Weathers and Sundown. It is also here that his brother Alan and their new executive vice president Alex Hodges head up the Walden Artists and Promotion Company, which is a totally separate company from the other operations.



MR. AND MRS. Tommy Roe with Mr. and Mrs. Kent Burkhart of Pacific and Southern Broadcasting, and Mr. and Mrs. Zenas Sears of WAOK Radio, all of Atlanta.

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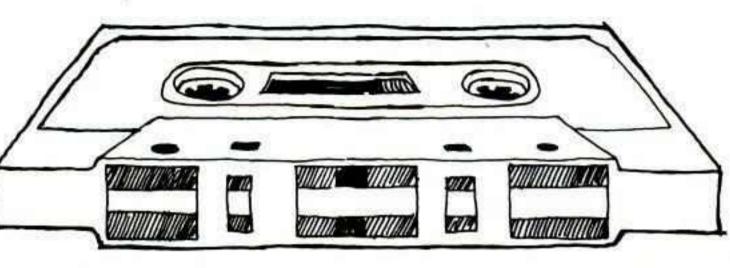


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"MUSIC CITY TWIN
PIANOS PLAY GOLDEN
KEYBOARD FAVORITES"
CC8-103

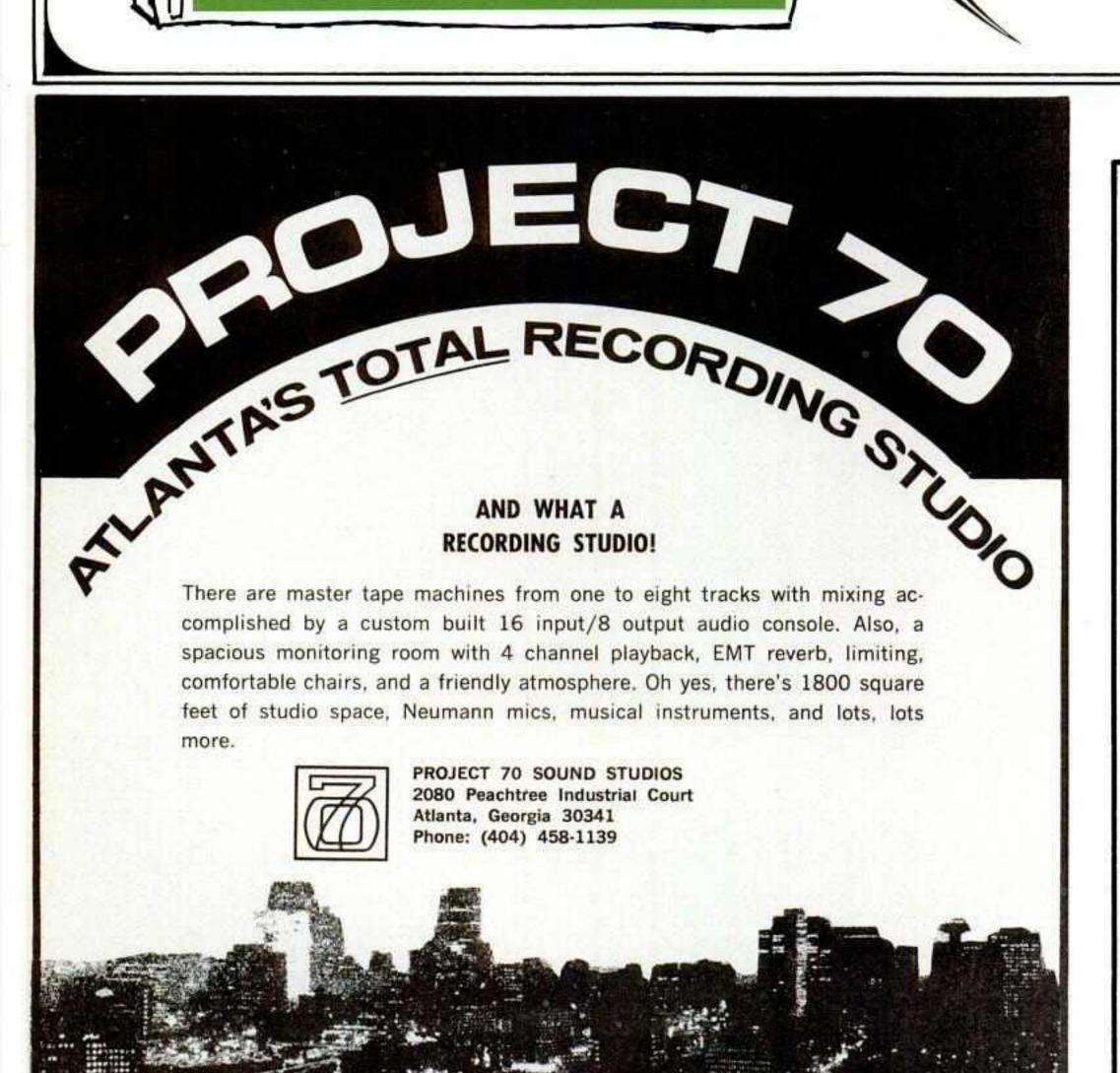
"NASHVILLE'S GREATEST HITS" Produced by Danny Davis CC8-104

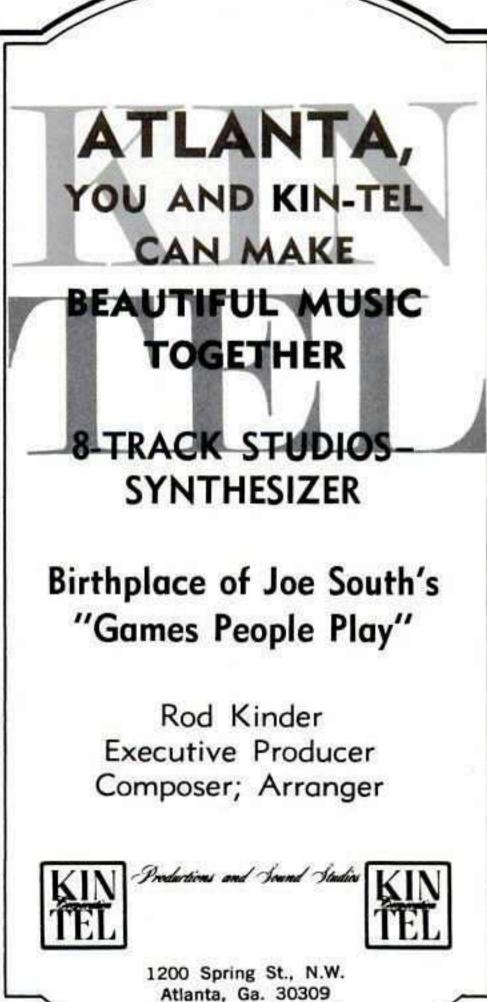
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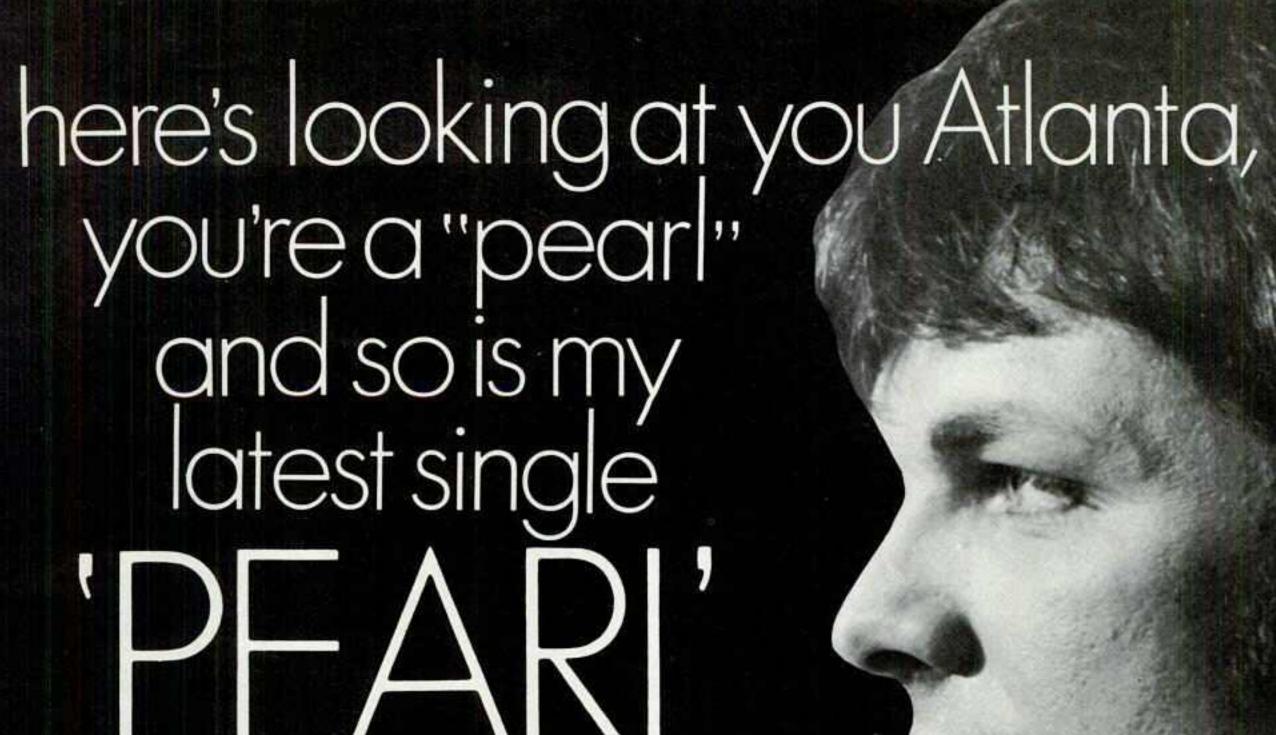


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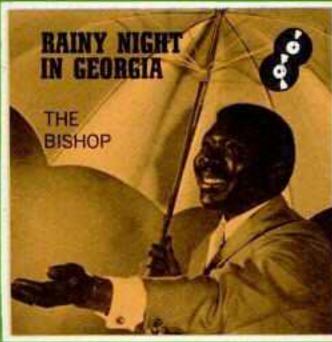
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gospel



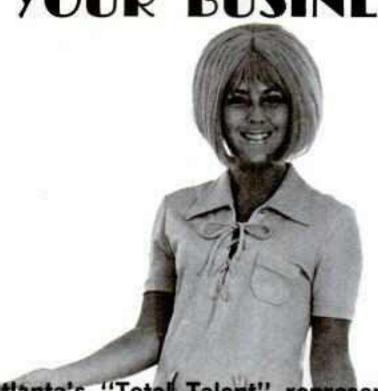
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JOE SOUTH is presented the Grammy for "Song of the Year" at the NARAS dinner by record executive Jerry Wexler.



Left to right: producer Johnny Sandlin, Arthur Conley and manager Phil Walder

Left to right: producer Johnny Sandlin, Arthur Conley and manager Phil Walden sit at the control panel in Capricorn Studios, Macon, discussing follow-up titles for international release.

MERLE HAGGARD and Wade Pepper, Capitol Records, admire "Artist of the Year" trophy presented to Sonny James.

Atlanta Scenes in Pictures



GERALD FRIEDMAN and Miss Gwen Kesler of Southland Records Distributing Company, Atlanta, discuss the city's success story.



THE KIN-TEL Recording studios of Atlanta.

A-20



BILL LOWERY and some of his Atlanta-based "crew"; from left to right: Paul Cochran of Buie-Cochran Management, BBC Productions and Studio One; "Cotton" Carrier, General Professional Manager of the Lowery Group of Music Publishing Companies; Bill Lowery; Mike Martin, Director of Promotion; Alan Diggs, Manager Bill Lowery Talent Nightclub Department; Mike Clark, Executive A&R Director 1-2-3 Records; Ric Cartey, Manager Bill Lowery Talent; Mary Tallent, Vice-President Lowery Music Co.; Barrie Jones, Director of Public Relations; Butch Lowery, Management Trainee.



MEURICE LeFEVRE stands in his office at Atlanta's LeFevre Sound Corporation.



AUGUST 8, 1970, BILLBOARD



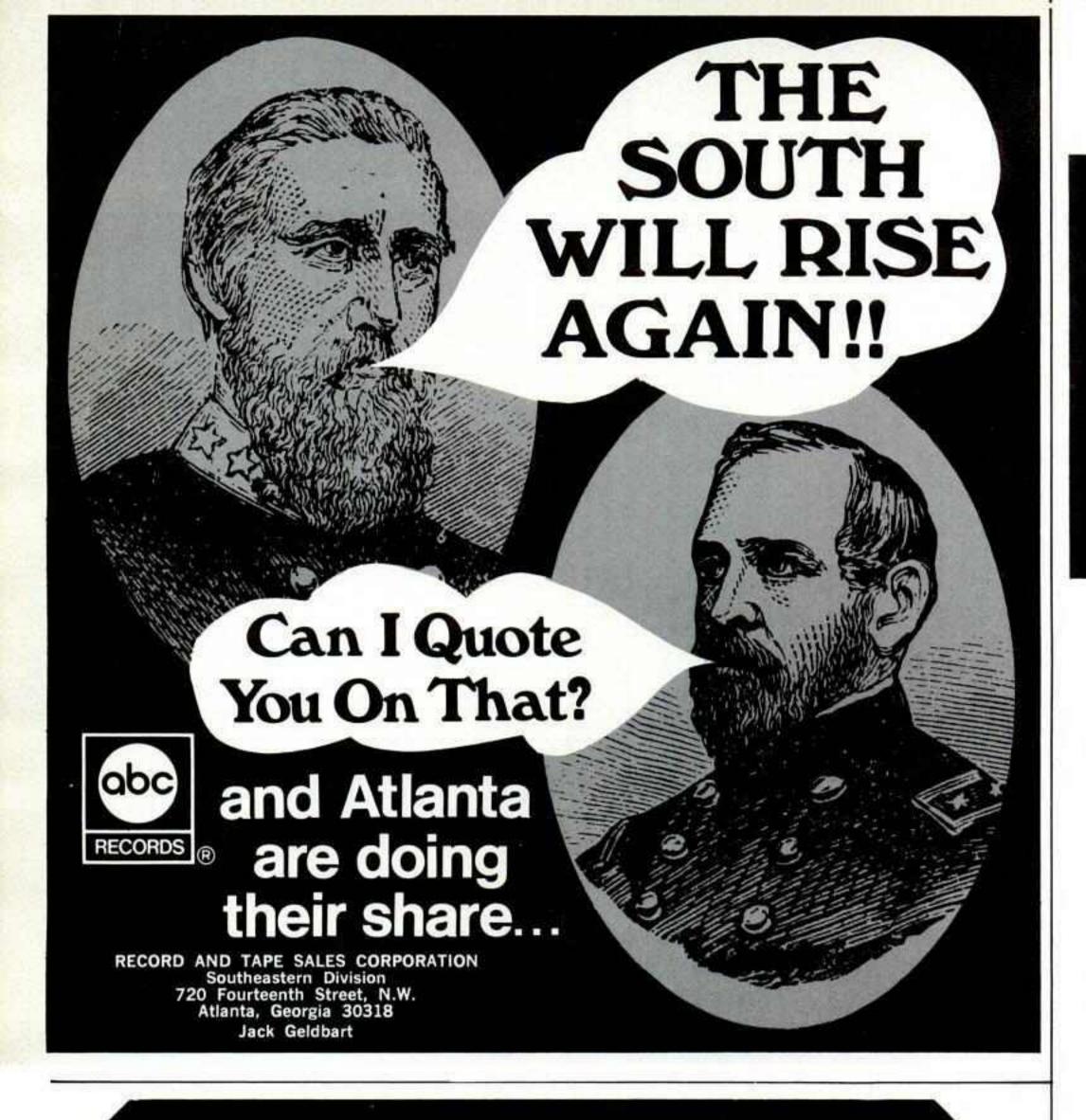
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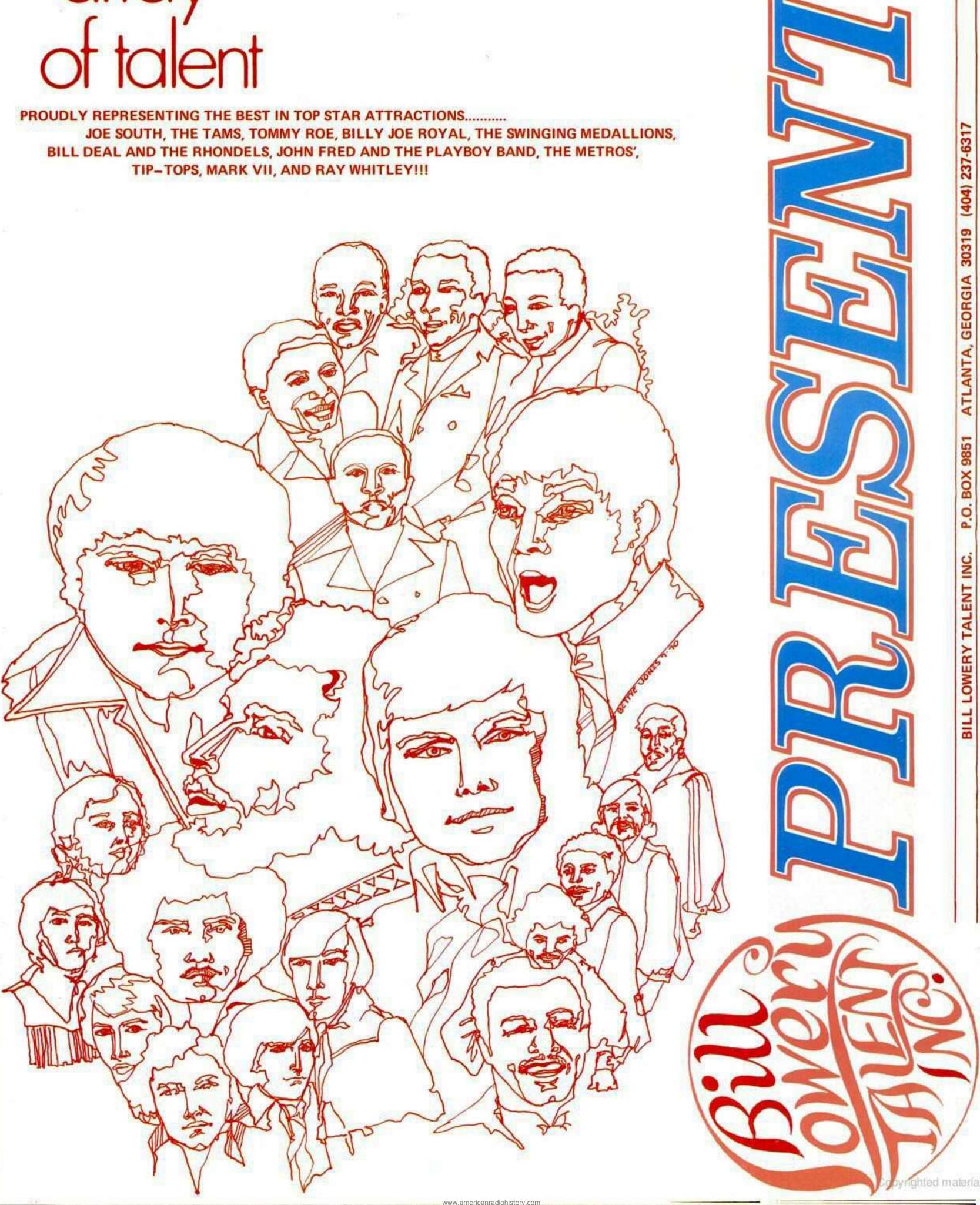
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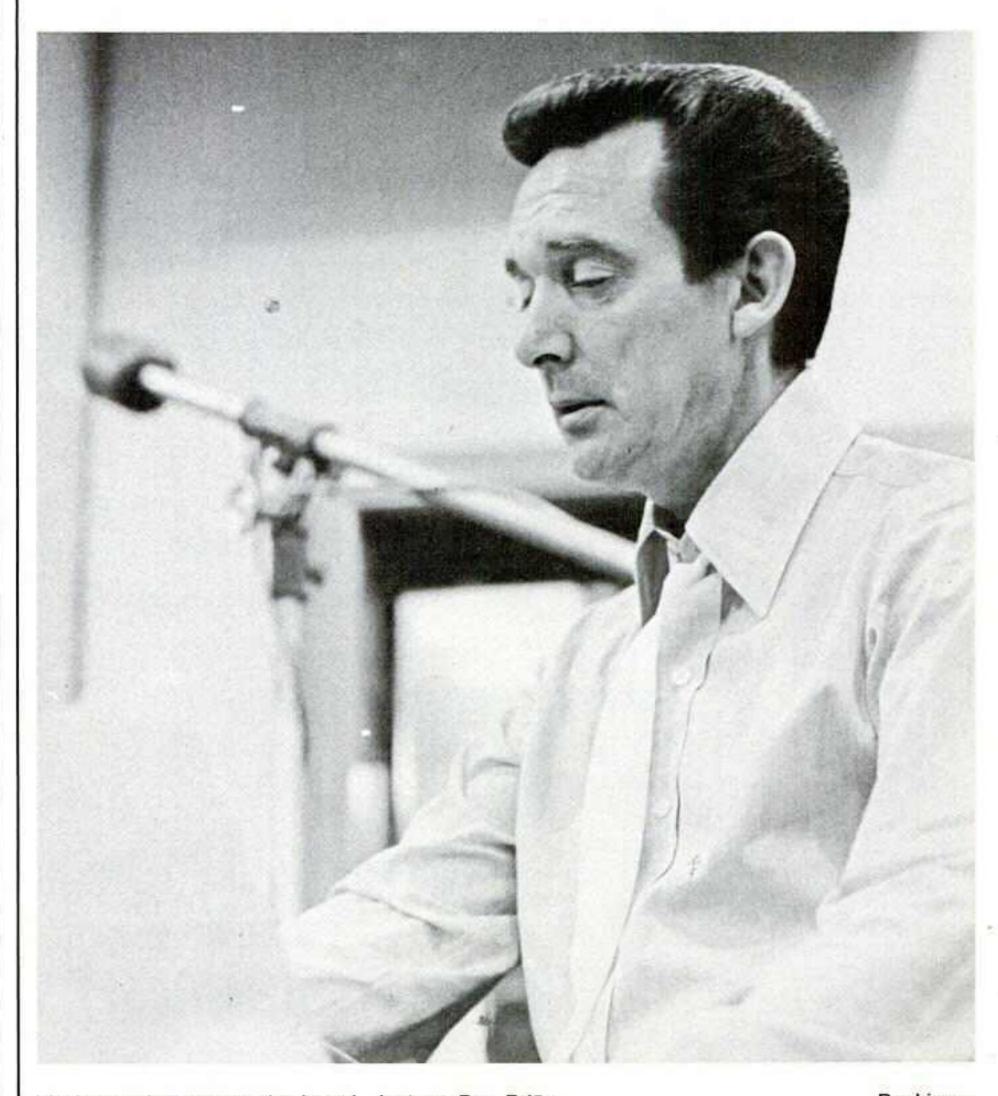
Wk. Ago	TITLE, Artist, Label & Number	Weeks On Chart
---------	-------------------------------	-------------------

_	-1	-1	
1	1	1	(They Long to Be) CLOSE TO YOU
(2) ³	4	4	I JUST CAN'T HELP BELIEVING B. J. Thomas, Scepter 12283
(1) 4	5	14	(Screen Gems-Columbia, BMI) EVERYTHING A MAN COULD EVER NEED 6 Glen Campbell, Capitol 2843 (Ensign, BMI)
(4) 2	2	2	MY MARIE 7 Engelbert Humperdinck, Parrot 40049 (January, BMI)
(5) 5	9	9	MAKE IT WITH YOU 7 Bread, Elektra 45686 (Screen Gems-Columbia, BMI)
(6) 6	10	11	PAPER MACHE
0 1	7	12	Jac, ASCAP) SILVER BIRD
(8) 12	19	21	Mark Lindsay, Columbia 4-45180 (Kangaroo, BMI) SNOWBIRD Anne Murray, Capitol 2738 (Beechwood, BMI)
(9) 16	18	19	NO ARMS COULD EVER HOLD YOU
10) 13	13	7	QUE SERA SERA (Whatever Will Be, Will Be) 6 Mary Hopkin, Apple 1823 (Artist, ASCAP)
(II) 8	8	8	OVERTURE FROM TOMMY 8
12 14	22	35	Assembled Multitude, Atlantic 2737 (Track, BMI) SOLITARY MAN Neil Diamond, Bang 578 (Tallyrand, BMI)
(13) 10	12	18	SAVE THE COUNTRY
14 19	20	24	Fifth Dimension, Bell 895 (Tuna Fish, BMI) I'LL PAINT YOU A SONG 4
(15) 23		_	Mac Davis, Columbia 4-45192 (Ensign, BMI) TELL IT ALL BROTHER Kenny Rogers & the First Edition, Reprise 0923
16) 11	6	5	(Sunbeam, BMI) ONE DAY OF YOUR LIFE Andy Williams, Columbia 4-45175 (Screen Gems-
(11)	3	3	A SONG OF JOY
(18) 25	36	_	Miguel Rios, A&M 1193 (Barnegat, BMI) MILL VALLEY Miss Abrams & the Strawberry Point School 3rd
~ 27	32	32	Grade Class, Reprise 0928 (Great Honesty, BMI)
(19) 27	40	_	Bobbie Gentry, Capitol 2849 (Wits End, BMI) AMERICAN COMMUNICATE WITH ME
(21) 33	200	_	Ray Stevens, Barnaby 2016 (Ahab, BMI) I'VE LOST YOU/THE NEXT STEP IS LOVE
22) 15	15	22	Elvis Presley, RCA 47-9873 (Gladys, ASCAP/ Gladys, ASCAP) DESTINY 6
(2)	14	10	Jose Feliciano, RCA 74-0358 (Johi, BMI) SONG FROM M°A°S°H 14
(23)	29	223	Al DeLory, Capitol 2811 (20th Century, ASCAP) I CAN REMEMBER 3
24)	-	_	Oliver, Crewe 346 (Big Seven, BMI) JULIE, DO YA LOVE ME
(25) 35	30	_	Bobby Sherman, Metromedia 194 (Lucon/Sequel, BMI) I DON'T BELIEVE IN IF ANYMORE
26) 20	-	-	Roger Whittaker, RCA 74-0355 (Arcola, BMI) SUMMER SYMPHONY 2
35	_	_	Jack Gold Sound, Columbia 4-45202 (Screen Gems-Columbia, BMI) THEME: (The Good Old Songs): OH DONNA/
(28)			SINCE I FELL FOR YOU/I MISS YOU SO/SO THIS IS LOVE/GOODNIGHT MY LOVE 2 Vogues, Reprise 0931 (Richbare/Spanka, BMI/
(a) 31	33	_	Kemo, BMI/ Advanced, ASCAP/MCA, ASCAP/ Pattern, ASCAP/Noma/Quintet/Trio, BMI)
29) **	-		Green Lyte Sunday (Featuring Susan Darby), RCA 74-0365 (Siquomb, BMI)
(30) -	-	-	Bob Dylan, Columbia 4-45199 (Big Sky, ASCAP)
(31) 20	21	31	AFTER THE FEELING IS GONE
(32) ³⁶	25.54	_	A SONG THAT NEVER COMES
(33) 37	37	_	BIG YELLOW TAXI Neighborhood, Big Tree 102 (Siquomb, BMI)
34 38 29	24	29	MATTER TIME FOR YOU TO GO
35 "			SMALLER EVERY DAY Eydie Gorme, RCA 74-0360 (Kirshner, BMI)
36) 40		-	BLACK FOX . 2 Freddy Robinson, Pacific Jazz 88155 (Agent, BMI)
37 -			EVERYBODY'S GOT THE RIGHT TO LOVE 1 Supremes, Motown 1167 (Think Stallman, BMI)
38 -		_	Marmalade, London 20058 (Walrus, ASCAP)
<u> 39</u> –	_		YELLOW RIVER Christie, Epic 5-10626 (Noma, BMI)
40 -	-	-	SOMETHING Booker T. & the MG's Stax 0073 (Harrisonos

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New Album Releases

FOR AUGUST

NEW POPULAR RELEASES

This monthly product list includes LP's which were issued during the past several weeks and are considered as part of the manufacturers' August release. Listings are in alphabetical order by artist in pop, and by composer or author in classical and spoken word.

ARTIST - Title - LABEL & Number

THE ASSOCIATION—Live (Warner Bros.) 2WS 1868 ACCEPT CHICKEN SHACK

(Blue Horizon) BH 4809 LYNN ANDERSON-Songs My Mother Wrote (Chart) CHS 1032

REX ALLEN-The Touch of God's Hand (Decca) DL 75205

DORIS AKERS-Lord, Give Me a Song (Zondervan) ZLP 803

LOUIS ARMSTRONG & HIS FRIENDS (Amsterdam) AMS-12009

DOROTHY ASHBY, The Rubaiyat of (Cadet) LPS 841

ALEXANDER RABBIT—The Hunchback of Notre Dame (The Bells Were My Friends)

В

(Mercury) SR 61291 ED AMES, This Is (RCA) VPS-6023

EDDY ARNOLD-Standing Alone (RSA) LSP-4390

THE ARCHIES—Sunshine (RCA Kirshner) KES-107

CLIFFORD BROWN QUARTET, In Paris

(Prestige) PR 7761 JOHNNY BUSH—Bush Country

(Stop) STLP 10014 **BLOOD, SWEAT & TEARS 3**

(Columbia) KC 30090 BLUE MINK—Real Mink

(Philips) PHS 600-339 BOOGALOO JOE JONES-Right On Brother

(Prestige) PR 7766

BUMP (Pioneer) PRSD 2150

BROTHERHOOD III (Stylist) SA 1100

BRO. HENDERSON'S "FABULOUS" WATTS COMMU-

NITY CHOIR-We Need More Love (Proverb) PR-LP-503

BROTHER FOX & THE TAR BABY (Capitol) ST-544

GARY BARTZ NTU TROOP-Home

(Milestone) MSP 9027

BUSH (Dunhill) DS 50086

BLACK PEARL—Live (Prophesy) PR-S 1001

CHUCK BERRY—Back Home

(Chess) LPS-1550 BLACK SABBATH

(Warner Bros.) WS 1871

BROTHERHOOD OF MAN-United We Stand (Deram) DES 18046

GRAHAM BOND-Solid Bond 2LS 2555

BREAD

(Elektra) EKS-74076

TIM BUCKLEY (Elektra) EKS-74074

J. D. BLACKFOOT, The Ultimate Prophecy (Mercury) SR 61288

BOBBY BARE-This Is Bare Country

(Mercury) SR 61290 WILD CHILD BUTLER-Keep on Doin' What You're

Doin' (Mercury) SR 61293

HARRY BELAFONTE, This Is

(RCA Victor) VPS-6024

LUIZ BONFA-The New Face of Bonfa (RCA Victor) LSP-4376

BROOK BENTON-I Wanna Be With You (RCA Camden) CAS-2431

C

COMPARSA UNIVERSITARIA DE LA LAGUNA-

Polkas Y Boleros (RCA Victor) MKS 3010

JOHNNY CASH-The Legend

(Sun) 2-118

PETULA CLARK—Memphis (Warner Bros.) WS 1862

CAT MOTHER & THE ALL-NIGHT NEWSBOYS-

Albion Doo-Wah (Polydor) 24-4023

CONSOLERS—Mighty Good Singing (Nashboro) NLP 7060

KENNY CLARK/FRANCY BOLAND BIG BAND-

Italian Kaleidoscope (Prestige) PR 7760

BILL COSBY-Presents Badfoot Brown & the

Bunions Bradford Funeral & Marching Band (Uni) 73080

CLARK-HUTCHINSON-A=MH2

(Sire) SES 97201

THE COMMITTEE

(Mark) MRS-2135

CAMARATA—The Boatniks

(Disneyland) ST 3999 (M)

CAMARATA Aladdin and His Wonderful Lamp (Disneyland) ST 3989 (M)

AUGUST 8, 1970, BILLBOARD

CAMARATA—Highlights From Scheherazade (Disneyland) STER 3987

ENRICO CARUSO VOL. V

(Everest/Scala) SC-884

CAT STEVENS-Mona Bone Jakon (A&M) SP 4260

BETTY CARTER

(Bet-Car) MK 1001

ARTIST - Title - LABEL & Number

RAY CHARLES-Love Country Style (ABC) ABC S-707

NORMAN & LEONORE CURTIS

(Zondervan) ZLP 795s

RALPH CARMICHAEL—The Cross & the Switchblade ((Light) LS-5550-LP

ERIC CLAPTON (Atco) SD 33-329

CACTUS

(Atco) SD 33-340

KING CURTIS-Get Ready (Atco) SD 33-338

CREEDENCE CLEARWATER REVIVAL—Cosmo's

Factory (Fantasy) 8402

ROY CLARK—I Never Picked Cotton (Dot) DLP 25980

BIG BEN COLDER-Wild Again (MGM) SE-4674

COWSILLS—All Time Hits (MGM) GAS-103

CHILDREN OF PRAGUE (Mercury) SR 61296

PERRY COMO, This Is (RCA Victor) VPS-6026

SAM COOKE, This Is

(RCA Victor) VSP-6027 PERRY COMO, In Person at the International Hotel,

Las Vegas (RCA Victor) LSPX-1001

D

AL DEAN & THE ALLSTARS-Down Our Way

(Kik-R) LPS 20001-K

BILL DOGGETT-The Nearness of You

(King) KS 1097 KIKI DEE—Great Expectations

(Tamla) TS 303 DAVE DUDLEY-The Pool Shark

(Mercury) SR 61276 BOB DYLAN—Self Portrait (Columbia) C2X 30050

DONOVAN-Open Road

(Epic) E 30125

THE DELFONICS (Philly Grove) PG 1153

RON DAVIES-Silent Song Through the Land (A&M) SP 4264

JOHNNY DARRELL, The Best of, Vol. 1 (United Artists) UAS 6759

GEORGE DUKE-Save the Country (Liberty) LST-11004

DRY DOCK COUNTRY (Mercury) SR 61286

LOU DONALDSON LIVE—Fried Buzzard (Cadet) LPS 842

BO DIDDLEY-The Black Gladiator

(Checker) LPS-3013 AL DE LORY-Plays Song From MaASAH

(Capitol) ST-477 JOHN DAVIDSON-Everything Is Beautiful

THE EVERLY BROTHERS—Original Greatest Hits

(Barnaby) GP 350 BOBBY EDWARDS—You're the Reason

(Chart) CHS 1033

THE EVERLY BROTHERS Show (Warner Bros.) 2WS 1858

ENVIRONMENTS

(Columbia) C 30098

(Atlantic) SD/TP/CS-66001

JOSE FELICIANO—El Fantastica

(RCA International) FSP 253(e) F.A.B. COMPANY—Frank—Achilles—Bonnie (Stylist) SA-1400

EDDIE FLOYD—California Girl (Stax) STS-2029

FANTASY

(Liberty) LST-7643 REV. C. L. FRANKLIN-Man on the Moon

(Chess) LP-72 (M) RABBI ABRAHAM FEINBERG-I Was So Much

Older Then (Vanguard) VSD-6543

FREEDOM

(ABC) ABCS 708 FOUR SCORE PIANOS—A Song of Joy

(Ranwood) R8076

FERRANTE & TEICHER—Encore

(Harmony) H5 11411 ARETHA FRANKLIN—Two Sides of Love

(Harmony) HS 11418

(RCA Victor) LSP-4368 FRIENDS—Feather

(Columbia) C 30137

ROBERT GOULET—Sings Today's Greatest Hits

(Columbia) CS 1051 THE GLASS BOTTLE

(Avco Embassy) AVE 33012 JACK GREENE'S Greatest Hits

(Decca) DL 75208 DEXTER GORDON-A Day in Copenhagen

(Prestige) PR 7763 JACKIE GLEASON—Come Saturday Morning

(Capitol) ST-480

ARTIST - Title - LABEL & Number

GRANT GREEN—Green Is Beautiful

(Blue Note) BST 84342 JOANN GARRETT-Just a Taste

(Chess) LPS-1548

JUDY GARLAND (MGM) GAS-113

GULLIVER

(Elektra) EKS-74070 GIANT-What's in This Life for You Giant

(Mercury) SR 61285

н HAPPY FEELING

(Avco Embassy) AVE 33011 EARL HOOKER-Hooker & Steve

(Arhoolie) 1051 "DALLAS HOLM"

(Teen) ZLP 802 LEROY HOLMES ORCH. & CHORUS—A Song of Joy

(United Artists) UAS 6769 ENGELBERT HUMPERDINCK-We Made It Happen

(Parrot) XPAS 71038 **ELMO HOPE TRIO**

(Contemporary) CR S7620 EDDIE HARRIS-Smokin'

(Janus) JLS 3020 DON HUSTAD-The Lord's My Shepard (Word) WST-8468-LP

BOBBY HELMS—Greatest Performance (Certron) CS-7003 BARBARA HOWARD—On the Rise

(Steve Reece) SR 700301 JOHN HALL-If God Is Dead

(Zondervan) ZLP 808 MERLE HAGGARD-The Fightin' Side of Me (Capitol) ST-451

DONNY HATHAWAY-Everything Is Everything (Atco) SD 33-332 DAVID HOUSTON

(Harmony) HS 11412 JOHN HALL—Action

(Columbia) CS 1043 AL HIRT-Al's Place (RCA Camden) CAS-2316

(Harmony) HS 11412 JOHN HALL—Action (Columbia) CS 1043

DAVID HOUSTON

ILLUSION-If It's So

(Steed) ST 37006

JAMES GANG RIDES AGAIN (ABC) ABC S-711

JOSE ALFREDO JIMENEZ-La Sota De Copas (RCA Victor) MKS 1843

KIME JONCAS—Singing in the Light (WLSM) FR-1952-SM

MAHALIA JACKSON-Just as I Am (Kenwood) LP-479 (M)

JONES SISTERS—People Get Ready (Word) WST-8504-LP

JAZZ CRUSADERS—Old Socks, New Shoes . . . New Socks, Old Shoes

(Chisa) CS 804 SONNY JAMES-My Love/Don't Keep Me Hangin'

(Capitol) ST-478

JELLY ROLL (Kapp) KS-3626

JOHNNY JENKINS-Ton-Ton Macoute (Atco) SD 33-331

JOY UNLIMITED

(Mercury) SR 61283

K KANNIBAL KOMIX (Colossus) CS-1004

Horns

LINDA KAYE (Nashville Sound) NS-SLP-459 FREDDIE KEPPARD/TOMMY LADNIER-New Orleans

(Milestone) MLP 2014 (M) BEN E. KING-Rough Edges (Maxwell) ML-88001

LOS CHARROS (Caytronics) CYS 1214

LITTLE RICHARD, Every Hour With (RCA Camden) CAS-2430 LORETTA LONG—Susan Sings From Sesame Street

ENOCH LIGHT & THE LIGHT BRIGADE—Permissive

(Scepter) SPS 584 **DENNIS LINDE**—Linde Manor (Intrepid) IT 74004

Polyphonics (Project 3) PR 50485D LARRY & MYRA—Say the Day

(Allien Nation) LS-101 LULU-Melody Fair (Atco) SD 33-330

LITTLE RICHARD—The Rill Thing (Reprise) RS 6406

GLORIA LYNN-Happy and in Love (Canyon) 7709 LA WANDA-Mutha Is Half a Word (Laff) LAFF A142

LUKE THE DRIFTER JR. (MGM) SE-4673

www.americanradiohistory.com

ARTIST - Title - LABEL & Number

LOVE—Revisited

(Elektra) EKS-74058 JERRY LEE LEWIS—Live at the International, Las

(Mercury) SR 61278

LARAMIE (Mercury) SR 61292

HANK LOCKLIN—Bless Her Heart . . . I Love Her (RCA Victor) LSP-4392

LIVING STRINGS-Play Music From "Darling Lili"

(RCA Camden) CAS-2421

LIVING GUITARS—"Let It Be" and Others (RCA Camden) CAS-2425 LIVING STRINGS-Play "Is Anybody Goin' to San Antone" and Other Songs Made Famous by Charley

Pride (RCA Camden) CAS-2427

ALEX MOORE—In Europe

(Arhoolie) 1048 ROBERTA MATHEWS With the THREE T's

(Mark Five) MV 4471

ANGELICA MARIA—la movia de la juventud (RCA Victor) MKS 1842 **BOB McGRATH From Sesame Street**

(Affinity) A-1001S JOHN McCORMICK—Songs of Romance, Vol. V (Everest/Scala) 5C-882

HARBOR MASTERS-For Thee I Sing (Radiant Song) RHS-51165

MEMORIES OF MME. EDNA GLAAMON COOKE (Nashboro) LP 7068 NED MILLER'S BACK

(Republic) RLP 1304 BILL MONROE—Kentucky Blue Grass

MME. EDNA GALLMON COOKE-At the Gate (Nashboro) LP 7041 (M)

(Decca) DL 75213

CHARLES McPHERSON-McPherson's Mood (Prestige) PR 7743 SHELLY MANNE—Outside

(Contemporary) CR S7624 JAMES MOODY-Hi-Fi Party, Vol. 2 (Prestige) PR 7740

JIMMY MARTIN & THE SUNNY MOUNTAIN BOYS-Singing All Day & Dinner on the Ground (Decca) DL 75226

HAROLD MABERN-Greasy Kid Stuff (Decca) PR 7764

MARCEL MARCEAO, The Best of (Gone-if) (No Number) JACK MORAN—As I See It (Athena) 6005

JOHN McKAY-Oh What a Savior (Zondervan) ZLP 789

HUGH MASEKELA—Reconstruction (Chisa) CS 803

LES MORGAN—The Sixth Sense (Blue Note) BST 84335 STEVE MILLER BAND—Number Five

(Capitol) SKAO-436 COUNTRY JOE McDONALD-Tonight I'm Singing

GARY McSPADDEN

Just for You (Vanguard) VSD-6557

(Superior) ZLP 796 JOHN McLAUGHLIN-Devotion

(Douglas) 4 MONGO SANTAMARIA'S GREATEST HITS

(Columbia) CS 1060

THE MOTHERS OF INVENTION (MGM) GAS-112 **BILL MEDLEY—Nobody Knows** (MGM) SE-4702

LONNIE MACK—The Wham of the Memphis Man (Elektra) EKS-74077 MOTHER EARTH-Satisfied (Mercury) SR 61270

(Philips) PHS-600-345

HENRY MANCINI-This Is

(RCA Victor) VPS-6029

(Columbia) C5 1068

(Decca) DL 75220

(Atlantic) SD 1566

(Capitol) ST-476

PAUL MAURIAT—Gone is Love

HERBIE MANN—Big Boss Mann

NIGHT VISITORS—New World in the Morning

(Juno) 5-1002 JIMMY NEWMAN-Country Time

0 ORIGINAL CAST-The Me Nobody Knows

ORIGINAL TV CAST—The Sesame Street Book & (Columbia) CS 1069

BUCK OWENS—The Kansas City Song

THE PIPKINS—Gimme Dat Ding

(Capitol) ST 483 PUCHO & THE LATIN SOUL BROTHERS-Jungle Fire (Prestige) PR 7765 JAN PEERCE

(Everest/Scala) SC-881 DORY PREVIN-On My Way to Where (Mediarts) 41-1

(Continued on page 34)

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ARTIST - Title - LABEL & Number

POTTS & PANZY—That's My Wife (Laff) LAFF A143 JACK PALANCE—Palance (Warner Bros.) WS 1865 JOHNNY PAYCHECK-Again (Certron) CS-7002 (Stop) STLP 10016

BOBBY PIERCE AND THE NASHVILLE SOUNDS, The Fabulous

FREDA PAYNE—Band of Gold (Invictus) ST-7301 BILLY PAUL—Ebony Woman

(Neptune) NLPS-201 PRIDE

(Warner Bros.) WS 1848 ARTHUR PRYSOCK (MGM) SE-4694

ELVIS PRESLEY-Worldwide 50 Gold Award Hits, Vol. 1

(RCA Victor) LPM-6401

OUARTERMASS (Harvest) SKAO-314 QUINCY JONES—Gula Matari (A&M) SP 3030 CARMEL QUINN—At Carnegie Hall (GP) GPQ-S-5002

THE LON RITCHIE ALBUM (Riparia d'Oro) RDO 5-1700

MIKE RUSSO (Arhoolie) 4003

ROSKO—Murder at Kent State University (Flying Dutchman) FDS 127

RARE EARTH-Ecology (Rare Earth) RS514

JOHNNY RIVERS—Slim Slo Slider (Imperial) LP 16001

DIANA ROSS (Matown) MS 711 LUISITO REY—15 Hits

(Caytronics) CYS 1215 DAVID REECE

(Zondervan) ZLP 794S JIMMIE ROGERS—Troubled Times

(A&M) SP 4242 LOU RAWLS-Bring It On Home

(Capitol) ST-479 BUDDY RICH BIG BAND-Keep the Customer

Satisified (Liberty) LST-11006

DEL REEVES. The Best of, Vol. II (United Artists) UAS 6758

OTIS REDDING-Tell the Truth

ROTARY CONNECTION—Dinner Music (Cadet/Concept) LPS-328

TURLEY RICHARDS (Warner Bros.) WS 1870

JERRY REED-Georgia Sunshine (RCA Victor) LSP-4391

S

SOUNDTRACK—Cotton Comes to Harlem (United Artists) UAS 5211

SOUNDTRACK—The Hawaiians (United Artists) UAS 5210 SOUNDTRACK—Nick Kelly

(United Artists) UAS 5213 SNAFU-East of Eden

(Deram) DES 18043 BESSIE SMITH—The World's Greatest Blues Singer (Columbia) GP 33

SOUNDTRACK—The Landlord (United Artists) UAS 5209 SOUNDTRACK—Performance

(Warner Bros.) BS 2554 SOUNDTRACK-Vixen

(Beverly Hills) BHS 22 SOUNDTRACK—Cherry (Beverly Hills) BHS 23

STEEPLECHASE-Lady Bright (Polydor) 24-4027 SWAMP DOG—Total Destruction to Your Mind

(Canyon) LP-7706 SOUNDTRACK—An Elephant Called Slowly (Bell) BELL 1202

SOUNDTRACK-Beneath the Planet of the Apes (Amos) AAS8001

NINA SIMONE—Gifted & Black (Canyon) LP-7705

JAVIER SOLIS—Las Mananitas (Caytronics) CYS 1210

SANDRO-El Sorprendente Mundo (Caytronics) CYS 1212

STEAMHAMMER (Epic) BN 26552

AL STEWART—Love Chronicles (Epic) BN 26564

SOUNDTRACK-Getting Straight (Colgems) COSO-5010

SONNY STITT-Night Letter (Prestige) PR 7759

JEANNIE SEELY-Please Be My New Love (Decca) DL 75228

PEGGY SUE-All American Husband (Decca) DL 75215 SOJOURNERS—In His Steps

(Quadrum) QS 2003

SOUNDS ORCHESTRAL-One More Time (Janus) JL5 3014 SOUNDTRACK-Walt Disney's Sleeping Beauty

(Buena Vista) STER-4036 SPINDRIFT LIBERATE—The Pirates of Penzance (Steedy) 5111

DAN J. SMITH (Real) R102

ARTIST - Title - LABEL & Number

SHILOH PENTECOSTAL CHURCH CHOIR—Wonderful (God is Love) (No Number) SIR HARRY LAUDER-More Scotch Songs, Vol. 11. (Everest/Scala) SC-883

BILLY STEWART REMEMBERED (Chess) LPS-1547

SOUNDTRACK-The Magic Garden of Stanley Sweetheart (MGM) 1SE-20ST

SOUNDTRACK-Kelly's Heroes (MGM) 1SE-23ST

MERV SHINER—Life Is Lovin' What You're Made For

(Certron) CS-7001

BRAD SWANSON'S GREATEST HITS (Thunderbird) THS 9007

SPIRIT OF US-Simple Songs of Freedom (Viva) V 36023

JOHN STEWART-Willard (Capitol) ST-540

SOUNDTRACK-On a Clear Day You Can See Forever

(Columbia) 5 30086

SOUNDTRACK-Mick Jagger as "Ned Kelly" (United Artist) UAS 5213

SOUNDTRACK—The Hawaiians (United Artists) UAS 5210 SHADES OF BROWN—S.O.B.

(Cadet) LPS 843 A. B. SKYE-Ramblin' On

(MGM) SE-4676 SIMON STOKES & THE NIGHTHAWKS

(MGM) SE-4677 SOUNDTRACK-Zigzag (MGM) 1SE-21ST

(RCA Victor) LSP-4375

SIR DOUGLAS QUINTET—1+1+1=4(Philips) PH5-600344 CLIVE SARSTEDT

TRAFFIC-John Barleycorn Must Die (United Artists) UAS 5504

STANLEY TURRENTINE—Flipped (Canyon) LP-7701 TEN WHEEL DRIVE-Brief Replies

(Polydor) 24-4024 TWINK-Think Pink

(Sire) SES 97022 BILLY TAYLOR TODAY (Prestige) PR 7766

ERNEST TUBB-A Good Year for the Wine (Decca) DL 75222

HOMER TANKERSLEY-Then Comes Love (Zondervan) SLP 790

TOE FAT (Rare Earth) RS 511

THREE SOUNDS-Soul Symphony (Blue Note) BST 84341

LIVINGSTON TAYLOR (Atco) 5D 33-334 THREE DEGREES—Maybe

(Roulette) SR-42050 THE UNSPOKEN WORD (Atco) SD 33-335

VARIOUS ARTISTS-The Big Hits Now (Dunhill) DS-50085

VARIOUS ARTISTS-The Naked Carmen (Mercury) SRM 1-604 VARIOUS ARTISTS-Cruisin' 1956

(Increase) INCM 2001 (M) VARIOUS ARTISTS—Cruisin' 1957 (Increase) INCM 2002 (M)

VARIOUS ARTISTS—Cruisin' 1958 (Increase) INCM 2003 (M)

VARIOUS ARTISTS—Cruisin' 1959 (Increase) INCM 2004 (M)

VARIOUS ARTISTS—Cruisin' 1960 (Increase) INCM 2005 (M) VARIOUS ARTISTS-Cruisin' 1961

(Increase) INCM 2006 (M) VARIOUS ARTISTS—Cruisin' 1962 (Increase) INCM 2007 (M)

VARIOUS ARTISTS-P.S. 186 (Silhouettes in Courage) SIL-K 5005-6 VARIOUS ARTISTS—Progressive Heavies

(United Artists) UAS 5503 VARIOUS ARTISTS—In the Beginning (Checker) LPS-3014

VARIOUS ARTISTS—Ambience One (Audio Fidelity) AFSD 6237 VARIOUS ARTISTS—Ambience Two

(Audio Fidelity) AFSD 6238 VARIOUS ARTISTS-Hi Neighbor Record 1 (CMS-UNICEF) Rec. 1 (M)

VARIOUS ARTISTS—Hi Neighbor Record 2 (CMS UNICEF) Rec. 2 (M)

VARIOUS ARTISTS—Hi Neighbor Record 3 (CMS UNICEF) Rec. 3 (M) VARIOUS ARTISTS-Hi Neighbor Record 4

(CMS UNICEF) Rec. 4 (M) VARIOUS ARTISTS-Hi Neighbor Record 5 (CMS UNICEF) Rec. 5 (M)

VARIOUS ARTISTS-Hi Neighbor Record 6 (CMS UNICEF) Rec. 6 (M) VARIOUS ARTISTS—Hi Neighbor Record 7

(CMS UNICEF) Rec. 7 (M) VARIOUS ARTISTS—Hi Neighbor Record 8 (CMS UNICEF) Rec. 8 (M)

VARIOUS ARTISTS-The Drug Bag (Glori) JC 1005 VARIOUS ARTISTS—American Rock Anthology

(MGM) SE-4687 VARIOUS ARTISTS—Great Guitarists of Jazz (MGM) SE-4691

VARIOUS ARTISTS—Heavy Hands (Columbia) CS 1048 **VARIOUS ARTISTS—Heavy Hands** (Columbia) CS 1048

ARTIST - Title - LABEL & Number

WEIGHT-One Man's Queen Is Another Man's Sweat Hog

(Avco Embassy) AVE 33010 LOIS WYSE-I Love You Better Now (Amsterdam) AMS 12006

TONY WILLIAMS Lifetime—(Turn It Over) (Polydor) 24-4021

KITTY WELLS-Singing 'Em Country (Decca) DL 75221

WILBURN BROTHERS-Sing Your Heart Out Country Boy (Decca) DL 75214

WEDGEWOOD-My Lord, What a Morning (Creative Sound) CSS 1539 WEDGEWOOD-When the Spirit Says Sing

(Creative Sound) CSS 1538 ROGER WHITE & THE CANDY MOUNTAIN BOYS-In the Saviour's Hands

(Ranger) 408 SLIM WHITMAN—Tomorrow Never Comes

(United Artists) UAS 6763 REUBEN WILSON-Blue Mode (Blue Note) BST 84343 THE JACK WILD ALBUM

(Capitol) SKAO-545 CHUBBY WISE & HIS FIDDLE—Chubby Plays Uptown

(Stoneway) STY-106 WHITE PLAINS-My Baby Loves Lovin' (Deram) DES 18045

ARTIST - Title - LABEL & Number

JERRY JEFF WALKER-Bein' Free (Atco) 33-336

DEE DEE WARWICK-Turning Around (Atco) SD 33-337

GEORGE WRIGHT—Reflections of My Life (Paramount) DLP 25984 PHIL WOODS—At the Montreux Jazz Festival

(MGM) SE-4695 HANK WILLIAMS-Life to Legend

(MGM) SE-4680 HANK WILLIAMS JR .- Singing Songs of Johnny Cash

(MGM) SE-4675 BILLY WALKER—Charlies Shoes (Harmony) H5 11414 JOSH WHITE, The Best of

(Elektra) EKS-75008 PORTER WAGONER & DOLLY PARTON-Once More

(RCA Victor) LSP-4388 **BILLY WALKER—Charlies Shoes** (Harmony) HS 11414

YOLANDA Y SU TRIO PUERLA NEGRA (RCA Victor) MKS 3013 DAVID YANTIS—Free Me (MLSM) FR-20130SM

YOUNG AMERICANS, The Sounds of (Teen) SLP 797

YOUNGBLOODS-The Best of (RCA Victor) LSP-4399

NEW CLASSICAL RELEASES

ARTIST - Title - LABEL & Number

ALLELUIA-Berkshire Boy Choir

(RCA Red Seal) LSC-3081 AFRICAN FOLK TALES AND LEGENDS, VOL. 3— **Brock Peters** (CMS) CMS 591

B

BEETHOVEN: PIANO CONCERTO NO. 5-Bishop/ London Symphony (Davis) (Philips) 839 794 LY

THE BEETHOVEN ALBUM—Serkin/Various Artists/ Mormon Tabernacle Choir/New York Philharmonic (Bernstein)/Philadelphia Orch. (Ormandy) (Columbia) M4X 821

BRAHMS: SEXTET IN G-Marlboro Music Festival (Columbia) MS 7445

BACH'S GREATEST HITS, VOL. 2-Various Artists (Columbia) MS 7514 BERLIOZ: LES TROYENS—Vickers/Veasey/Lindholm/ Various Artists/Royal Opera House Orch. (Davis)

BARSHAY: NEW YORK, N.Y.—TWO MODERN DAY FABLES-Henry Hamilton (CMS) CMS 590

THE BROWNINGS—Esther Benson/Martin Donegan (CMS) CMS 576 BEETHOVEN: SYMPHONY NO. 7-London Symphony

(Dorati) (Mercury) SR 90523

(CMS) CMS 593

(Everest/Scala) SC-879

(Angel) \$-36700

(Philips) 6709 002

CONGREVE: THE WAY OF THE WORLD-National Theatre of Great Britain (Olivier)

(Caedmon) TRS 339 CASALS CONDUCTS FOUR FAVORITE SYMPHONIES -Marlboro Festival Orch.

(Columbia) MGP 32 C. BRONTE: JANE EYRE—Elinor Basescu (CMS) CMS 587

FAVORITE SELECTIONS FROM "FANTASIA"-Philadelphia Orch. (Ormandy) (Columbia) MS 7437

FAIRY TALE FAVORITES, VOL. II-Mary Strang (CMS) CMS 595 FAIRY TALE FAVORITES, VOL. I-Mary Strang

G

GREAT SCENES FROM PUCCINI'S "TURANDOT"-Magda Olivero (Everest/Scala) SC-880 GREAT SCENES FROM "LA TRAVIATA" & "LA GIOCONDA"-Maria Callas

Н

HANSON: MERRY MOUNT (EXCERPTS)—Various Artists/Eastman Rochester Symphony (Hanson) (Mercury) 5R 90524

HAVHANESS/B. ROGERS/R. TRAVIS/COHN/W. G.

STILL-Royal Philharmonic (Lipkin) (CRI) CRI SD 259 HANDEL: ORGAN CONCERTOS, VOL. II-Preston/ Menuhin Festival Orch. (Menuhin)

M

MORGENSTERN: THE GALLOWS SONGS-Ogden Nash (Caedmon) TC 1316

MOZART: SYMPHONIES NOS. 1-24-Berlin Philharmonic (Boehm) (DGG) 2721 013

ARTIST - Title - LABEL & Number

MOZART: ASCANIO IN ALBA-Ligabue/Rota/ Cundari/Various Artists (Cillario) (RCA Victrola) VICS-6126

MOZART: EINE KLEINE NACHTMUSIK/WIND SER-ENADE NO. 12-Various Artists (Schneider)/ Marlboro Festival Orch. (Casals) (Columbia) MS 7446

MOZART: PIANO TRIO IN B-FLAT/CLARINET QUIN-TET-Serkin/Wright/Marlboro Music Festival (Columbia) MS 7447

MARQUAND: THE LATE GEORGE APLEY-John P.

Marguand (CMS) CMS 585 MARQUAND: SUN, SEA AND SAND-John P. Marquand

(CMS) CMS 586/2

(Columbia) M5-7528

PROKOFIEV'S GREATEST HITS-The New York Philharmonic (Bernstein)/The Philadelphia Orchestra (Ormandy)

S SELECTIONS FROM WALT DISNEY'S FANTASIA-Philadelphia Orch. (Stokowski)

(Buena Vista) STER 4031 SCRIABIN: ETUDES, OP. 42/SONATAS 5, 7, 9-Ruth Laredo

(Connoisseur Society) CS-2032 STRAVINSKY SONGS-Various Artists (Stravinsky/ (Columbia) MS 7439

Orch. (Ormandy)/New York Philharmonic (Bernstein)/Cleveland Orch. (Szell) (Columbia) MS 7526 SIBELIUS' GREATEST HITS—New York Philharmonic

SCHUBERT'S GREATEST HITS-Serkin/Philadelphia

(Columbia) MS 7527 SCHUMAN: SYMPHONY NO. 3/SYMPHONY FOR STRINGS-New York Philharmonic (Bernstein) (Columbia) MS 7442

(Bernstein)/Philadelphia Orch. (Ormandy)

SHORT STORIES OF EDGAR ALLAN POE, VOL. IV: A DESCENT INTO THE MAELSTROM-Ugo Toppo (CMS) CMS 588 SHORT STORIES OF EDGAR ALLAN POE, VOL. V:

THE GOLD BUG-Martin Donegan (CMS) CMS 592/2 SPANISH FOLK TALES AND LEGENDS-Esther Benson

(Angel) 5-36689

(Columbia) MS 7513

CMS CMS 589 SCHUMANN: SYMPHONY NO. 3/OVERTURE TO FAUST—New Philharmonia Orch. (Klemperer)

THE LONG QUEST-Budapest Philharmonic (Stein-

THE GERMAN CARUSO-Joseph Schmidt (Everest/Scala) SC-885 TCHAIKOVSKY'S GREATEST HITS, VOL. 2-Philadelphia Orch. (Ormandy)/New York Philharmonic (Bernstein)

(Silhouettes in Courage) SIL-K 50001-2

VAUGHAN WILLIAMS: SERENADE TO MUSIC/SYM-PHONY NO. 5-Various Artists/London Philharmonic (Boult) (Angel) 5-36698

VAUGHAN WILLIAMS: FLOS CAMPI/AN OXFORD ELEGY/DIVES-Westbrook/Aronwitz/Choir of King's College, Cambridge/Jacques Orch. (Willcocks) (Angel) \$-36699

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AUGUST 8, 1970, BILLBOARD

Country Music

'Opryland' Opening Expected To Spur Friday Attendance

NASHVILLE—The opening of the "Opryland" complex, now in the early construction stages, may overcome a Saturday night syndrome which currently is slowing expansion.

This was the gist of a statement by Bud Wendell, vice president of WSM, Inc., and general manager of the "Grand Ole Opry" before a NARAS seminar crowd of more than 100 at a luncheon here.

"No matter how good a show we put on on a Friday night, the Saturday night habit is there," Wendell said. The "Opry" is sold out of its reserved seats weeks or even months in advance for Saturday night; Friday night tickets are always available other than in the peak summer months. Saturday matinees also are held in the summer.

"Having accommodations, a park and other attractions at Opryland we hope will fill the Friday night performance yearround," Wendell said.

In an informative talk fol-

lowed by a question-and-answer period, Wendell also made these points to representatives of the music industry:

The new building, which will accommodate some 4,300 spectators, will retain the informality and warmth of the old "Opry" House. It will be fan-shaped so that, even though the house is enlarged, there will be no expanded distance from the performing area.

The show will not change in any way. In fact, some of the physical sameness will be there, as parts of the old stage and the pew-type seats of the current structure will be moved to the new building. "The pews will be padded, though," Wendell said, "in case some tired youngster wants to stretch out in the late hours of the night."

The concession stands will be retained inside the building, and there will be a picture-taking area. There also will be a Confederate balcony, so that none of the old charm and informality will be lost.

Wendell said the WSM management expects in the first year of operation to bring a million people to Nashville. Currently, some 350,000 annually visit the "Opry." He also predicted more network television shows would originate here because of the facilities.

"We are hopeful Opryland will attract people interested in all kinds of music, including that other than country," he said. He said there would be areas for such types as Dixieland, jazz and contemporary, and there would be strong appeal to the young people.

Turning to the "Opry" itself, he said it is not an exposure medium for good talent, but is a professional show. Occasionally new artists will be added, he explained, and this will be based on professional judgment. He also explained the exchange of "sacrifices" which must be given when "Opry" membership comes about. In exchange for giving up certain performances on the road and appearing on the weekend show, the artists expect exposure and promotion as well as prestige.

"I can't think of any name country artist who has not at least been a guest on the 'Opry,' " Wendell said.

The WSM official also displayed a radio log of WSM from 1929, showing that the character of the program has not changed much during that time. He explained that the show programs all types of country music, not just the traditional forms, but there would not be a sacrifice to modernism just to "sound like the record." People do not expect the recorded sound on the "Opry" stage, he insisted.

Wendell's appearance was the first in a series of luncheon seminars sponsored by the Nashville chapter of NARAS.

Acuff-Rose Acquires Randy Smith Catalog

NASHVILLE-In another of its expansion moves, the ASCAP wing of the Acuff-Rose complex has purchased the Randy Smith Music Company from Randy Wood and the estate of the late Beasley Smith.

Milene Music, Inc., thus acquires a firm that contained many of the Beasley Smith copyrights along with those of LeRoy Van Dyke, Billy Vaughn, Ralph Freed, Jerry Livingston, Paul Cunningham, Teddy Bart and others.

The purchased copyrights range from the earliest of Hilltopper Hits on Dot Records to the LeRoy Van Dyke signature song. They also include "Adios Amigo," a hit by the late Jim Reeves on RCA, and "I Heard From a Mem'Ry Last Night,"

the first hit Jim Ed Brown had as a single, also on RCA. The Van Dyke theme is "Auctioneer." Other leading songs include "Bettina," "From the Vine Came the Grape," "Trying" and "From the Land of the Midnight

This is just another step in the total acquisition program of Acuff-Rose. In recent months the firm has bought out the Floyd Cramer and Grady Martin companies of Cramart and Cigma Music, the Johnny Wright-Kitty Wells complex, Kitty Wells Publications, the Charlie Louvin catalog, Five L's, and the Dorsey and Johnny Burnette catalog of Doral Music.

Windward Side Music was purchased from John D. Loudermilk last year.

Locarno Ballroom Builds Canadian Country Talent

TORONTO-Concerts to attract people of all ages and dances to accommodate the young are a Sunday practice here at the Locarno Ballroom, promoted by Dave and Irene Ralston.

The Ralstons have promoted strictly Canadian country music for the past couple of years, drawing heavily on people who have moved to Ontario from the Maritime Provinces.

"This is where the country music fans of Canada come from," Ralston said. "And they like their country music on Sundays."

The Ralstons are trying to build professional talent and at the same time seek new amateur talent among Canadians.

The club serves only coffee, no liquor, to preserve the family atmosphere.

About five or six artists are booked into the Locarno each

week, acts such as the Country Showmen, Brent Williams, Shirley Fields, Honey West and Diane Leigh.

The show is called the Boot County Jamboree.

The Ralstons feel, along with George Taylor of Rodeo Records, that Canadian talent can be built for ultimate expansion into the United States. Taylor has been extremely successful in this regard both in Toronto and Montreal, having produced such artists as Stu Phillips, Lucille Star, Hal Willis, the Mamas and the Papas (who then were known as the Colonials), and others. He also produced Mac Wiseman on some Canadian LP's.

Rodeo has about 450 LP's in its catalogue, and has been in existence for 21 years. He also has three publishing firms. Taylor manages to market about four LP's a month, all of Canadian content.

Set Benton Music Fair

BENTON, Ky.—The Second Annual Music & Crafts Fair, USA, will be held near here Sept. 5-6-7 featuring top musical talent headed by the Lester Flatt show.

The Fair is a contest in country, pop and rock music, to determine which is the best allaround performing entry. The huge open-air stage in the "Blanket Theater" can accommodate three musical organizations at one time. The moment one group completes its performance, another stage is opened to the audience.

Judging representation will come from such organizations as Capitol, Columbia, Decca, RCA, Royal American, Warner Bros./Seven Arts, Billboard, ABC, Al Gallico Music, Grammer Guitar, Playboy Clubs International and many talent agen-

The contest is open to professionals and non-professionals. The top finalists will complete on Labor Day for all prizes.

First prize winner, in addition to cash and musical instruments, will receive the facilities of Columbia Studios in Nashville for a three-hour taping session, to be evaluated by a&r director Billy Sherrill.

Melanie, Show Biz Music In Pub Deal

NASHVILLE—Gordon Mills, president of M.A.M., has announced a co-publishing agreement between his Melanie Music Division in London and Show Biz Music, Inc., headquartered here.

Show Biz Music, Inc., is the parent organization of Monster Music (ASCAP) and Show Biz Music Publishing Co. (BMI). Under its arrangement with Melanie Music, the Gordon Mills company will represent the entire catalog in the United Kingdom, the British Commonwealth and throughout Europe. In negotiation for several months, the contract was finalized and signed by Mills in London and Show Biz Music president Bill Graham in Nashville while the two talked on the

Mills said he found a "strong mutuality of interest" between the two companies. And he said he already had Show Biz songs tentatively blocked in for sessions with Engelbert Humperdinck, Leapy Lee and Tom

Graham point out the alliance as "another step in the rapid expansion of Show Biz Music." Calling Mills a "genius," he stressed the importance of working with him at a time when the Nashville Sound is making a major breakthrough in England and on the continent.

Show Biz, known predominately as a top syndicator of films, moved into the publishing and recording field scarcely a year ago, and already has shown unusual success with consistent chart records and has exploited artists to the fullest. It recently expanded its publishing division, and this is another step in the promotion of its writers.

Chart Records Into Tape Field With Complete Line

NASHVILLE - Chart Records, one of the most successful of the independent country labels, now is expanding fully into the tape business with its complete line.

Slim Williamson, Chart president, said the company in the past had various non-exclusive deals, but never had been able to broaden its market. Now Chart will sell its tape product directly out of Nashville, using many of the distributors now utilized for records. One of the major exceptions is the Jack Ross organization of Atlanta, which will distribute to the Southeast.

"All product will go on tape in the future," Williamson said, "in all configurations." The tape product will be custom manufactured by GRT on both coasts.

Chart currently has under contract 18 artists, including Lorene Mann who just signed with the label. At least 10 of these artists currently are or have been recently on the Billboard country singles charts.

"We are looking for other big name artists" said Joe Gibson, the company's promotion man-

Gibson also said there would be announcements in the near future concerning the expansion of the Chart sales force.



NASHBORO RECORD COMPANY has signed country artist Deanna Marie to record on the Nasco label. Her first release was produced at Woodland Studios by Glenn Snoddy, studio president. Shown, left to right, with Miss Marie are Bud Howell, president of Nashboro Record Co.; Jay Boyett, her manager; Snoddy, and Freddie North, national promotion director for Nashboro.

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

★ John J. Hooker for Governor of Tennessee Heart Over Mind-Mel Tillis (Kapp) Tell All Brother-Kenny Rogers (Reprise) No Arms Could Ever Hold You-Bobby Vinton (Epic) Got to Get You Into My Life—The Downbeats (Trail) You' There—Larry Edwards (Circle E) You Broke a Blind Boy's Heart-Jimmy Jones (Jody) Pocket Full of Friends—I Don't Know (Vikings) After All These Years (LP)—Carmine Gagliardi (Cambray) Dallas Is the City for Me—Milus Bradley (Geauga) For Promotion, Distribution, Deejay Coverage, Press Release Service, Major Label Contracts, Movie Promotion see Brite-Star's Ad in Billboard's Class. Mart Today; SEND YOUR RECORDS FOR REVIEW TO: Brite Star Promotions, 728 16th Avenue South, Nashville, Tenn. 37203. 615 244-4064. Brite Star's Pick Hits . . . Brite Star's Pick Hits . . .



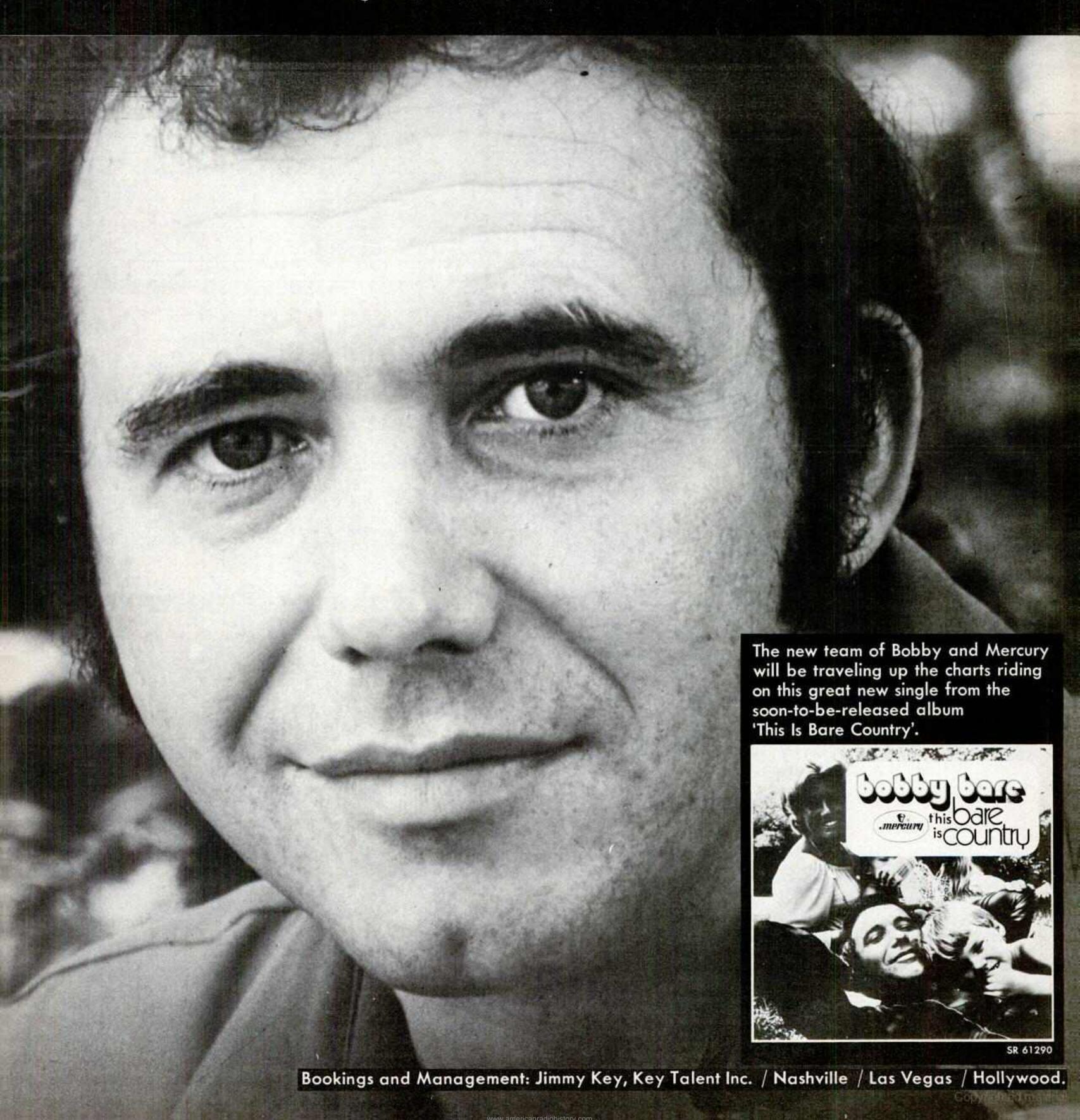
ng greatest proportionate upward progress this week,

1	Title, Artist, Label, No. & Pub. Chart DON'T KEEP ME HANGIN' ON 6 Sonny James, Capitol 2834 (Marson, BMI) WONDER COULD I LIVE THERE ANYMORE 9 Charley Pride, RCA Victor 47-9853 (Hall-Clement, BMI) KANSAS CITY SONG 10 Buck Owens, Capitol 2783 (Blue Book, BMI) SOMEDAY WE'LL BE TOGETHER 8 Bill Anderson & Jan Howard Decca 32689 (Jobete, BMI) HUMPHREY THE CAMEL 8 Jack Blanchard & Misty Morgan, Wayside 013 (Back Bay, BMI) WHEN A MAN LOVES A WOMAN (The Way I Love You) Billy Walker, MGM 14134 (Forrest Hills, BMI) FOR THE GOOD TIMES/ GRAZIN' IN GREENER PASTURES 7 Ray Price, Columbia 4-45178 (Bauckhorn, BMI/Combine, BMI) JESUS TAKE A HOLD 9 Merle Haggard, Capitol 2838 (Blue Book, BMI) SALUTE TO A SWITCHBLADE 5 TOM T. Hall, Mercury 73078 (Newkeys, BMI) YOU WANNA GIVE ME A LIFT 7 Loretta Lynn, Decca 32693 (Sure-Fire, BMI) MULE SKINNER BLUES 6 Dolly Parton, RCA Victor 47-9863 (Peer International, BMI) I NEVER PICKED COTTON 10 Roy Clark, Dot 17349 (Central Songs/ Freeway, BMI) EVERYTHING A MAN COULD EVER NEED 4 Glen Campbell, Capitol 2843 (Ensign, BMI) HE LOVES ME ALL THE WAY 12 Tammy Wynette, Epic 5-10612 (Algee, BMI) THE WHOLE WORLD COMES TO ME/ IF THIS IS LOVE 4 Jack Greene, Decca 32699 (Contention, SESAC/Hill & Range/Blue Crest, BMI) A PERFECT MOUNTAIN 7 Don Gibson, Hickory 1571 (Acuff-Rose, BMI) TELL ME MY LYING EYES ARE WRONG 6 George Jones & the Jones Boys, Musicor 1408 (Blue Crest, BMI)
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HSA	TELL ME MY LYING EYES ARE WRONG
12	1408 (Blue Crest, BMI)
	(With A Honky Tonk Girl)
25	ONE SONG AWAY Tommy Cash, Epic 5-10630
30	(House of Cash, BMI) DO IT TO SOMEONE YOU LOVE 6 Norro Wilson, Mercury 730077 (Newkeys,
21	DUTY NOT DESIRE
39	(Singleton, BMI) BILOXI Kenny Price, RCA Victor 47-9869
14	(Window, BMI) HELLO MARY LOU 11
22	Bobby Lewis, United Artists 50668 (January/Champion, BMI)
2000	Mel Tillis, MGM 14148 (Jack & Bill, ASCAP)
18	HELLO DARLIN' Conway Twitty, Decca 32661 (Twitty Bird, BMI)
22	LONG LONG TEXAS ROAD 14 Roy Drusky, Mercury 73956 (Combine, BMI)
20	I NEVER ONCE STOPPED LOVING YOU
31	HONKY TONK MAN 5 Bob Luman, Epic 5-10631 (Cedarwood, BMI)
23	SHE'S A LITTLE BIT COUNTRY 15 George Hamilton IV, RCA Victor 47-9829 (Wilderness, BMI)
37	ALL FOR THE LOVE OF SUNSHINE 2 Hank Williams Jr., MGM 14152
28	(Hastings, BMI) A MAN'S KIND OF WOMAN/ LIVING UNDER PRESSURE 9 Eddy Arnold, RCA Victor 47-9848
43	(Twin Forks/Ragmar, BMI/Four Most, BMI) BABY TRIED
75	(Monster, ASCAP) NO LOVE AT ALL/ I FOUND YOU JUST IN TIME 2
26	Lynn Anderson, Columbia 4-45190 (Gallico, BMI) LAND MARK TAVERN 11
32	Del Reeves & Penny De Haven, United Artists 50669 (Passkey, BMI) PLAYIN' AROUND WITH LOVE
	Barbara Mandrell, Columbia 4-45143 (Algee, BMI) MARTY GRAY 3
	14 33 18 22 20 31 23 37 28 43

This Week	Last Week	Title, Artist, Label, No. & Pub. Cha	The second second
37	24	HEART OVER MIND	16
38	35	Mel Tillis, Kapp 2086 (Cedarwood, BMI) ONE NIGHT STAND	6
愈	49	Susan Raye, Capitol 2833 (Blue Book, BMI) REMOVING THE SHADOW Hank Williams & Lois Johnson & the Nash- ville Band, MGM 14136 (Williams Jr., BMI)	6
金	48	DADDY WAS AN OLD TIME PREACHER MAN Porter Wagoner & Dolly Parton	
41	41	MARY GOES ROUND	7
42	40	Bobby Helms, Certron 10002 (Jack, BMI) THE WONDER OF YOU Elvis Presley, RCA Victor 47-9835 (Duchess, BMI)	10
43	45	THIS NIGHT (Ain't Fit for Nothing But Drinking) Dave Dudley, Mercury 47079 (Newkeys, BMI)	2
金	56	ALL AMERICAN HUSBAND Peggy Sue, Decca 32698 (Sure-Fire, BMI)	5
由	n_	HOW I GOT TO MEMPHIS Bobby Bare, Mercury 73097 (Newkeys, BMI)	1
46	27		U20
47	47	COME AND GET IT MAMA Charlie Louvin, Capitol 2824 (Tuff, BMI)	6
1	66	SUGAR IN THE FLOWERS Anthony Armstrong Jones, Chart 5083 (Sue-Mirl, ASCAP)	3
	61	0	4
50	38	HEAVENLY SUNSHINE Ferlin Husky, Capitol 2793 (Gallico, BMI)	13
51	54	EVERYTHING WILL BE ALRIGHT Claude Grey, Decca 32697 (Vanjo/Twig, BMI)	4
52	53	FIND OUT WHAT'S HAPPENING Barbara Fairchild, Columbia 4-45173 (Champion, BMI)	2
50	-	HARD HARD TRAVELIN' MAN Dick Curless, Capitol 2848 (Acuff-Rose, BMI)	1
54	60	VANISHING BREED Hank Snow, RCA Victor 47-9856 (Forrest Hills, BMI)	5
557	69	Anne Murray, Capitol 2738 (Beechwood, BMI)	3
100	67	PICK ME UP ON YOUR WAY DOWN/ BONAPARTE'S RETREAT Carl Smith, Columbia 4-45177 (Tree, BMI/Acuff-Rose, BMI)	5
57	51	FINGERPRINT Freddie Hart, Capitol 2839 (Blue Book/ Ching-Ring, BMI)	6
58	59	HURRY HOME TO ME Bobby Wright, Decca 32705 (Forrest Hills, BMI)	2
59	62	MISSISSIPPI John Phillips, Dunhill 4236 (Alchemy, ASCAP)	6
60	55	Charlie Walker, Epic 5-10610 (Green Grass, BMI)	7
1	71	IT'S DAWNED ON ME YOU'RE GONE Dottie West, RCA Victor 47-9872 (Tree, BMI)	2
62	-	GEORGIA SUNSHINE Jerry Reed, RCA Victor 47-9370 (Vector, BMI)	1
63	68	BLAME IT ON ROSEY Ray Sanders, United Artists 50689 (Unart, BMI)	2
64	52	Kendalls, Stop 373 (Cherry Lane, ASCAP)	3
65	73	FREIGHTLINER FEVER Red Sovine, Starday 896 (Tarheel/Big Swing, BMI)	3
66	70	THE MAN YOU WANT ME TO BE Webb Pierce, Decca 32694 (Wandering Acres, SESAC)	2
67	63	Wilma Burgess, Decca 32684 (Singleton, BMI)	5
68	65	WE'LL SING IN THE SUNSHINE Lawanda Lindsey, Chart 5076 (Lurercalia, ASCAP)	3
69	-	SANTO DOMINGO Buddy Alan, Capitol 2852 (Blue Book, BMI)	1
70	-	WE NEED A LOT MORE JESUS Skeeter Davis, RCA Victor 47-9871	1
命	_	(Olita/Starday, BMI) I KNOW YOU WOULD BE LEAVING Peggy Little, Dot 17353 (Blue Lake/Split Rail, BMI)	1
W	-	WONDERS OF THE WINE David Houston, Epic 5-10643 (Algee, BMI)	1
O	1 1 3	SHUTTERS & BOARDS Slim Whitman, United Artists 50697 (Vogue, BMI)	1
山	-	THE OTHER WOMAN Ray Pennington, Monument 1208	1
由	-	(Tree, BMI) HEY BABE Bobby G. Rice, Royal American RA 18 (LeBill, BMI)	1

Introducing Bobby Bare's first release on Mercury. THOW I Got To Memphis? Written by Tom T. Holl/Published by Newkeys Music Inc. (BMI) 73097

Written by Tom. T. Hall/Published by Newkeys Music Inc. (BMI) 73097 Produced by Jerry Kennedy, Exclusively Recorded by Mercury Records.



Coin Machine World

2 Firms Competing In Little LP Bids

By EARL PAIGE

Continued from page 1

charging more than the suggested \$1.50 list price.

The renewed activity in jukebox albums comes after nearly a two year hiatus. Garwin Sales in Chicago discontinued their Little LP program, and more recently, Redisco in Baltimore bowed out. Prutting, whose firm is located in Northfield, Ill., claims may jukebox operators still do not know that Little LP's are available again. Yudkofsky, known as Bernie "Y," is promoting heavily and will exhibit at the Oct. 16-18 Music Operators of America (MOA) jukebox show in Chicago. Prutting will probably exhibit at MOA, too.

The two firms have rather distinct philosophies but agree in at least one area: Little LP product must be fresh and not rehashes of hits or material otherwise

available on singles. Yudkofsky says: "I will not be coming out with the hitsthe hits are already on the jukeboxes. The problem with Little LP's in the past has been too much product and not of the right kind." Evidence of Yud-

6 NEW SONGS IN GOLD-MOR LP'S

ENGLEWOOD, N.J.—Examples of Gold-Mor Dist. Little LP's show that top hits such as Simon & Garfunkel's "Bridge Over Troubled Waters" are not included in the jukebox counterpart of popular LP's. The jukebox albums feature full color reproductions of the original regular LP's.

"I I Were a Carpenter" from Johnny Cash's album and "Winter World of Love" from Engelbert Humperdinck's album are examples of other tunes not repeated on the jukebox packages because Gold-Mor's Bernie Yudkofsky believes "the hits are already on jukeboxes." He is just concluding a deal to release Capitol Little LP's and plans to tie up with other labels.

kofsky's intention to be selective is the fact that until now he has only released nine packages after very quietly bringing out an Englebert Humperdinck and a Tom Jones package early this year.

Yodkofsky released albums by Humperdinck and Jones again along with a Mantovani package and now has added four Columbia packages - Johnny Cash, Tony Bennett, Simon & Garfunkel and Andy Williams. He believes that color jackets-actually small reproductions of the original graphics-are important (Continued on page 39)

Jukebox Assn. **Activity Grows** At Rapid Pace

Continued from page 3

er of the state house of representatives.

MOA, which encourages the organization of state trade groups, is both surprised and delighted by the groundswell of activity, says executive vicepresident Fred Granger. "I was so unsure about the Colorado meeting, July 21, that I didn't pick up my plane tickets until two days before. When I arrived the operators were totally (Continued on page 40)

Test Stops Ease Problem of Mixed Jukebox Play Pattern

PIERRE, S.D.—Mrs. Darlow Maxwell finds that programming jukeboxes in this area can be a little confusing. For example, Charley Pride's "I Wonder Could I Live There Anymore" is one of the top "kid" records. Then there's the Indians which usually go for a solid beat but right now are playing "Silver Bird" by Mark Lindsay. Amid this kind of programming crossover, she has to devise a completely different criteria for programming.

Mrs. Maxwell, wife of operator Darlow Maxwell, Maxwell Music Service, says she cannot go by radio play in picking records for the company's jukeboxes and relies mainly on six test stops where the meters are accurately logged for the top 10 playing songs. She relies heavily on one-stop advice and her own judgment.

"I tried using the play lists of both our pop stations and our very excellent c&w station but it doesn't work. I haven't the least idea why."

She says that most of her stops no longer fall within neat programming categories.

"I used to have what I would call strictly a kid stop-an ice cream parlor. Now the adults come in and I have a mixture of programming there."

PTACEK

'No Jukebox Royalty in '70'

By BEVERLY BAUMER

LAWRENCE, Kan.—Music Operators of America (MOA) president A. L. (Lou) Ptacek told his business neighbors here recently that America's jukebox operators "probably won't have to pay royalties (for the use of recordings) for at least one year." Ptacek spoke at the Kansas Amusement and Music

Joel Stern Dead

CHICAGO — Joel Stern, 35, owner of Windy City Music Co. here, died July 18 as a result of a heart attack while driving his automobile. He was in the jukebox operating business 18 years. Survivors are his widow, Mrs. Bernadine Stern; three children; his mother, Mrs. Ruth Stern: and two brothers, Loren Stern and Dr. Mark Stern.

Association (KAMA) meeting here where the Manhattan, Kan., distributor reviewed the royalty legislation in Congress.

MOA has been fighting amendments to a copyright revision bill that would add \$1 per jukebox per year for performance royalties, that would seek a 50-cent registration fee for each jukebox and that would call for a review of the royalty fees periodically. MOA backs an earlier bill passed by the House that would call only for an \$8 per jukebox per year royalty for songwriters (see separate story on Colorado meeting). The Senate judiciary committee has had the copyright revision measures under consideration for a long period.

KAMA members also heard (Continued on page 40)

This mixture of location clientel results in some surprising play patterns, she claims. "For example, we have a cafe where 'She's a Little Bit Country' by George Hamilton IV is playing very well. I imagine the kids are responsible because they have really picked up on Charley Pride's new song and 'Hello, Darlin'," by Conway Twitty. I can understand the Conway Twitty song's popularity with the youngsters because it has a very good background beat.

Even adult taverns enjoy a mixed clientel ranging from young adults to Indians who go for songs with a heavy beat and lots of drums. "Still, along comes 'Silver Bird' which I wouldn't class as hard rock and the Indians love it."

Another surprise is Roy Clark's "I've Never Picked Cotton." "I used to never have any

(Continued on page 40)

Plan Colo. Jukebox Assn; Operators back U.S. Rep.

DENVER-Colorado jukebox operators are organizing a state association and backing the political campaign of U.S. Representative Byron Rogers, who has helped operators in their long fight over copyright legislation. A special meeting was called here recently at which Sam Keys, head of Apollo-Stereo Music Co. here, was elected chairman of an organization committee. The meeting was chaired by J. Harry Snodgrass, Albuquerque, N.M., former Music Operators of America (MOA) president.

MOA executive vice president Fred Granger, Chicago, said the group asked Snodgrass to take charge. Snodgrass introduced Rogers and other speakers, including Granger, who outlined MOA's legislative fight on the copyright issue and told of various states where operators are organizing.

MOA president A. L. (Lou) Ptacek, unable to attend the meeting because of vacationing

employees at his Kansas firm, said: "Representative Rogers has stood by us, and local Colorado operators especially should help in his campaign. When the copyright question comes up again in the House of Representatives (an industry-backed bill passed in 1967 with considerable help by Representative Rogers, George P. Miller and others) we will need friends like Representative Rogers."

Granger said Colorado operators reflect the growing philosophy that state organizations "should be well organized before problems arise." He said there are no pressing problems in Colorado but that the 25 operators at the meeting were enthusiastic about needing a state group. Membership could be between 80-100 operators.

MOA is furnishing sample bylaws and other organization material to various state groups. Ptacek says that by fall there may be new state groups in Louisiana, Colorado, Utah and Oklahoma.

Association Digest

LOUISIANA

ALEXANDRIA—Louisiana jukebox operators and vending machine operators are being invited here Aug. 15-16 to formerly organize a state association. The meeting is set for 2 p.m. at the Holiday Inn. Music Operators of America executive vice-president Fred Granger is one of several speakers being lined up by committeeman John Thomann who said the constitution will be introduced and approved and officers will be elected.

KANSAS

WICHITA—The Kansas Amusement & Music Association (KAMA) is now furnishing stickers informing the public that breaking into coin-operated equipment is punishable under a new law. Paid-up KAMA members received 100 stickers free. Extra stickers can be obtained for 5 cents each by writing secretary-treasurer Ronald Cazel at 1617 West Harry St., Wichita, Kansas 67213. KAMA's next meeting will be in Salina or Manhattan at a still to be determined date sometime in October or November.

(Continued on page 40)

Standards for Jukebox Programming

Jukebox operators around the U.S. are using increasing quantities of oldies and standards. Many are mentioned in the weekly "What's Playing" feature. The following list should serve as a guide to jukebox programmers. The list will be expanded and should be cut out for future references.

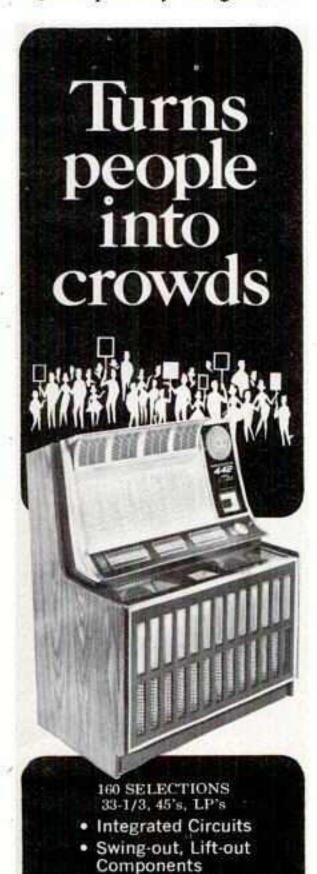
Title	Artist	Number	Title	Artist N	lumber
Bunny Hop/Hokey Pokey April in Portugal/Poor People of Paris	Ray Anthon	6026 6017	Lazy-Hazy-Crazy Days of Summer/ Our Old Home Team	Nat King C	ole 6051
Help Me Rhonda/Do You Wanna Dance	Beach Boys	6081	Over the Rainbow/Maybe I'll Come Back	Judy Garlar	6128
Surfin' U.S.A./Shut Down	Beach Boys	6094	Swanee/That's Entertainment	Judy Garlan	The second second second
Lady Madonna/Inner Light	Beatles	2138		9.0	6129
Hey Jude/Revolution	Beatles	2276	Rock a Bye Your Baby/Come Rain	Judy Garlan	
Get Back/Don't Let Me Down	Beatles	2490	or Come Shine		6127
I Want to Hold Your Hand/I Saw			Ode to Billie Joe/Mississippi Delta	Bobbie Gent	
Her Standing There	Beatles	5112			5950
Can't Buy Me Love/You Can't Do			Swingin' Doors/The Girl Turned Ripe	Merle Hago	200.00
That	Beatles	5150		33	6113
A Hard Day's Night/I Should Have		200000000	The Bottle Let Me Dawn/Longer You	Merle Haga	
Known Better	Beatles	5222	Wait		6114
And I Love Her/If I Fell	Beatles	5235	I Take a Lot of Pride in What I Am/	Merle Hago	
Yellow Submarine/Eleanor Rigby	Beatles	5715	Keep Me From Cryin' Today		2289
By the Time I Get to Phoenix/You've	Glen Camp	bell	Those Were the Days/Turn Turn Turn	Mary Honkin	
Still Got a Place in My Heart		2015	Twelfth Street Rag/Oh!	Pee Wee H	
Wichita Lineman/Fate of Man	Glen Camp	100000-0110000		100 1100 11	6001
	CONTRACTOR CONTRACTOR	2302	Wings of a Dove/Gone	Ferlin Husky	
Galveston/Every Time I Itch I Wind Up Scratchin' You	Glen Camp	3428	Young Love/Hello Old Broken Heart You're the Only World I Know/The	Sonny James	6041
Gentle on My Mind/Just Another	Glen Camp	bell	Minute You're Gone	Sonny James	6082
Man	39	5939	Tom Dooley/M.T.A.	Kingston Tric	
Too Young/Mona Lisa	Nat King C	ole	Worried Man/Scotch & Soda	Kingston Tire	
	NAME OF STREET	6003	Greenback Dollar/Reverend Mr. Black	Kingston Tric	
Looking Back/Send for Me	Nat King C	ole	Fever/Alright, Okay You Win	Peggy Lee	
27/A 17 - MOST 10 2007 1 V 3600		6029	Is That All There Is/Me & My		11000000
Nature Boy/Sweet Lorraine	Nat King C	ole	Shadow	Peggy Lee	2602
	7352	6068	The Way You Look Tonight/When I		274.17
Unforgettable/Somewhere Along	Nat King C	ole	Fall in Love	Lettermen	6072
the Way	THE RESERVE OF THE PARTY OF THE	6044	Goin' Out of My Head/I Believe	THE SHOOT SHOW STATE OF STATE OF	DESCRIPTION OF THE PERSON OF T

Jukebox Assn. Activity Grows at Rapid Pace

Continued from page 38

enthusiastic about forming an organization. There had been talk of doing this for years."

Granger, who has flown to Florida and Montana recently, will be in Alexandria, La. (15-16) and probably will go direct-





· Snap-out Grill



ly from there to Salt Lake City (20). Often accompanied by MOA officials, he visited Arizona following the Colorado meeting and plans trips to Oregon, California, Massachusetts, Missouri, West Virginia, Virginia and Wisconsin before the year is out.

Much of the frenzied activity among jukebox operators stems from Louisiana where 14 antiindustry bills were narrowly defeated in the recent legislature and where jukebox operators have been blamed for everything "from local crime to the Viet Nam War," according to one New Orleans wholesaler of jukeboxes.

Even long established jukebox trade groups are having problems. Wisconsin operators are fighting a 3 percent sales tax on jukebox receipts; Minnesota operators pay a 3 percent state tax and another 3 percent local tax. Utah operators complain about "over-licensing."

Chicago's local association, on the other hand, is being charged in an anti-trust suit filed by the State attorney general's office (Billboard, July 18).

Thus, there are a number of factors leading to the rush to form state trade groups. Granger points out MOA's own efforts to encourage this activity and MOA's steady growth over the past four years. "Operators see what can happen and apparently are more anxious to have strong, local organizations before a crisis results."

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26 LP's Out; Argue \$1.50 List Price

· Continued from page 38

in merchandising the product. Further, he believes that simultaneous release of 12-in. and 7-in. albums is a good idea. After choosing product from London and Columbia initially, Yudkofsky will now be scouring material on other labels for future Little LP's, he says.

Of the several marketing problems with Little LP's, the lack of a return authorization has been mentioned often. This causes one-stops to buy cautiously. Prutting hopes that the renewed interest in Little LP's will cause one-stops to begin promoting small albums more aggressively.

"I've been criticized because I mentioned the suggested \$1.50 list price in Billboard interviews," Prutting says. "But I believe that if a one-stop is really hip it will charge \$1.49 and just sell twice as much product. Some complain about no return privileges but I don't have return privileges—so I tell one-stops to buy carefully and promote what they buy."

Prutting claims: "Some onestops have been charging more than \$1.50. They're going to have to explain this to the jukebox operators." Yudkofsky said he would rather not get into matter of what one-stops were charging for the product.

Yudkofsky, a veteran of the record business and for 11 years associated with Cosnat Distributing, thinks that color jackets are very important in merchandising Little LP's. "There's still a lot of jukeboxes that have display areas and it helps in merchandising the product at the one-stop level, too."

Prutting is not so sure about this.

"I'm still feeling my way to a large degree, but when I have prominent one-stops like some in the East who tell me they will take Little LP's even in paper sacks—well, I'm just not sure about color covers. Also, the newer jukebox models are not featuring Little LP album display space."

Checks with jukebox manufacturers on this point show Prutting is correct. Some manufacturers think that keeping spots open in jukeboxes for Little LP's has been redundant from a design standpoint (however, manufacturers enthusiastically embrace the Little LP concept by continuing to furnish all new machines with the capability of playing the 33½ r.p.m. albums).

However, Prutting is now bringing out a series of eight new Little LP's and will for the first time use one-color background. "I'm intrigued by the way Bill-board does this on their Album Review page and I think this could work for me," he says.

Prutting's newest release will consist of material never before released on Little LP's: five Decca packages by Jimmy Dorsey, Wayne King, Les Brown, Artie Shaw and Earl Grant; a Roger Williams Kapp album; and two Sun albums by Jerry Lee Lewis and Johnny Cash. Prutting, who like Yudkofsky, stresses selectivity, will now have 17 packages including these 8 new ones.

He claims it has been somewhat difficult to interest the record manufacturers in Little LP's but that soon he will be releasing product from Warner Bros.-7 Arts and other labels.

Both Prutting and Yudkofsky are conscious of the time factor. "The albums should have six songs and be held to 8- or 9minutes at the most," Yudkofsky says. Both men have stayed away from jazz because of the preponderance of long jazz cuts.

"It requires a lot of time to study albums and decide what to bring out for jukeboxes," Yudkofsky says.



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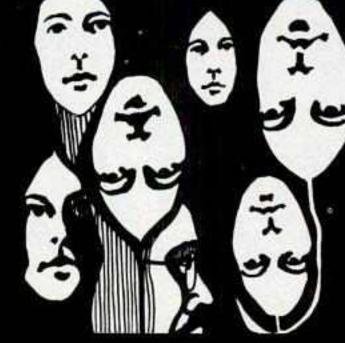
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Association Digest

Continued from page 38

MARYLAND

CHICAGO—The Maryland Automatic Merchandising Council has elected Charles Greasley, Dairy Products Vending Service, Baltimore, president at a recent board meeting. Other officers: Henry Topper, Coca-Cola Bottling Co., Baltimore, vice-president; Stanley Lesnick, Midfield Vending, Baltimore, secretary; Arnold Harlem, The Macke Co., Cheverly, treasurer. Directors: J. Douglas Stien, Serv-U-Vending Corp.; Robert Irvine, ARA Services; Albert Kelinman, Almi, Inc.; Howard Burton, Eastern Dist., Inc.; William Koch, Maryland Cup Corp.





Mixed Jukebox Play Pattern

· Continued from page 38

luck with a Roy Clark song but this one is doing very well."

"One thing I have found where the Indians are concerned—they do not go for a real pretty ballad. "He Loves Me All the Way" by Tammy Wynette is way down on my meter reading logs and Tammy Wynette usually gets very good play."

Mrs. Maxwell describes her six test stops where meter readings are logged as two high-class adult lounges, an all-night cafe where every type of music fan gathers, and three Indian locations. "The Indian stops are very good barometers I have found," she says.

Her routine consists of watching the Billboard charts very carefully and "jumping in when a song begins to move up." The songs with good action at the low end of the chart go into the test stops. Meanwhile, she is conferring constantly with Irv Gorson at Dart One-Stop in Minneapolis."

The test stops are not infallible. For example, playmeter readings only register up to a certain point—usually about 50 plays or less—and then the meter rolls over. "We probably have some very hot records now and then but we may not realize it at first unless we detect record wear or the location people tell us. But generally, the playmeters are a good guide."

"In fact, I would be completely lost were it not for the six test locations."



No Jukebox Royalty in '70

· Continued from page 38

their organization's secretarytreasurer, Ron Cazel, discuss aspects of a new Kansas law enacted by the 1970 Legislature, which makes a coin machine break-in a Class A misdemeanor.

The law states: "Any person who shall willfully and wrongfully open or damage any coin operated machine dispensing goods and or services; or possess any key, tool or other device, with intent to commit theft shall be guilty and be sentenced up to one year in prison."

Labels quoting the law, and printed in black letters on a silver background, have been printed by KAMA to be affixed to coin-operated devices. Each paid-up KAMA member will receive 100 labels free of charge.

Members were reminded of legislation renewing sales tax on pool tables, effective July 1, 1970.

The meeting, presided over by President Don Fooshee, was held at John Emick's cabin on Lone Star Lake. Members spent the afternoon boating and fishing on the lake. A charcoal steak dinner was served.

KAMA will next meet in Salina or Manhattan in the fall.

Coming Events

September 13-16—1970 National Merchandise Show, New York Coliseum, New York City.

September 18-20—1970 Michigan Tobacco and Candy Distributors and Vendors Association Convention, Boyne Mountain Lodge, Boyne Falls, Mich.

September 18-20—Illinois Coin Machine Operators Association, Stauffer's Riverfront Inn, St. Louis.

September 25-26—Arizona Automatic Merchandising Council, annual meeting, Mountain Shadows, Scottsdale.

September 26—Maryland Automatic Merchandising Council, annual meeting, Hilton Hotel, Annapolis.

October 2-3—Texas Merchandise Vending Association annual meeting, Marriott Hotel, Dallas.

October 2-4—Automatic Venders Association of Virginia annual meeting, Mariner Hotel, Virginia Beach, Va.

October 6-9—International Machine Exposition, Kongresshalle, West Berlin, Germany.

October 9-10—Missouri Automatic Merchandising Council annual meeting, Holiday Inn, Lake of the Ozarks, Mo.

October 15-17 — Ohio Association of Tobacco Distributors, Inc., 28th Annual convention and tobacco-candy exposition, Netherland Hilton Hotel, Cincinnati, Ohio.

October 16-17—Northwest Automatic Retailers Council, annual meeting, Double Tree, Seattle-Tacoma Airport Area.

October 16-18—Music Operators of America convention, Sherman House, Chicago.

October 23-25—California Automatic Vendors Council annual meeting, Mark Thomas Inn, Monterey, Calif.

November 1-5—National Association of Concessionaires annual convention, Americana Hotel, Bal Harbour, Fla.

November 2-5—National Association of Concessionaires, Motion Pictures and Concessions Industry Trade Show, Americana Hotel, Bal Harbour, Fla.

November 7-10—National Automatic Merchandising Association Annual Convention, International Amphitheater (Donovan Hall), Chicago.

www.americanradiohistory.com

What's Playing?

A weekly programming profile of current and oldie selections from locations around the country.

Chicago, Kid Location

Paul Brown, operator;

Betty Schott, programmer; Western Automatic Music Co.



Current releases:

"Julia, Do Ya Love Me," Bobby Sherman, Metromedia 194;
"(If You Let Me Make Love to You Then) Why Can't I Touch You?," Ronnie Dyson, Columbia 45110;
"Silver Bird," Mark Lindsay, Columbia

Chicago; Soul Location

Warren Brown, operator; Billy McClain, programmer; Eastern Music Co.



Current releases:

"Signed, Sealed, Delivered (1'm Yours)," Stevie Wonder, Tamla 54196; "Dan't Sing That Song," Aretha Franklin, Atlantic 2751;

"Something Strange Is Going on in My House," Ted Taylor, Ronn 1671,

Coos Bay, Ore.; Adult Location

Current releases:

Gerry Gross, programmer, Sunset Automatic Music Co. "My Marie," Engelbert Humperdinck, Parrot 40049: "On the Sunny Side of the Street," Frankie Laine, Amos 138; "Spanish Harlem," Boots Randolph, Monument 1199.

Coos Bay, Ore.; C&W Location

Nels Cheney, operator;

Gerry Gross, programmer; Sunset Automatic Music Co.



Current releases:

"He Loves Me All the Way," Tammy Wynette, Epic 10612; "Wonder Could I Live There Anymore," Charley Pride, RCA Victor 9853; "Humphrey the Camel," Jack Blanchard & Misty Morgan, Wayside 013.

Oldies:

"Okie From Muskogee," Merle Haggard; "Daddy Sang Bass," Johnny Cash.

Daytona Beach, Fla.; Adult Location

Sol Tabb, operator;

Mary Knowles, programmer; Beyer & Brown Associates



Current releases:

"Cherry Pink and Apple Blossom White," One Stopper;

"Marie," Ray Anthony, Ranwood 783; "Silver Bird," Mark Lindsay, Columbia 45180.

Daytona Beach, Fla.; Young Adult Location

Current releases:

Mary Knowles, programmer, Beyer & Brown Associates "They Long to Be) Close to You," Corpenters, AGM 1183; "Silver Bird," Mark Lindsay, Columbia 45180;

"Yellow River," Christie, Epic 10626.

Haddonfield, N.J.; Adult Location

Pat Pavesi. programmer, Cannon Coin Machine Co.



Current releases:
"Everything a Man Could Ever Need,"
Clen Campbell, Capitol 2843;
"I've Lost You," Elvis Presley, RCA
Victor 9873;
"Julie, Do Ya Love Me," Bobby Sherman, Metromedia 194.
Oldies:
"No One," Brenda Lee;
"Walk the Line," Johnny Cash;
"You've Lost That Lovin' Feeling,"

Hudson Falls, N.Y.; Adult Location

John Powers, programmer, H. C. Knoblauch & Sons, Inc.



Current releases:

Righteous Bros.

"(They Long to Be) Close to You," Carpenters, AGM 1183; "Hitchin' a Ride," Vanity Fare, Page One 21029;

"My Marie," Engelbert Humperdinck, Parrot 40049.

Jackson, Miss.; Soul Location

Windham Caughman, programmer, Capitol Music Co.



"Your Love." Jo

"Your Love," Joe Simon, Sound Stage 2664; "Signed, Sealed, Delivered (I'm Yours)," Stevie Wonder, Tamla 54196; "I'll Be Right There," Tyrone Davis,

"I'll Be Right There," Tyrone Davis, Dakar 618.

Pierre, S.D.; Kid-Location

Darlow Maxwell, operator; Mrs. Darlow Maxwell, programmer; Maxwell Music Service



Current releases:

"Ride Captain Ride," Blues Image, Atco 6746; "Big Yellow Taxi" Joni Mitchell, Reprise 0906:

"Wander Could I Live There. Anymore," Charley Pride, RCA Victor 9853. You speak
English, French and
BILLBOARD CAMPUS
ATTRACTIONS?
Say something in
Campus Attractions!!

BONDSMEN, THE (USA, Kiderian); PA BA: Dick/Hike. BONE, THE (Poison Ring); PM: Trod Action Talents. BONFA, LUIZ (Dor); PM: Arthur Miller. BONNER, JUKE BOY (Arhoolie); BA: Weld BOND, CHER (Arco); PM: Joe DeCarlo; B Morris. BONO, SONNY (Arco); PM: Joe De (

BONO, SONNY (Arco); PM: Joe De (William Morris, BONIO DOG BAND; BA: Premier Talent, BOOKER T. & THE MG's (Stax); PM: Jones, BA: ABC, BOOK OF MATCHES (20th Century-Fox)

Vallone; BA: Jimmy Lamare.

BOONE, PAT (Tetragrammaton); BA: CM/I
BORDEWICK, GERALD; PM: David L. St. Theatrical Corp.

BORROWED THYME; BA: Entertainment BOSSA RIO (A&M); PM: Serrich Prod'ns; well Artists.

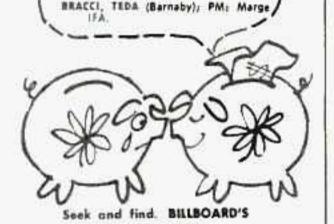
BOSS TWEEDS (Mercury); PM: Ken Capu BOUCHER, CORNELIA; BA: Eldon Assocs. BOUSCHELL, GLORIA (Mercury); PM: Gen BA: QBC

BA: QBC,
BOWEN, MAROLD (Audio Arts, Audio Go
Medelon Baker,
BOWMAN, DEWAYNE, & THE COUNTRYME)

BOWMAN, DEWAYNE, & THE COUNTRYMEN BA: ABA, BOWMAN, DON (RCA); BA: Key Talent.

BOWN, ALAN; BA; CMA,
BOXER, KARL, TRIO; BA; Alkahest Atter
BOX TOPS (Mala); BA; William Morris,
BOYAGIAN, DENNIE (Mothbump); PM;
Rittner, BA; Civil Wahr.
BOYD, FRED, & THE BACHELORS III
Beaverwood Talent.
BOYNTON & DEVINNEY (Coral); PM; Go,
BOYS NEXT DOOR (Arco); PM; William I
BA; Carquiel Prod'ns.
BOZE, ARRINGTON, & BURKS (Interro

Showcase Momt.



CAMPUS ATTRACTIONS issue

is where it's at.

SPECIAL MERIT PICKS

Continued

CLASSICAL

BEETHOVEN: PIANO SONATAS, Vol. 11— Claudio Arrau. Philips PHS 3-913 (5) This set of three records is well-timed. It hits the shelves in time for the Beethoven bicentennial; and it includes great material superbly performed. Claudio Arrau has the sensitivity and technique to interpret the great sonatas, including Nos. 1, 4, 9, 17, 18, and 31. An interesting brochure is included in the package.

SOUL

OSMIUM—Parliament, Invictus ST 7302 (S) Nobody can quite explain the attraction and longevity of Invictus talent to the charts. Holland, Dozier & Holland's "new" brand of soul, if that's what it is, is distinct and adventurous, this time, delving into the rock-soul realm of the Temptations and Sly Stone. Parliament, a five-man hard rock and soul group, throws every influence into the fire and comes out with some new excitement, Stick with it. Parliament's something different and that's a good sign.

BLUES

JOHN LEE HOOKER . . . ALONE—Specialty SPS 2125 (S)
A set of early, and mostly unreleased tracks by the blues singer, guitarist and foot tapper. Originally cut in Detroit between 1948 and 1951 by Bernard Besman who discovered Hooker (some of these tracks appeared on Sensation), they show a youthful Hooker, very rural and primitive and on cuts like "Alberta" very Muddy Waterish, Impressive material from a major blues force.

GOSPEL

BROTHER JOE MAY — Search Me Lord. Specialty SPS 2132 (5)

Bro. Joe May has long been recognized as one of the heavyweights of the gospel field. This album documents the tunes that placed him in this much-envied category. Here is a collection of gospel evergreens made famous by Bro. May, and among them is his all-time biggie, "Search Me Lord."

**** 4 STAR ****

POPULAR ***

EUCLID — Heavy Equipment, Amsterdam AMS 12005 (S) PUGH (JA, DAADA)—Vault-Phoenix 137 (S) KINGDOM—Specialty SPS 2135 (S) VARIOUS ARTISTS—Original Rock Oldies— Golden Hits. Specialty SPS 2129 (S)

COUNTRY ****

RUSTY KERSHAW-Rusty. . . Cajun in the Blues Country. Cotillion SD 9030 (S) GEORGE AVAK-Dreams to Remember. K-Ark 6011 (S)

CLASSICAL ***

THE WORLD OF LARRY HEABERMAN-K-

JAZZ ***

WILLIAM S. FISCHER—Circles. Embryo 5D 529 (S)

RICHARD BOONE—I've Got a Right to Sing. Nocturne NRS 703 (S)

SOUL ***

RAW SPITT-Canyon LP 7710 (5)

GOSPEL ***

THE BEST OF DOROTHY LOVE COATES &
THE ORIGINAL GOSPEL HARMONETTES—
Specialty SPS 2134 (S)

REVIVALTIME CHOIR—Let the Whole World Know. Word WT 8524-LP (S)

BEST SELLING P'S

This Week	Last		Weeks on Chart
1	2	THE ISAAC HAYES MOVEMENT	16
2	1	BITCHES BREW	14
3	3	SWISS MOVEMENT Les McCann & Eddie Harris, Atlantic SD 1537	35
4	4	HOT BUTTERED SOUL	56
5	5	WALKING IN SPACE Quincy Jones, A&M SP 3023	38
6	6	COUNTRY PREACHER Cannonball Adderley Quintet, Capitol SKAO 404	
7	7	WES MONTGOMERY'S GREATEST HITS	19
8	8	MEMPHIS UNDERGROUND Herbie Mann, Atlantic SD 1522	66
9	10	BLACK TALK Charles Earland, Prestige PR 7758	5
10	12	COME ON DOWN	10
11	14	LENA & GABOR	10
12	19	BEST OF SERGIO MENDES & BRASIL '66	2
13	9	Pharoah Sanders, Impulse AS 9190	15
14	17	VIVA TIRADO El Chicano, Kapp KS 3632	2
15	18	RED CLAY Freddy Hubbard, Cfi CTI 601	6
16	16	BEST OF RAMSEY LEWIS	
17	15	MY KIND OF JAZZ	7
18	20	FAT ALBERT ROTUNDA Herbie Hancock, Warner Bros. WS 1834	
19	13	World Pacific Jazz ST 20175	
20	_	LET IT BE	1

Billboard's 75th Anniversary Issue is beau

beautiful, because to see how far our industry has progressed in the last 75 years is a beautiful thing.

useful, because it not only provides insights into the origins of this business of music, but looks forward, also, into the shapes of things to come.

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historical, because it contains a souvenir section of old headliners and stories, as well as a concise history of our industry.

funny, when you look back at the old Paramount, Eddie Cantor, Doris Day, the Beatles.

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BUCK OWENS & SUSAN RAYE THE GREAT WHITE HORSE

Knights, maidens, and great white horses all lived in the mind of Buck Owens when he was the young son of a Texas sharecropper.

By putting his dreams to music, Buck has created a lengendary song called THE GREAT WHITE HORSE,

recorded it with Susan Raye at Capitol, and now releases it to a world left with too few dreams.

Hot Billboard SPECIAL SURVEY For Week Ending 8/8/70 Country LP's

7 25 4	TITLE, Artist, Label & Number CHARLEY PRIDE'S 10th ALBUM CRCA Victor LSP 4367 TIGHTIN' SIDE OF ME Merle Haggard, Capitol ST 451 HELLO DARLIN' Conway Twitty, Decca DL 75209 TAMMY'S TOUCH Tammy Wynette, Epic BN 26549 THE WORLD OF JOHNNY CASH Columbia GP 29 THE BEST OF CHARLEY PRIDE RCA Victor LSP 4223 MY WOMAN, MY WOMAN, MY WIFE Marty Robbins, Columbia CS 9978 BEST OF JERRY LEE LEWIS JUST PLAIN COLUMBIA CS 9978 BEST OF JERRY LEE LEWIS JUST PLAIN COLUMBIA CS 9978 BEST OF JERRY LEE LEWIS JUST PLAIN CHARLEY Charley Pride, RCA Victor LSP 4290 LOVE IS A SOMETIMES THING BILL Anderson, Decca DL 75206 OKIE FROM MUSKOGEE Merle Haggard, Capitol ST 384 YOU AIN'T HEARD NOTHIN' YET Danny Davis & the Nashville Brass, RCA Victor LSP 4334 TAMMY WYNETTE'S GREATEST HITS JEND BANDY DAVID HOUSTON, Epic BN 26519 HANK WILLIAMS JR. GREATEST HITS JEND BANK WILLIAMS JR. GREATEST HITS JEND GREATEST GRE
4 1 2 6 3 8 5 10 11 9 13 14 16 18 19 26 15 23 24 22 20	FIGHTIN' SIDE OF ME Merle Haggard, Capitol ST 451 HELLO DARLIN' Conway Twitty, Decca DL 75209 TAMMY'S TOUCH Tammy Wynette, Epic BN 26549 THE WORLD OF JOHNNY CASH Columbia GP 29 THE BEST OF CHARLEY PRIDE RCA Victor LSP 4223 MY WOMAN, MY WOMAN, MY WIFE Marty Robbins, Columbia CS 9978 BEST OF JERRY LEE LEWIS Smash SRS 67131 JUST PLAIN CHARLEY Charley Pride, RCA Victor LSP 4290 LOVE IS A SOMETIMES THING BIII Anderson, Decca DL 75206 OKIE FROM MUSKOGEE Merle Haggard, Capitol ST 384 YOU AIN'T HEARD NOTHIN' YET Danny Davis & the Nashville Brass, RCA Victor LSP 4334 TAMMY WYNETTE'S GREATEST HITS BABY BABY David Houston, Epic BN 26519 HANK WILLIAMS JR. GREATEST HITS MGM SE 4656 A TASTE OF COUNTRY Jerry Lee Lewis, Sun SUN 114 WE'RE GONNA GET TOGETHER BUCK Owens & Susan Raye, Capitol ST 448 MY LOVE/DON'T KEEP ME HANGIN' ON Sonny James, Capitol ST 478 HELLO, I'M JOHNNY CASH Columbia KCS 9943 LORETTA LYNN WRITES 'EM AND SINGS 'EM SONNY James, Capitol ST 478 HELLO, I'M JOHNNY CASH Columbia KCS 9943 LORETTA LYNN WRITES 'EM AND SINGS 'EM Decca DL 75198 LONG LONESOME HIGHWAY Michael Parks, MGM SE 4662 OH HAPPY DAY Glen Campbell, Capitol ST 443 BIRDS OF A FEATHER Jack Blanchard & Misty Morgan, Wayside WSS 33-001
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	BIRDS OF A FEATHER
17	Jack Blanchard & Misty Morgan, Wayside W33 33-001
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27	PORTER WAYNE & DOLLY RESECCA 20
21	Porter Wagoner & Dolly Parton, RCA Victor LSP 4305 ON STAGE—FEBRUARY 1970
12	YOU WOULDN'T KNOW LOVE
31	STAY THERE TILL I GET THERE
35	YOUR LOVE IS HEAVENLY SUNSHINE
30	Ferlin Husky, Capitol ST 433 BEST OF EDDY ARNOLD VOL. II
34	RCA Victor LSP 4320 SIX WHITE HORSES
36	Tommy Cash, Epic BN 26535 WORLD OF RAY PRICE
1833	Columbia GP 28 THE WAYS TO LOVE A MAN
29	Tammy Wynette, Epic BN 26519
225	REAL LIVE Dolly Parton, RCA Victor LSP 4387
38	THE KANSAS CITY SONG
43	BOBBY GOLDSBORO'S GREATEST HITS
-	JACK GREENE'S GREATEST HITS
33	TO SEE MY ANGEL CRY/WHEN SHE STARTED TO STOP LOVING YOU
37	WAYLON Waylon Jennings, RCA Victor LSP 4260
41	THE CARL SMITH ANNIVERSARY ALBUM/ 20 YEARS OF HITS
39	OCCASIONAL WIFE/IF I EVER FALL IN LOVE WITH A HONKY TONK GIRL
-	HANK WILLIAMS JR. SINGING SONGS OF JOHNNY CASH MGM SE 4675
	NORWOOD
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	29 — 38 43 — 33 37 41

Country Music



PICTURED in front of the new Creative Workshop building which houses the offices of Buzz Cason Enterprises and the new 8-track recording studio are, I. to r., Buzz Cason, president; Ginger Russell, receptionist; Jimmy Buffett, public relations director, and Travis Turk, chief engineer and studio manager.

From the Music Capitols Of the World

DOMESTIC

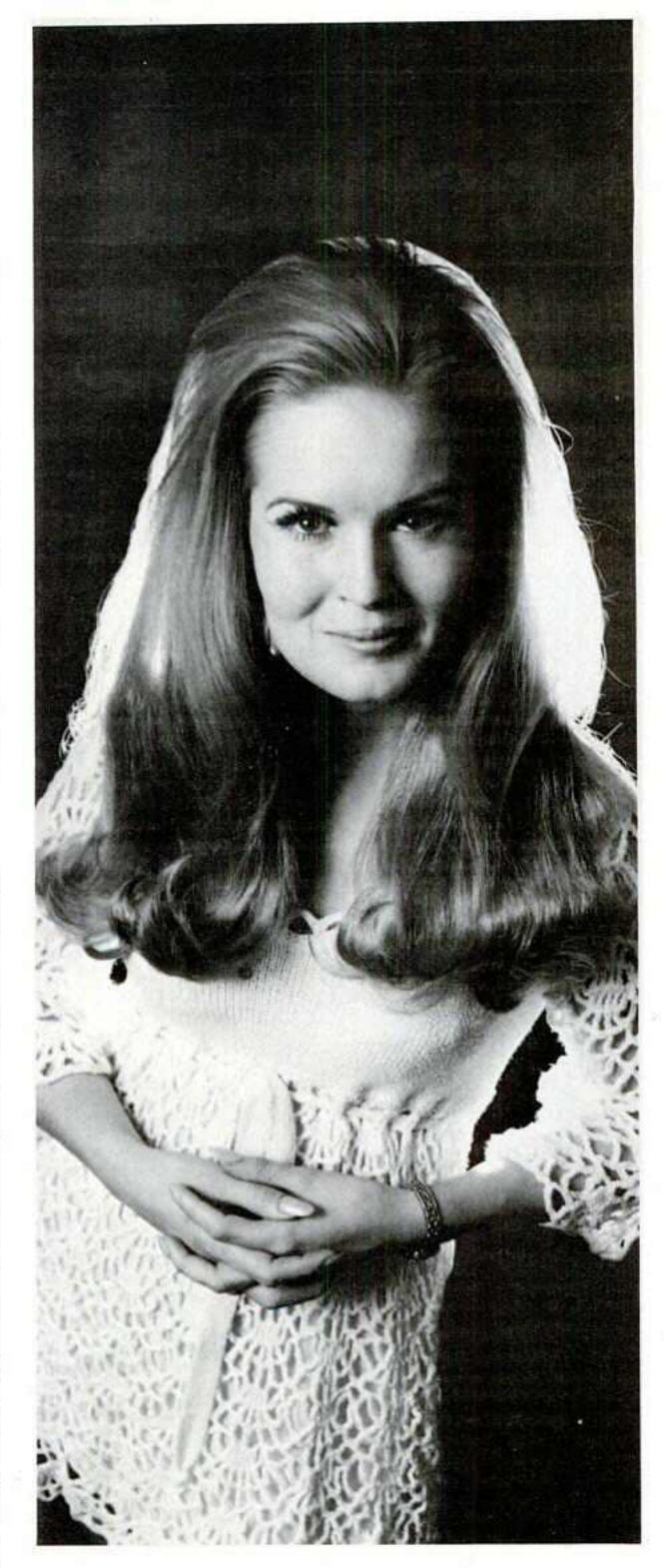
David Ward, promotion director for Certron music division has just returned from a trip to San

NASHVILLE

Francisco, Berkeley, and Oakland where he attended rock festivals in search for new artists. . . . Muscle Shoals Sound studio has been active lately with LP sessions on Bobby Lance, Joe Tex, and Archie Bell. They will also be greeting Dusty Springfield Sept. 1 to work on an album. . Leroy Mitchell who goes by the name Prince Phillip has signed to a writers and production contract with Muscle Shoals Sound Publications and Production Company and Cotillion Records. . . . Liza Minnelli just completed work on an LP and Clarence Carter is presently working on one at the Fame Recording Stu-dio. . . . Paul Butts has just signed a writers and production contract with Soundville Studios of Houston, Texas. His duties will include writing, producing, engineering and that of session musician. . . . Ronnie David has opened at the International Club in Houston. . . . Dennis Yost and the Classics IV will perform at a free concert on the mall of Lennox Square in Atlanta as part of WSB radio week Aug. 3-8. . . . Jimmy Buffett, Barnaby recording artist, will have his first LP released this week at the CBS convention in Nassau. The album is entitled, "Down to Earth.". . . . Certron records has released a new LP aimed at "underground" markets. The album is called "Steam Calliope, a Rare Musical Instrument.". . . Billy Joe Royal, Joe South, and Tommy Roe will be in concert together in Warwick, R. I., Sunday (9). . . . Livingston Taylor will be playing the Trubador Club in L. A. next week, then he will be going to the new Trubador Club in San Francicsco. TOM WILLIAMS



RCA'S EDDY ARNOLD was guest of honor at an agency and press luncheon hosted by KOIT at the Mark Hopkins in San Francisco. Joining Arnold are Bill Holley, KOIT, left, and Mrs. Janet Gavin.



"No Love At All" is on the way.

With love.

It's Lynn Anderson's new single. And her follow-up to "Stay There 'Til I Get There."

The initial reaction to this single has been incredible. And with the way Lynn sings it, that's not very surprising. Because no matter what the title says, it's all love.

On Columbia Records

I WITNESS LIFE

Tom T. Hall, Mercury SR 61277

International News Reports

Euro Song Contest Jury, Artist Changes

LONDON - A number of changes have been made by the European Broadcasting Union in the format of the 1971 Eurovision Song Contest, to be held in Dublin next April. For the first time each country will have two jury representatives located at the production center, instead of relying on the traditional system of a 10-member jury in each participating country.

Each jury member will have five votes and they will mark out of

STRAIGHT

way

five for the songs of their choice. One member must be over 25 and the other under 25, with a minimum age limit of 18 and a maximum of 60. Also, for the first time, mem-

bers of the public will have a chance to hear the songs in advance of the contest. All participating countries will make a filmed recording of their entry which will be screened by the network of the other countries. Host station, Radio Telefis Eireann, for instance, will transmit two programmes of six entries prior to April 3.

A third change, which will enable groups to participate, allows each song to be performed by up to six featured singers. Previously, each song was allowed to be performed by a maximum of two featured singers and a backing group of three.

The 13 countries engaged in the 1970 contest have indicated to the EBM that they will compete in the 1971 event, to be held at the Gaiety Theater, Dublin, April 3.

International Executive Turntable

Simon Lawman has joined Studio G, the U.K. sound and music consultancy headed by John Gale. Lawman, previously manager of EMI's Oxford Street, London, store, will be concerned with the scope of widening the music library and the company's other facilities. He is a former student of the Royal Academy of Music. . . . Austin Bennett, U.K. World's Record Club's manager of outward licensing and retail sales, will in future assume responsibility for marketing functions, as a result of the promotion of Derek Sinclair to general manager. In a further re-alignment, Michael Kennedy will combine control of outward licensing with his existing responsibil-ities of repertoire selection and inward licensing. Kennedy will also take over the contract administra-tion from I. H. McNichol, who retired at the end of July.

U.K. Phonodisc has appointed A. Roberts, formerly of Philips Industries as administration manager. He has also been appointed a director of the company. A fur-ther board appointment is that of W. Kraft, head of the computer operation.

MCA promotion manager Geoff Morris is leaving the company to join the promotion department of MAM's new label. Morris, who has been with MCA for about one year, has previously worked at MGM and Carlin Music. . . . David Butler, the former advertising manager at MCA who left three weeks ago, has been named commercial advertising manager at the Rank Film distribution company. Butler will also be responsible for special promotions at

French Govt **Vetos Increase**

PARIS—The French government has rejected a request by the French record industry for a 2 percent increase in the recommended retail price of records.

The industry is understood to have asked for a 2 percent increase in July, to be followed by a further 2 percent increase in

The government has said that no more price increases can as yet be granted but it will reconsider the industry's claim in September.



PUERTO RICO now has its chapter of Variety Clubs International. This organization, whose membership consists of individuals related to the entertainment world, dedicates its efforts to charitable works for needy children. Left to right, Rafael Ruiz, vice president, general manager of WKAQ-Telemundo, who was elected second vice president; Norman Louvau, president of WAPA-TV, treasurer; Paquito Cordero, president of Cordero Enterprises, Hit Parade Records, and Variety; Bob Bennet, vice president and general manager of WBMJ, first vice president; Manuel Morales Jr., executive of West Indies Advertising, secretary.

BRITISH DECCA, CBS ALSO INCREASE SINGLES PRICE

LONDON—The round of price increases on singles, generated by EMI's decision to go to \$1.14 two weeks ago, was completed last week with announcements by Decca and CBS to make similar upward ad-

Both companies will operate a recommended retail price of \$1.14 from Aug. 1, decisions which also apply to their distributed labels,

justments.

among them MCA, Uni, Major Minor and Blue Horizon.

The 5 percent returns allowance, according to Decca a facility "highly valued by retailers," is being retained by both majors.

Also effective from Aug. 1 is a price reduction on some Argo albums, which have been cut by 6 cents to \$3.84 to take account of decimalization which will give a 1.60 NP price.

CBS' Rebroff Feted-Two SA Gold Awards

JOHANNESBURG-Five hours after arriving here CBS artist Ivan Rebroff received two gold disk awards from GRC chief Arnold Golembo at a special reception.

Rebroff, the biggest selling foreign artist in South Africa, received one award for the LP "Favourites From Mother Russia"-it was the first time ever that a record in the Russian language was so honored —and a gold disk for his Afrikaans LP "Ivan Rebroff Sing Vir Ons."

The Afrikaans album, the brainchild of Golembo, was released June 17 and within three days had sold over 25,000 copies, said CBS.

Rebroff was given Afrikaans lessons in Paris by Arthur van Litzenborgh, attached to the South African Embassy there, who instructed him on the phonetics of the language.

On May 8 Golembo flew to Paris to make technical arrangements for the recording, and in the first week of May GRC a&r man, Allan McInnes, flew to France to supervise the recording of the album.

Golembo said it was remarkable that in such a short space of time

BBC Producer Inns Dies

LONDON - George Inns, 58, inventor of record request programs and creator of the U.K. "Black and White Minstrel Show," has died while on holiday in Spain.

Inns joined the BBC as a page at the age of 14 and was regarded as one of the most creative figures during the golden era of BBC Radio. He invented such record programs as "Family Favourites" and "Forces Favorites" and a num-

ber of long-running comedy shows.
Inns became a TV producer in 1955 and three years later devised "The Black and White Minstrel Show" which later went on to become a stageshow and one of EMI's biggest selling album acts. two LPs to the value of \$285,000 were sold in South Africa.

Rebroff's South African tour has, so far, been very successful. His performances at all the main centers have been sold out weeks

Said Golembo, who is also chairman of the South African Record Industry: "Rebroff is the biggest star ever to tour this country. The Afrikaans-speaking people here are buying his Russian recordings in fantastic quantities."

Midway through his tour Rebroff will fly Freeport, Bahamas, to appear at the CBS Convention on July 31. On Aug. 6 he flies to New York to appear for one night at Lincoln Center. Golembo will accompany him on the visits.

Rebroff will then continue with (Continued on page 49)

1,100 at USSR ISME Meeting

MOSCOW-The ninth conference of the International Society for Musical Education (ISME) opened here July 8. The conference, dedicated to the role of music in the life of children and young people, attracted 1,100 participants -composers, musicians, teachers, musicologists from 41 countries.

USSR Ministry of Culture, Ministry of Education, Composers' Union, Central Trade Unions' Council and other Soviet institutions took an active part in preparing and holding the conference.

The interest shown by numerous Soviet organizations to the conference is due to importance of musical education in this country: there are over 5,000 music schools with about a million children attending classes, 228 music colleges and 28 conservatories.

Reports, discussions and performances of most interesting Soviet and foreign young artists were included in the program of the conference.

Chrysalis Plans 21 Act Promo

LONDON - Chrysalis, the agency and management complex run by Chris Wright and Terry Ellis, is planning the first major general promotion campaign in its two-year existence for the month of September.

Details have yet to be completely worked out, but the campaign will include a 21-city concert tour by some of the 21 Chrysalis acts throughout the U.K., as well as the introduction of new groups signed to the company for personal management. The campaign will also involve the cooperation of the record companies with which Chrysalis is aligned, notably Island (Jethro Tull, Blodwyn Pig, Clouds), Deram (Ten Years After) and EMI (Procol Harum). Album and singles releases are anticipated.

Eight Chrysalis acts are presently on tour in the U.S. and Canada, but all of them will have returned to Britain by the beginning of September to participate in the Chrysalis-promoted concert

Continued effort will go into building up the Chrysalis record label, issued by arrangement with Island Records and carrying joint logos, and it is understood a major personnel acquisition is planned to handle future direction of the label and acquire new talent for it.

A Chrysalis spokesman said the purpose of the campaign was to emphasize that the company handles 21 of the top rock acts in Britain, as well as to launch the new artists.



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Canadian News Report

ROCK MEETS THE BALLET

TORONTO—RCA's Lighthouse is to join the Royal Winnipeg Ballet in a one week presentation at the St. Lawrence Centre of a Ballet in a one-week presentation of rock and ballet art forms takes place Aug. 1-8.

In addition, Leonard Cohen's poetry will be read with a special ballet arrangement.

Quality is reservicing the latest

Original Caste single "Nothing Can

Touch Me" b/w "Country Song"

following station action on the flip

side. Disc is charted at CKLC in

Kingston and CKOY in Ottawa.

album, "I Was So Much Older

Then," is catching a lot of FM

play. . . . Early Morning Produc-

tion's Al Mair enjoying healthy

success with two singles-Chris-

topher Kearney's "Theme for Jody"

on Apex and Dee Higgins' "The

Song Singer" on Polydor, the latter

written by Rick Neufeld of "Moody

Manitoba Morning" fame. London has released "Ave Maria"

by the Rosy Singers following

strong phone response to airplay

on CJAD in Montreal. . . . Poly-

dor has released "Best of Deep

Purple" and "Lawdy Mama" by

Cream. . . . Current disk jockey

lineup at CFRW in Winnipeg is

Johnny McGuiness, James Millican,

Charles Chandler, Bobby Branni-

gan, Darell Provost, J. J. Jeffries

and at weekends, Dave Harrison

and Mike Rivers. MD is James

Millican. . . . Edward Bear arrived

in Vancouver this week. The group

returns to Toronto at the middle

of August, and is likely to fulfill

several U.S. dates in the fall. . . .

Quality is getting strong reaction

to the Rumplestiltskin album from

Brodeur, arranged a feature on

label's Shawn Phillips for "Echos-Vedettes," the popular French

Canadian music magazine. . . .

Polydor putting strong promotional

drive behind the Flying Dutchman

album, "Massacre at My Lai." . . .

Warner Brothers' Tom Williams

kept on his toes with a stack of

visiting artists including Ramblin'

Jack Elliot, the Rascals, Jerry

Walker, Joni Mitchell, James

Taylor, and Doug Kershaw. . . .

Tap Suo-Anttila has been ap-

pointed studio manager and chief

engineer at Studio Three in Van-

couver. . . Company's Tom

Northcott was a headliner at the

recent False Creek festival, and

at the Kinookimaw Rock Festival

in Regina. . . . A recent visitor

to Toronto was Swami Vishnu

Devananda, considered one of the

world's foremost authorities on

Yogo. The Swami announced the

first International Indian Peace

and Music Festival, to be held in

Val Morin, Quebec, Aug. 15-16.

The festival will feature Ravi

Shankar, Balachandar and Ashish

Khan. . . . James Last has recorded

"Romance Antiguo," a song which

he discovered on a recent visit to

Toronto. The tune was part of a

CTL album by John Perrone, and

Art Collins of CFRB brought the

record to Last's attention. . . . The

latest CTL bulletin features a story

on Terry Brown, well-known engi-

neer and head of Toronto Sound.

Brown's recently formed produc-

tion company, Doctor Music,

which he partners with Doug Riley,

has several tracks almost ready

Joni Mitchell's "Big Yellow

Taxi" is the No. 1 single in

Toronto at present. Unlike U.S.

stations, Canadian radio has not

given much exposure to the U.S.

for release.

A&M's man in Quebec, David

the U.K. on Bell.

. . Rabbi Feinberg's Vanguard

TORONTO

From The Music Capitals of the World

Sales of Pre-Recorded Cassettes Fall Short of Canadian Hopes

By RITCHIE YORKE

TORONTO - The anticipated boom in pre-recorded cassette sales in Canada during the first half of 1970 has fallen drastically short of expectations, and some record companies are predicting an even more dismal showing in the remainder of the year.

At the start of the year, most in-

hit version of the song by the

Neighborhood. The release is

handled by Ampex. . . . Frank

Davies of Love Productions reports

that John Rutter's "Jesus She Is

Leaving" missed the Maple Leaf

System vote this week, because

copies did not arrive at member

dustry spokesmen felt that 1970 would see cassettes draw level with 8-track cartridges in the Canadian market. Even the most conservative predictions were forecasting a 50/50 split between cassettes and 8-track.

But as it stands at present, cassettes are accounting for only about

LONDON—A valuable new U.S. promotional outlet for U.K. bands will open in the fall if a scheme by freelance disk jockey Tony Mercer is given the final go-ahead. Mercer is planning to produce and record a series of live concerts in London, using only U.K. acts, and sell the tapes to one of the major

in the proposal has already been shown by NBC and ABC for a minimum of 40 shows and that he will start recording the series "as soon as the contract is signed." Live shows are virtually unknown

Mercer plans to use the new Majestic studio in Clapham, London, to do the series because of the 1,000-seat theater into which the sound center has been built. Recording of the first show has been provisionally scheduled for Sept. 13 and will feature Blue Horizon act Jellybread and Warm Dust playing in front of an invited

tapes to the groups' respective recording companies for consideration for release as live LP's.

'Live' Radio Show Plans

U.S. radio networks.

He said this week that interest on U.S. radio.

audience.

Mercer also plans to offer the

stations in time for the conference call. Davies, incidentally, is not the only one having trouble with Canada's currently atrocious mail messups. . . . RCA's Ed Preston is on vacation. . . . One of the hottest new albums out of RCA in quite a while is the debut by Bush, a former Toronto group which used to be known as the Mandala. The group scored on Atlantic in 1968 with "Love-Itis," and is now working out of Los

Angeles. They make their return

appearance in Toronto July 31 at

O'Keefe Centre with Steppenwolf. Sly and the Family Stone booked into Hamilton on Aug. 2, with the King Biscuit Boy and Crowbar. . . . Crowbar will headline all this week at Montreal's Laugh-In, to be followed by Capitol's Pepper Tree. . . Willie Dixon at the Colonial Tavern this week, while Jose Feliciano and the Edwin Hawkins Singers drew capacity crowds throughout the week at O'Keefe Centre.

RITCHIE YORKE

PARIS

Recently expanded Liberty/UA France, is launching its first cassette and 8-track cartridge program with titles by Johnny Rivers, Canned Heat, Ike and Tina Turner, Fifth Dimension, Eddie Cochran, Ravi Shankar and the soundtrack of "Midnight Cowboy." . . . Claude Pascal publishes the Vangelis Papathanassiou soundtrack to the controversial movie "Sex Power." A single of the main theme has been released on Philips. . . . Riveria gold disk winners Peter Holm and David Alexandre Winter both have new titles out. Holm has recorded "Tu Vois, Ce N'est Rien," written by himself, Andre Salvet and Gerard Gray, and published by Claude Pascal. Winter's latest is "Toi Ma Vie," written by Patricia Carli and Paul de Senneville, and published by SEMI. . . . Liberty/ UA and CBS are both issuing double albums to mark the 70th birthday of Louis Armstrong. . . . Festival's Latin American group, Los Incas, were among many acts who played a charity concert at the TNP Theater, Paris, to aid Peru earthquake victims. Los Incas will appear in the International Song Festival in Sopot, Poland, Aug. 23. . . Chapell reports eight recorded versions of "Wanderin' Star" from the Paramount film "Paint Your Wagon" and expects four more by the fall.

Tutti, Philips publishing affiliate, reports 17 versions of the Bacharach-David song "Raindrops Keep Fallin' on My Head" ("Toute la Pluie Tombe Sur Moi"). Tutti president Jean-Jacques Tilche recently met with Leeds London executive Alex Everitt and Tree vice president Buddy Killen. . . . B&C Records production manager was in Paris to examine new promotion projects with Patrick Taton . . . Philips has released the first

record of soccer star Pele, from the world championship team, Brazil, accompanied by Ellis Regina. . . . Georges Moustakie's new Polydor single is "Eden Blues." . . . Pathe-Marconi is releasing five albums by the late German conductor Wilhelm Furtwangler on the imported Unicorn label. . . . Continuing the reissue program of Django Reinhardt recordings, Pathe-Marconi has issued the double album "Djangologie," covering 1928-1936 and 1936-37.

The Barclay group has moved its stock and distribution center from the former rue Soyer address in Neuilly to Colombes, in the northwest of Paris. The new, twostory building is situated at 73-75 Blvd. Marceau, Colombes (telephone: 782 17.38). Barclay distributing outlet CED is to promote the language studies label "Savior Sonore," with initial albums covering English, German and Spanish. . . . Expanding Bleu Blanc Rouge publishers dealing now with 20 versions of Alain Delon-Jean-Paul Belmondo film score from "Borsalino," plus continuing widespread club and airplay for the Soulful Dynamics title song. "Mademoiselle Ninette" (Philips).

. . . Alfred Deller Consort, which records in France on Harmonia Mundi, performed at a concert in the Senangue Abbey, Southern France. . . . United Artist Music publishers promoting scores of 17 films currently showing in Paris, including "James Bond Festival," "Leo the Last," "Love," "What's New, Pussycat?" and "The Pink Panther." . . . Polydor dis-tributes double-album of Spanish poet-singer Paco Ibanez, recorded by the independent Moshe Naim label during a recent Olympia recital. Ibanez has previously recorded three albums of Spanish poetry, including works by Garcia Lorca and Luis de Gongora. Polydor also released second package album, "Pop Faces," with tracks by Ginger Baker's Airforce, James Brown, Bee Gees, Barry Ryan,

Belgian group Wallace Collection (Pathe) has performed the

www.americanradiohistory.com

John Mayall.

15 percent of the prerecorded tape market.

A spokesman for Capital Records, which is now duplicating its own tape product, said this week that the cassette market was close to being non-existent. The company is only issuing key product in cassette configurations.

Columbia's Bill Eaton wasn't quite that pessimistic, but noted that cassettes were only selling about one-quarter as many units as 8-track product. Eaton, however, feels that the poor cassette showing may be a seasonal thing. "I think we'll see a strong increase in cassette and reel-to-reel titles in the fall," he said. "The thing is that the equipment is out there. We're still selling over last year's figures, and I predict that fall will see much improvement. It's summertime, after all."

Ken McFarlane of London also noted a lag in the overall tape market. "The whole scene is bad for tape at present. Machines have banked right up in the stores. It was like a new toy for a few months, but the market seems to be saturated. There's no doubt that cassette sales are way down on the January predictions.

Modern Tape's John Dee Driscoll says that cassettes are still moving well in Vancouver, but are not making much noise in Ontario. Modern also operates a small retail outlet, and Driscoll says that 8-track cartridges "sell like crazy compared with cassettes."

He said that cassette sales had been falling progressively each month of the current year.

Joe Pariselli of Ampex feels that much of the problem with the cassette picture is that too few companies really know what the market is about.

"There's a great need for specialization in the cassette scene,' says Pariselli. "But the biggest problem at the moment is that the pipelines are filled. Also, the 8track is just too entrenched in the car market. We're not doing as well as we expected this year, but it's not all that bad. We're running about 10 percent over last year in units sold. Another of the problems is that the cassette unit price is too high. Ampex was the last company to increase prices. We wanted to maintain the old price, but there wasn't any use because most of the retailers were marking our cassettes up to \$6.98 anyway. We're selling millions of blanks, however, and there seems to be a great problem with cassette owners taping records off the radio. Two years ago, the industry predicted that cassettes would really take off by September of 1969. When it didn't happen then, they pushed the date forward to December last year. But the fact is that cassettes still have not happened."

Pariselli thinks the time has come for the Canadian industry to cease regarding cassette marketing as being the same as record retailing.

"About half of our accounts don't sell records at all, and that may be one of the reasons that our cassette sales aren't down the way the industry is making out the whole scene to be."

167th version of the 1930 title by Jean Lenoir, "Parlez Moi d'amour' (Editions SEMI). Among artists who have performed the song are Duke Ellington, Ray Charles, Maurice Chevalier, Ray Conniff and Barbra Streisand. MICHAEL WAY

DUBLIN

The latest trend in promoting new disks is to make commercial jingles for use on various Radio Eireann programs. Among the artists who are advertising their latest releases are Frankie Carroll

(Continued on page 46)

POPPY WRITER —OWN SINGLE

TORONTO — Following the success of the Poppy Family's "Which Way You Goin' Billy?", which was awarded a gold disk in the U.S. last week, London Records in New York plans to rush out a single by Terry Jacks.

Jacks is the writer of the Poppy Family, and he is married to lead singer Susan Jacks.

His solo single, "I'm Gonna Capture You," has already met with success in the Canadian market. The single was recorded in Vancouver, where the Poppy Family is based.

Canada A&M Sales Records

TORONTO - National A&M Canadian promotion director, Liam Mullan, states the recently formed operation has broken all its sales records in the past two weeks. Leading the sales picture is the Miguel Rios single of "A Song of Joy," which has been No. 1 in Canada for the past two weeks. It is closely followed by the Carpenters' U.S. No. 1 hit, "Close to You." Other hot singles include Merry Clayton's "Gimme Shelter," "It Ain't Easy" by Ron Davies and Free's "All Right Now."

A&M is distributed in Ontario and the West by Capitol, and in Quebec by London.

Canadian Prod —Weekly List

New Canadian product released this week includes:

"Long Way Home"-Dee Higgins-Polydor 2065 020 (no U.S. deal); "If Only"-It's All Meat-Columbia C4-2930 (no U.S. deal); "Theme for Jody"-Christopher Kearney—Apex 77113 (no U.S. deal); "Coochie Coo"—Canada—RCA 751035 (no U.S. deal); "In the Rain"-Tranquility Base-RCA 751033 (no U.S. deal); "The Dawn of the Revolution"-French Revolution-RCA 751032 (no U.S. deal); "Stop" — Copper Penny — Nimbus 751031 (U.S. deal through RCA); "Angela"—Young and Company—RCA 751030 (no U.S. Deal).

CTL Release 'Preacher' LP

TORONTO-The Canadian Talent Library is to release an album by Brian Russell, "Son of a Preacher Man." Russell is actually the son of a Scottish minister.

The album includes Canadian compositions by Gordon Lightfoot, Russ Little and Cliff Jones.

THE HEALTH AND THE RESIDENCE PROPERTY CONTINUES OF THE PROPERTY OF THE PROPERT

CANADIAN **PRODUCT**

TORONTO - This week Billboard introduces a new weekly feature in its Canadian news section-listing the new Canadianproduced records available. In addition, as a service to U.S. labels, new Canadian records still open to U.S. distribution deals will be

"You Make Me High"-Luke and the Apostles-True North TN4-101 (no U.S. deal); "Chain Train"—Chilliwack—Parrot PAR 350 (on Parrot in U.S.); "Conntry Boy Blues"-Bluebird-London M-17387 (no U.S. deal); LP "Official Music"-King Biscuit Boy with Crowbar—Daffodil DS-1,000,-001 (no U.S. deal); "Four Days From Monday"-The Wiggy Symphony—Sixth Ave AV-609 (no U.S. deal); "A Little Girl's Lovin"-Hoop Dee Doo-Sixth Ave AV-

608 (no U.S. deal).

From The Music Capitals of the World

Continued from page 45

and the Ranchers ("Bottom of a Mountain" on Dolphin), the Wolfe Tones ("Rifles of the IRA" album, Dolphin) and the Raindrops ("Less of Me"). . . . Latest single by Jim Tobin and the Firehouse, the followup to their No. 1, "This Is It," is "You Are My Love" (Honey). Tobin has a voice and style reminiscent of Jim Reeves and there is interest in him as far away as South Africa. His manager is Seamus Casey, who also manages Joe Dolan. . . . the Memories will leave for the U.S. in October to begin a five-year contract with agent Richard Caracy. The five-man close-harmony Dublin group, who recorded for Rex, are doing a summer season in "Gaels of Laughter" at the Gaiety Theater, Dublin. . . . Patricia Cahill moves from Rex to Deram for her next album. It was recorded in London recently and will be issued in

Tommy Drennan and the Monarchs' new single "Little Boy Lost," is on HMV. The Limerick band are celebrating their 10th year on the road. . . . Joe Dolan's one-time Irish hit. "Love of the Common People," is likely to be issued in Europe following the success of the Nicky Thomas version in the U.K. . . . Dana's exmanager Tony Johnston, is looking after the interests of a new 17-year-old singer called Anna. . . . The Pattersons' third LP is "I Can Fly," (CBS). Their latest single features the KEN STEWART title track.

MANILA

"The Engelbert Humperdinck Show" (TV Channel 9) is predicted to top the next survey. . . . Jonal artist Jeanne Young's TV show in color, "That Young Image," after only two months is also showing in the ratings. . . . Villar Records organist Relly Coloma gave a press concert. Villar has already released his 36th LP. . . . D'Swan is preparing the release of another Eddie Peregrina LP, to be titled "More Greatest Hits of Eddie Peregrina." . . . Victor is releasing a new LP for Tirso Cruz III, titled "Special Request." . . . Wilear's Records will soon release the second LP of Edgar Mortiz, titled "Simply the Best." The company has just released the first album of Esperanza Fabon, titled "Dedicated to You." . . Luis Lee of D'Swan and Danny Subido of Wilear's Records are forming a partnership. Lee is to maintain his post in D'Swan while Subido is reported to be quitting his post in Wilear's as business partner of William Leary. . . . Home Industries Development Corp. has come up with a monthly bulletin of its LP releases. . . . Dyna Products, Inc., is now concentrating in promoting organist Amormio Cillan Jr.

Vicor's new releases for organist Eric Dimson are "The Wonderful World of Waltz," "The Now Sounds" and "El Choclo." . . . Top conversation piece of the local record circle is the EX-42 model of the Yamaha organ. The first model is arriving by November. Villar Records has already ordered one for artist Relly Coloma. . . . There is a scramble among record companies to sign "Tawag Ng Tanghalan" national champion Nobo Bono Jr. The singer is contracted with the Talent Center of ABS-CBN which acts as his agent and personal manager. Bono is appearing weekly with Wilear's artists Edgar Mortiz and Vilma Santos in the new live TV series titled "The Young Ones" on Channel 2.

D'Swan artist Eddie Peregrina has been suspended from work in Channel 9. But "The Nora-Eddie Show" which he co-hosts with Alpha artist Nora Aunor continues. Peregrina is likely to be replaced.

... "Andy Williams' Greatest Hits" on Columbia topped the new LP releases of Mareco, Inc. The other new LP's are "The Warmth of Eddie" by Eddie Reynold (RCA)

Victor), "This Girl's in Love With You" by Aretha Franklin (Atlantic), "The Best of Charley Pride" on RCA Victor, "Jose Feliciano in Concert at the London Palladium" on RCA Victor and "Life Goes On" by Paul Anka (RCA Victor). OSKAR SALAZAR

LENINGRAD

Czechoslovak variety show Star Club featuring singer Pavel Liska who visited the Ukraine, Black Sea area, Leningrad and Moscow. . . . Rumanian group Mondial. . . . Bulgarian singer Lyly Ivanova (Balkanton Records) and accompanying Balkanton orchestra visited Riga, Minsk, Leningrad, Moscow and cities of the Ukraine. . . . Touring gala show Cuban Carnival, featuring quartet Las de Aidas, led by Aida Diestro, singer Helena Burke and quartet Los Bravos appeared in Odessa, Kiev and Donetsk before going to Japan. Khristova and Boris Gudjunov (Balkanton Records), visited cities in Soviet Middle Asia and Central Russia. . . . Czechoslovak Gondolans quintet visited Riga, Tallin, Leningrad, Moscow, Rostov and cities of the Caucasus, . . . Melodiya released soundtrack for "Joyous Boys," a film musical hit of the 1930s featuring Soviet jazz and pop veteran Leonid Utyosov. . . . Recent Melodiya classical releases include Shostakovitch's Fifth symphony by the USSR Symphony Orchestra, conducted by the composer's son Maksim Shostakovitch over "Romances" of Tchaikovsky and Rakhmaninov, sung by E. Altukhova. VADIM YURCHENKOV

PRAGUE

The current Czech hit parade features items which are almost exclusively local product, Exceptions are cover versions of the titles "Ruby, Don't Take Your Love to Town" (No. 1 for three months), "Mendocino" and Leonard Cohen's "Suzanne" sung by Vaclav Neckar. . . . Tony Prince, popular disk jockey from Radio Luxembourg, visited Czechoslovakia recently and was MC at several shows in Prague and Bratislava. . . . Bratislava Lyre has proved a successful springboard for several young, unknown singer-especially Ales Ulm and the Greek-born sisters, Martha & Tena Elefteriadu, whose popularity in Czechoslovakia has risen considerably. . . . Karel Gott was fifth in the international Olympiade of Songs, Athens. Singers from 38 different countries attended. . . . Czech pop composer Bedrich Nikodem died, age 61, in Prague. Nikodem had an extremely successful career as writer of many Czech best-sellers, starting from the 1930's up to and including the 1950's. For a long period he was head of the pop music department in the Supraphon Music publishing house. . . . Having returned from a prolonged tour of the Soviet Union, Eva Pilarova represented Czechoslovakia at the Pop Song Festival in Split, Yugoslavia. . . . Other Czech groups have accepted long-term engagements in Russia. They include Star Club, who will give 63 concerts in the Soviet Union between Aug. 1-Oct. 13, and the gypsy rock group, Gondolan Show, 53 concerts between July 15-Sept. 15.

Czech rock groups are still enjoying a tremendous popularity in Poland: in July, the list of groups who played that country included the Samuels, The Metronom, Framus Five, The Jollies, Blue Effect, the Rebels, and singer Miland Droby and Miloslav Ulmann. On the other hand, Polish folk-rock vocalist Maryla Rodowicz is fairly popular—in Czechoslovakia. Czech Musical Instruments Co. has named a new trumpet model after Swiss vocalist Sonia Salvis, who performs regularly with the Gustav Brom Band. One gilded

trumpet was presented to Miss Salvis at a conference in Prague, attended by many Swiss journalists and including executives. . . . After a number of years, Karel Gott has again recorded a duet with young Czech singer Marie Rottrova. Title is from the Blue Mink repertoire, "Good Morning, Freedom." . . . Further foreign songs recorded recently by Czech artists are "You're Such a Good Looking Woman" (Karel Gott), "Hang On, Sloopy" (Jana Hospesova) and "Spinning Wheel" (Josef Laufer). . . . The Symphonic Orchestra of the City of Prague gave seven British concerts last month. . . . The Opera of Prague National Theater participated in this year's Edinburgh Music Festival. Soloists from the Theater Nadezda Kniplova, Alena Mikova, Ivo Zidek and Karel Berman are also appearing at the Dutch Festival in Amsterdam. LUDOMIR DORUZKA

HONOLULU

John Sebastian's Aug. 11 appearance at the Waikiki Shell has been postponed, possibly till the fall. Poco was to have been the supporting act. . . . Peter, Paul & Mary are returning to Hawaii for another series of folk singing. They're booked Aug. 28-29 at the Waikiki Shell. . . . Betsy & Chris, two Kailua, Oahu, folk singers, are big in Japan, thanks to a hit record, "Colors of Love." . . . "Man of La Mancha," starring Richard Kiley and Bernice Massi, logged a box office record at the Honolulu Concert Hall. A four-week run ended July 26; attendance was nearly 60,000 with gross at about \$250,000.

Lyricist Hal David has been vacationing in Hawaii. . . . Brisk sales for Dionne Warwick's upcoming Aug. 21 date at the HIC Arena. If it is a sellout, promoter Tom Moffatt will add a second night. . . Zulu, "Hawaii Five-O" regular, deputized for Danny Kaleikini at the Kahala Hilton when Kaleikini took a week off to perform at the Bohemian Grove in California with Victor Borge, George Shearing and Dan Rowan. . . . The Aliis' return to the Ilikai Hotel's Canoe House has been moved back a day-to July

Michael Parks ("Then Came Bronson" star) made his concert debut here, July 29, at the Waikiki Shell-a departure for promoter John Leonard, whose recent successes have been built on a firm foundation of rock. He staged Janis Joplin, Neil Diamond and Arlo Guthrie in recent shows here. . . . Nancy Wilson added a Pearl Harbor Enlisted Men's Club booking to her calendar, following her July 23 one-nighter at the Ilikai Hotel. . . . The Fifth Dimension, who appeared July 31 at the HIC Arena, also doing two cabaret shows Aug. 1 at the Cinerama Reef Towers Hotel's new Polynesian Pavilion in place of the Al Lopaka Show. Price for the cabaret is \$10, highest ever charged in a hotel show of this nature. . . . Don McDiarmid Jr.'s Hula Records hit, "Blue Darling" by Tony Lindsey, has passed the 15,-000 sales mark-a giant in terms of singles locally. WAYNE HARADA

SAN JUAN

Raul Marrero (Ansonia-Montilla) appeared at Hipocampo Nightclub.
... Felo Bohr (Gema) booked at Badua's Lounge. ... Mario Castel (Kubaney) and Rosita Peru (UA) in their debut at Iuazu Nightclub.
... Miguelito Alcaide, guitarist, will take part in the Festival of Guitar (Aug. 7-9) sponsored by Chet Atkins in Nashville. Alcaide has recorded for several labels in New York, Mexico and Puerto Rico

Blanca Rosa Gil, former topselling artist with Velvet Records,
is now recording for Benson Records. Her latest LP "La Grande
de America" was recorded in Mexico at the Orfeon Studios with
musical direction of Memo Salamanca and Porfi Jimenez and
Frank Garcia as producer. This
LP contains three top Latin chart
numbers: "El Triste," "La Nave del
Olvido" and "Tiemblas" and fea-

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tures "Ojos Espanoles" (Spanish Eyes) the **Kaempfert-Singleton-Snyder** tune. Benson Records are distributed in Puerto Rico by Distribuidora Nacional de Discos.

Lana Cantrell (RCA) appeared at the Club Tropicoro of El San Juan Hotel. . . . Margaret Whiting (London) booked at La Concha Hotel. . . Bobby Martin (UA) played the Salon Carnaval of Sheraton Hotel. . . Los Kintos (GEMA) rock group in their first engagement at Solimar Room of Hotel La Concha. . . . Yolandita Monge (Patty) played the Iguazu Night Club. . . . Jose Florez, manager of Fania Records, New York, visiting, Allied Wholesale Co., their representatives for Puerto Rico and Virgin Islands.

Lee Shapiro, vice president of Caytronics, Inc. of New York, visited San Juan and their local representatives, Island Records of

PK.

Rosita Peru, Peruvian singer (UA) has a tune "Una Perla En El Mar" (A Pearl in the Sea) high in the New York Latin charts. She has recorded six LPs so far and performs in our TV over Channels 2, 4 and 7. Her next tour includes Caracas, New York and Buenos Aires. . . . Phil Flowers played the Tropicoro Club of El San Juan Hotel. . . . Joe Cuba (Tico) returns to the Flamboyan Hotel. . . . Alberto Rochi, former singer with Los Chavales, appears at La Ronda Room of San Jeronimo Hilton Hotel. Rochi has recorded for several labels. . . . Gloria Mirabal (Musart) booked at la Terraza Nightclub. . . . Felipe Pirela (Velvet) singer from Venezuela appeared at La Rue Lounge. Both Mirabal and Pirela are booked by Empresas Chiroldes and also play in their show "Vilma y Sus Estrellas" over Channel 7.

Veteran singer Davilita has issued his own LP of patriotic-folk songs accompanied by Sexteto Borinquen and which he calls "Davilita Protesta." Davilita started recording about 30 years ago in New York for RCA Victor and has been a steady seller since then on different

Rosita Rodriguez, Puerto Rican singer (Hit Parade Records) won first place in the recent "Festival de la Voz" held in Ibague, Colombia, with the song "Volveras" (You Will Return). Ibague is the homesite of the Conservatory of Music of Colombia. The contest was for the singer and voice and style rather than song, Participants could feature any unpublished or already recorded composition by other artists. . . . Fania Records, N.Y., promoting two singles "Tiempo Perdido" (Lost Time) by Justo Betancourt and "Guasasa" by Ismael Miranda singing with Harlow Orchestra.

ANTONIO CONTRERAS

MEXICO CITY

Mexican singer Rosario de Alba won first place in the First International Festival of Peru (June 26, 29), as the best singer, with a new Mexican song "Con el Mundo en mis Manos" (With the World in my Hands), written by Roberto Mona. The song won third place. Peru, Chile, Argentina, Venezuela, Co-lombia, Italy, Spain and Mexico all entered the festival. . . . Singer Jose Jose made his debut at the El Patio nightclub to an audience of 1,100. His debut was televised on coast to coast TV. . . . Musart Records held a reception to introduce the new album sung by Chilean singer Monna Bell. . . . New group, Mario y su Desafinado 4 (CBS), present standards in a go-go Mexican style on their debut album. . . . Peruvian singer Robertha, now living in Mexico, flew to Spain to fulfill a contract at the Florida Park.

ENRIQUE ORTIZ

DUBLIN

Red Hurley's followup to "Isadora" is "Take Me Tonight" (Target). . . . Mary Butler, of Michael Moran's Ceili Band, debuts on the independent Donegal-based Rose label with "The Offaly Rover." . . . Dublin group Love Street cut its first LP at Trend Studios. The album will go out on a new label, Cedar, in September. Cedar is a

low-priced label in the Rose group. Love Street, whose first single was "Venus," will have a second single out shortly, featuring "My Kind of Girl," and an instrumental, "Summer Serenade." . . . "Destination Donegal" is Johnny Mc-Cauley's first release on Rex. The Donegal-born, London-based singer, currently on his first Irish tour, originally cut the number for his LP, "Shamrocks in the Tumbleweeds," on his own label, Denver. . . . Irish Record Factors received so many requests for it that they asked McCauley to re-release it for Rex. It was then re-recorded for the latter label. . . . Dana signed with the Harold Davison Agency. She has a part in Ralph Nelson's film, "Flight of the Doves," which is being made in Ireland at present. . . . Polydor Records is trying to bring Irish release dates into line with those in the U.K. With that in mind, the company's export manager, George McManus, was in from London for talks with Polydor Ireland's Derek Hannan.

EMI Ireland's Minden Plumley signed Derry singer, Anna, to a three-year contract. Anna, who made her cabaret debut at the Clare Manor Hotel, Coolock, near Dublin, is managed by Tony Johnston, who until recently looked after Dana's interests. Anna's first single, which will include one of Johnston's songs, will be released in September, with an LP to follow at a later date. . . . Emerald's latest signing is Michael Foley, of Carlow's Tropical Showband. His first single revives "Shall My Soul Pass Through Old Ireland" and "Lovely Derry on the Banks of the Foyle." . . . For the first time, this year's Castlebar International Song Contest will be televised by Telefis Eireann. The contest, which will be held for five days, from Oct. 5, at Castlebar's Royal Ballroom, has a total prize fund of \$3,750. This year, a record 832 entries were received from Ireland, the U.K., West Germany and the KEN STEWART U.S.

AMSTERDAM

Buddah Records will move from CNR Records, Leyden, to Polydor-Nederland at the end of the year. . . . Negram-Delta has acquired the representation in Holland of Musidisc. . . . Polydor-Nederland has appointed a special label manwim Vroege. . . . Negram-Delta has acquired the rights in Holland of Flame Records. . . . Phonogram has issued a new budgetprice label, Spectrum, retailing at around \$2. . . . The Grand Gala du Disque Populair 1971 will be held on Feb. 26, 1971, at the Amsterdam RAI Congress Center. . . . On July 13, Phonogram rush-released four new Island albums by Fotheringay, Quintessence and Free. . . . Dutch group Cuby & The Blizzards have made a new album—"Too Blind To See" (Philips). . . . Pop group, Free, arrived in Holland, July 14 for concerts and TV appearances, together with Traffic and Bronco. . . . Anagon Music Publishers has moved to a new address: Zijlweg 142-144, Haarlem (Telephone: (023) 319247 and 317940). . . . Philips Phonographic Industries has acquired the world rights (exclusive in the U.K. and U.S.) for the "Five Bridges" album of pop group The Nice. PPI has also an option on the productions of the new groups to be formed by members of The Nice-Keith Emerson, Lee Jackson and Brian Davidson.

PPI has acquired the rights of the Charisma label (exclusive in U.K., U.S.), especially for the production by groups such as Red Bird, Van der Graaf Generator, Audience and Genesis. Both deals were made by PPI's Ben Bunders, together with producer Tony Stratton Smith. . . . PPI's Ben Bunders also made a deal, with Head Records in London for the record production of singers Jacky Lomax and Robin Scott. With the exception of the U.K. and U.S., PPI's new deal means it has worldwide release rights for recordings on the Fontana label. . . . Bosheck Reccords has moved to Zandvoorterweg 57a, Aerdenhout (Telephone: (023) 240850 / 285003 / 280031), P.O. Box 53. . . . Former CBS art-

(Continued on page 48)

1.00

U.K. Rack Consortium Starts Budget Line

LONDON — Record Merchandise, the U.K. rack consortium, will launch its own album series, retailing at \$1.50 in mid-September. To be known as the Stereo Gold Award series, it will be manufactured by Pye, a partner in the consortium. Product will be drawn chiefly from unissued material in the U.S. Damill catalogue, which is released here by Pye on the Marble Arch label.

The initial release, on Sept. 14, will comprise 30 albums, 30 from Damill and a further two from Pye's own or licensed product.

Future releases are planned at the rate of one SGA album each

Billboard's U.K. Division Exec Changes

LONDON — Billboard Publications Inc. has undertaken a major reorganization of its U.K. division to meet the growing challenges of the music industry in the Seventies.

Hal B. Cook, vice president of business publications in New York, has initiated the changes following the resignation of Graeme Andrews as publisher of Record Retailer which becomes effective Aug. 1.

Andre de Vekey, Billboard's European director, takes on the additional responsibility of European sales director for both U.S. and U.K. based publications, with Julian Ormond, managing director of Billboard's U.K. company, in charge of production, administration and forward planning.

Mike Hennessey, Billboard's European editor, is appointed European editorial director to co-ordinate the editorial operations of Record Retailer and Record Mirror and will continue to be responsible for Billboard's European coverage.

Michael Clare continues as managing editor of Record Retailer and Brian Mulligan is appointed editor. Clare will also be involved in a production capacity working on important new plans for Record Mirror which will take effect in September.

Peter Jones, executive editor of Record Mirror, will work with Clare and Hennessey on restlying the paper.

Cartridge Firm Goes Garage

LONDON—Following the recent announcement of King Stereo's tape exchange deal with Lex garages, comes news of another national "library" expected to be operational by the end of the year. NEMS management director Bryan Morrison is to set up an operation also using car showrooms and distributors through a new company he has formed, Carsette Hire.

Despite the name of the firm, Morrison will be handling cartridges only. A catalog of product from the tape majors will be offered by Carsette to garage chains for retailing. Customers buying one of the tapes will then be able to swap it at any of the outlets dealing with the company, for an exchange charge of 48 cents.

As Morrison will be buying the product from majors for re-sale to the garages, his profit will come from a rental fee of up to \$9.60 per outlet he will make for providing the service.

He emphasized this week that he was not planning to set an exclusive deal with any one chain but would "go into as many garages as possible." Eventually, it is hoped to extend the facility to other types of outlets.

Morrison, who is also a director of Lupus Music, said: "Two chains in particular are extremely interested and we should be operating by the end of the year. The tape market is breaking wide open and there is a tremendous amrket for some sort of library system.

month, plus such other material as may be agreed, including an LP featuring cover versions of current chart hits.

It is planned to have at least 50 albums available by September 1971, with a sales target of 1,500,000 copies in the first year.

Ian Miles, managing director of Record Merchandisers, said that the series will be available in 200-album spinracks, but sold separately from RM's other fullprice material, where both are stocked. There will be a drive to open up new outlets specifically for the budget series with the country's major multiples hopefully figuring prominently in an eventual 1000-strong network.

Miles stressed that he is also anxious to secure support from the retail trade.

Conn Publishing Deals, Sets Tour

LONDON — Mervyn Conn has signed three-year publishing deals for his Mervyn Music and Mervyn Conn Music catalogs with Altus Music (German), La Companie (France) and Toshiba Music (Japan).

Conn has also signed a five-year contract with Epiko for distribution of the Carnaby label in Spain.

In his capacity as promoter, Conn has set Slim Whitman's first visit to Britain since 1958. The country music veteran will appear at Hammersmith on Aug. 18, followed by Liverpool (19) and Sunderland (20).

MICKIE MOST EMI DEAL

LONDON — Producer Mickie Most has renewed his licensing deal with EMI for his RAK label —distributed world wide by EMI with exception of the U.S. and Canada.

Most has also been made executive adviser to the pop repertoire division at EMI. Most will advise the company on its domestic product and will supervise the a&r department. He will also spend some time at the EMI offices in Manchester Square in his new capacity.

Barclay In 1 Mil Push

PARIS — French independent Barclay Records has signed a nation-wide agreement with the semi state-owned gasoline and oil company Antar, in a promotion labeled "A million records."

In the first deal of its kind in France, Antar, in which the French state fuel combine recently purchased a 51 percent share, bought the disks from Barclay for distribution through service station and garage outlets.

Artists include Barclay bestsellers Charles Aznavour, Dalida and Nicoletta, motorists able to obtain free one of the singles for the purchase of \$20 worth of fuel products. The promotion is due to last until September, but may be prolonged, an Antar spokesman

U.K. Tape 'Club' To Be Formed

LONDON — Artists Business manager Mel Collins has scrapped his original plans to use Active Tapes, the cassette/cartridge marketing division of his Active Management group of companies, as a distribution operation for tape product to the motor trade. He now plans to form a national tape "club."

Active is planning to market a Japanese made combined record and 8-track cartridge player which will be offered to the consumer at (probably) wholesale price under the condition that the customer agrees to buy a specified number of tapes from Active for a period of one year.

Eventually, Collins plans to start a library with the Active catalog which will be made up of product from the tape majors. Collins still expects to use garage chains as outlets for the new scheme which will embrace record and hardware dealers as well.

Soviet Composer Two Awards

MOSCOW—At a meeting of the Soviet Composers' Union Jean Roir, Chants du Monde manager, and Piter Jung, Pathe-Marconi executive, presented Soviet composer Sviridov with albums, featuring Sviridov's "Five Choruses" on the lyrics of Russian poets and "Kursk Songs" cantata, by the Moscow Philharmonic and the Russian Academic Choir (Pathe-Marconi) and "Pathetic Oratorio" by Alexander Vedernikov, USSR Academic Chorus. Moscow Philharmonic (Chants du Monde).

The Grand Prix was awarded to both records this year.

He said: "Everything is still very much in the embryonic stage, but we should have things off the ground by the end of the year. The idea of committing the consumer to a certain number of tapes in exchange for a cut-price player is something that has been tried very successfully in the U.S. and there is no reason why it shouldn't work here."

He added: "We have already found a suitable unit and it's now all down to costing the whole project out."

A&M Secures Radio Show

LONDON—A&M has secured its own 15-minute show on the Isle of Man's Manx Radio. The series runs for 13 weeks. It was previously sponsored by Major Minor for the last 26 shows.

Deal for the series was finalized by Chris Musk, the station's London broadcaster and John Deacon and Kenny Barker of A and M plus A and M's press representative Tony Barrow.

Manx Radio, the only authorized local commercial radio station operating within the British Isles claims that it gives coverage to 40,000 adults on the Isle of Man and that the station can also be heard on all mainland coastal resorts facing the island due to "seepage" or overspill.

Say You Saw It in Billboard

European Alliance for U.K. BBC Television

LONDON—While continuing to steer clear of any direct programming alliance with the U.S. television networks, BBC-TV is furthering its co-production agreements with European stations.

Plans for the corporation's autumn schedule include a series of Rolf Harris shows, to be staged in partnership with West Germany's ZDF network. In addition a Cliff Richard special will be made in Scandinavia,, with the participation of Swedish, Norwegian and Finnish tv.

But in stressing the BBC's determination to direct its programming at the British viewer, Bill Cotton, head of light entertainment, said, "We have no intention of making mid-Atlantic shows—and we have no intention of making shows that end up dangling over the Alps either."

The Rolf Harris series, running for 13 weeks, will be screened in October. Richard's involvement includes two specials and a 13-week series on the lines of his shows earlier this year.

Other disk-talent showcased in their own series on BBC 1 are Cilla Black, Moira Anderson and Harry Secombe, while record show "Top of the Pops" continues through the autumn and winter, celebrating its seventh birthday in January.

On BBC 2 Mary Hopkin will star in her first series—six shows toward the end of the year—as will U.S. singer-poet Rod McKuen, who will star for six weeks in the New Year. On the second BBC channel there will also be a return series by Nana Mouskouri and Bobbie Gentry.

BBC-2 is also planning a popfolk music series giving individual showcasing to Joni Mitchell, Alan Price, Tom Paxton, the Pentangle, Elton John, Randy Newman, Mason Williams and Tony Joe White.

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U.K. Bank Delivery Firm Now Takes On Records

LONDON—U.K. Phonodisc is transferring its distribution from London Carriers to British Rail Red Star and Courier Express.

Courier Express, a subsidiary of Security Express, operates mainly in supplying a fast delivery of data between banks. It will be used to transport records to the main cities, with Red Star facilities being utilized for the rest of the country.

Phonodisc general manager Tony Muxlow said that the new arrangements would speed up delivery by allowing dispatch by Courier Express direct from the Ilford depot instead of Croydon. They would also allow orders to be hauled into the evening because dispatch via both forms of transport was later than previously.

Courier Express will be delivering direct to dealers the next morning in the city centers with next day delivery in other areas. Red Star deliveries will be handled by areas, with railhead towns being serviced overnight and remaining towns in the area being supplied within the 48 hours.

Muxlow said that a pilot scheme was started two months ago and the transfer, now about halfway (Continued on page 49)

Int'l Pop At Split Pop Fest

SPLIT, Yugoslavia—"Split 70," the Yugoslavian festival of popular music, took place here between August 5-7.

Among artists taking part in the festival were Jimmy Cliff, Eva Pilarova, Elaine Delmar, Peter Holm, Dave Berry, Solomon King, Sue & Sunny, Boba Stefanovic and Rosa Morena.

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tfn

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Singles -

* NATIONAL BREAKOUTS

AIN'T NO MOUNTAIN HIGH ENOUGH . . . Diana Ross, Motown 1169 (Jobete, BMI) LOOKIN' OUT MY BACK DOOR/LONG AS I CAN SEE THE LIGHT . . . Creedence Clearwater Revival, Fantasy 645 (Jondora, BMI/Jondora, BMI)

DON'T PLAY THAT SONG . . . Aretha Franklin, Atlantic 2751 (Progressive, BMI)

* REGIONAL BREAKOUTS

COMMENT . . . Courtship, Capital 2862 (Wright-Cerstl, BMI) (Fort Worth) HOUSTON WON'T CALL ME . . . The Triumphs, Master 1002 (Pointwest, BMI)

GREEN-EYED LADY . . . Sugarloaf, Liberty 56183 (Claridge, ASCAP) (Seattle) SET ME FREE . . . Esther Phillips, Atlantic 2745 (Tree, BMI) (New Orleans) HAVE YOU HAD ANY LATELY . . . Sylvia Robinson, Stang 5015 (Gambie, BMI) (Milwaukee)

Albums.

* NATIONAL BREAKOUTS

DOORS . . . Absolutely Live, Elektra EKS 9002

* ACTION ALBUMS

LORETTA LYNN . . . Writes 'Em and Sings 'Em, Decca DL 75198 CAT MOTHER AND THE ALL NIGHT NEWSBOYS . . . Albion Doo-Wah, Polydor

OTIS REDDING . . . Tell the Truth, Atco SD 33-333

DELFONICS . . . Philly Groove PG 1153

FREDA PAYNE . . . Band of Gold, Invictus ST 7301 WHITE PLAINS . . . My Baby Loves Lovin', Deram DES 18045

From The Music Capitals of the World

Continued from page 46

ist and Montreux Jazz Festival prizewinner. Chris Hinze, has joined Bovema's Catfish label. . . . Franz van Rijswijk has acjuired the

Benelux rights of A&M Records, as from Aug. 1. Contract is part of a total contract made between A&M and Ariola for Benelux, Switzerland, Austria and Germany. BAS HAGEMAN

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HITS OF THE WORLD

ARGENTINA

(Courtesy Escalera A La Fama)

Week

- 1 CECILIA—Simon & Garfunkel
 (CBS)—Sands (DJ)—Melograf
 2 RAINDROPS KEEP FALLING ON
 MY HEAD—B.J. Thomas (Trova)
 —Johnny Mathis (CBS);
 Soundtrack (EMI); Mel Williams
 (Odeon)—Melograf
 3 SE TE NOTA—Sandro (CBS)—

- Ansa
 PACO CAMORRA—Septima
 Brigada (DJ)—Kleiman
 VENUS—Shocking Blue (Philips);
 Sands (DJ)—Korn
 SPIRIT IN THE SKY—Norman
 Greenbaum (M Hall)
 SOPA SOPA—Lechuga (Philips)
 LA CUMPARSITA—Alain Debray
 (RCA)
- (RCA) COMO HAS HECHO—Domenic
- Modugno (RCA)—Relay
 SENTADO EN EL CORDON DE
 LA VEREDA—Rolando Percy
 (M Hall)

BRITAIN

(Courtesy Record Retailer) *Denotes local origin

This Last Week Week

- 3 THE WONDER OF YOU— Elvis Presley (RCA) Leeds 2 ALL RIGHT NOW—*Free (Island) Blue Mountain
- (Free) LOLA—*Kinks (Pye)—
- Dauray/Carlin
 IN THE SUMMERTIME— *Mungo Jerry (Dawn)-Our Music/Kirshner
 7 LADY D'ARBANVILLE—
- *Cat Stevens (Island)— Freshwater (Paul Samwell
- 8 NEANDERTHAL MAN

 *Hot Legs (Fontana)—
 Kennedy St. (Hot Legs)

 6 IT'S ALL IN THE GAME—
 Four Tops (Tamla-Motown)
 —Warner Bros. (Frank
- Wilson) 5 UP AROUND THE BEND—
 Creedence Clearwater
 Revival (Liberty)—
 Burlington (John Fogerty)
 15 I'LL SAY FOREVER MY
- LOVE-Jimmy Ruffin (Tamla-Motown)—Jobete/ Carlin (Dean/Witherspoon) 11 SOMETHING—*Shirley Bassey (United Artists)—
- Harrisongs (Harris/Colton)

 9 LOVE OF THE COMMON
 PEOPLE—*Nicky Thomas
 (Trojan)—Green Tree (Joel
- Gibson)
 12 21 LOVE LIKE AMAN—*Ten Years After (Deram)
 —Chrys-A-Lee (Ten Years
- 12 GOODBYE SAM, HELLO SAMANTHA—

 *Cliff Richard (Columbia)—
 Intune (Norrie Paramor)

 10 COTTONFIELDS—Beach
 Boys (Capitol)—Kensington
 (Beach Boys)

 13 SALLY—Gerry Monroe
 (Chapter I)—Keith Prowse
 (Jackie Rae)
- (Jackie Rae) 23 (LIKE A) SAD OLD KINDA MOVIE—*Pickettywich (Pye) —Welbeck/Schroeder
- (John Macleod) 17 20 BIG YELLOW TAXI—Joni Mitchell (Reprise)—Siquomb (Joni Mitchell)
- 24 SIGNED, SEALED, DELIVERED (I'm Yours)— Stevie Wonder (Tamla
- Motown)—Jobete/Carlin (Paul Riser/Stevie Wonder) 14 GROOVIN' WITH MR. BLOE - Mr. Bloe (DJM)-
- Stephen James RAINBOW—*Marmalade (Decca)—Walrus (Junior Campbell) 19 HONEY COME BACK-Glen
- Campbell (Capitol)
 —Jobete/Carlin (Al De Lory)
 26 SONG OF JOY-Miguel Rios
 (A&M) Welbeck
 29 NATURAL SINNER-
- *Fairweather (RCA)-Amen (Andy Fairweather Low) DOWN THE DUSTPIPE—
- *Status Quo (Pye)—Valley (John Schroeder) YELLOW RIVER—Christie
- (CBS)—Gale (Mike Smith)

 28 WHERE ARE YOU GOING
 TO MY LOVE—*Brotherhood of Man (Deram)—Belwin-Mills (Tony Hiller)

 17 THE GREEN MANALISHI -*Fleetwood Mac (Reprise)
 -Fleetwood (Fleetwood
- 28 22 EVERYTHING IS
 BEAUTIFUL—Ray Stevens
 (CBS)—Peter Maurice (Ray
- Stevens) - TEARS OF A CLOWN-Smokey Robinson & Miracles (Tamla Motown)-Jobete/
- Carlin
 43 25 OR 6 TO 4—Chicago (CBS)
 —Franklyn Boyd (James
- William Guercio)
 AMERICAN WOMAN—Guess
 Who (RCA)—Sunbury (Jack Richardson)
- THE LONG & WINDING ROAD—*Ray Morgan (BanDC)—Northern
- 36 REACH OUT AND TOUCH (Somebody's Hand)—Diana Ross (Tamla Motown)— Jobete (Ashland/Simpson)
 45 UP THE LADDER TO THE
- ROOF—Supremes (Tamla-Motown)—Jobete/Carlin (Frank Wilson)

 48 MY WAY—Frank Sinatra (Reprise)—Shapiro/ Bernstein (Don Costa)

 50 SWEET INSPIRATION—
 **Randwagon (Bell)—KPM
- *Bandwagon (Bell)—KPM (Tony Macaulay)

- THE LOVE YOU SAVE— Jacksons (Tamla/Motown)

 —Jobete/Carlin
- -Jobete/Carlin
 Corporation)

 25 ABRAHAM, MARTIN &
 JOHN-Marvin Gaye
 (Tamla-Motown)-R. Mellin
 (Norman Whitfield)

 32 GROUPY GIRL-Tony Joe
 White (Monument)Combine (Bill Swan)

 27 I WILL SURVIVE-Arrival
 (Decca)-Essex (Arrival
 Tony Hall)
- Tony Hall) MR PRESIDENT—*Dozy
 Beaky Mick and Tich
 (Fontana)—Pulsa (DBM
- IT'S SO EASY—Andy Williams (CBS)—Valley (Dick Glasser) I DON'T BELIEVE IN IF ANYMORE—*Roger Whittaker (Columbia)—
- Tembo (Denis Preston)
 BACK HOME—*England
 World Cup Squad (Pye)—
- Mews WHAT IS TRUTH—Johnny
- Cash (CBS)—Screen Gems/ Columbia (Bob Johnston) MAKE IT WITH YOU—Bread (Elektra)—Screen Gems (David Gates)
- RAINDROPS KEEP FALLING ON MY HEAD— Sacha Distel (Warner Bros) THE LETTER-Joe Cocker (Regal Zonophon)—Earl Barton (Denny Cordell/Leon
- Russell) 40 SPIRIT IN THE SKY-Norman Greenbaum (Reprise)—Great Honesty (Erik Jacobsen)
- VEHICLE—Ides of March (Warner Bros.)—Ides (Lee)

CANADA

This Last Week Week

- 2 (They Long to Be) CLOSE TO YOU—Carpenters (A&M)
 3 TIGHTER, TIGHTER—Alive & Kicking (Roulette)
 IN THE SUMMERTIME—
- 3
- Mungo Jerry (Janus) AS YEARS GO BY— Mashmakhan (Columbia)
- BAND OF GOLD—Freda
 Payne (Invictus)
 SPILL THE WINE—Eric
 Burdon & War (MGM)
 MAMA TOLD ME (Not to
- (Dunhill)

 HAND ME DOWN WORLD

 —Guess Who (RCA)

 MAKE IT WITH YOU—

 Bread (Elektra)

 BALL OF CONFUSION

 (That's What the World is Today)—Temptations

 (Gordy)

DENMARK

(Gordy)

(Courtesy Danish Group IFPI)
*Denotes local origin

Week

- IN THE SUMMERTIME—Mungo Jerry (Pye)—Wilh, Hansen REGNDRAABER DRYPPER I MIT HAAR-Pedro Biker (Polydor)-
- Dacapo
 UP AROUND THE BEND—
 Creedence Clearwater Revival
- (Liberty)—Stig Anderson MADEMOISELLE NINETTE— Soulful Dynamics (Philips)-
- MINI-MIDI-MAXI-GIRL—*Bjorn Tidmand (Odeon)—Imudico HERR KOMMER PIPPI
- LANSTRUMP-Inger Nilsson
- (Philips)—Imudico
 TJING TJANG GULLIE—*Keld &
 Donkeys (HMV)—Imudico
 GOODBYE SAM, HELLO
 SAMANTHA—Cliff Richard
- (Columbia)
 SMILENDE SUSIE—*Birgit
 Lystager (RCA)—Liberty
 QUIET DAYS IN CLICHY—

Country Joe McDonald (Tono) HOLLAND

(Courtesy Radio Veronica and Plattineuws) *Denotes local origin

This Week

- IN THE SUMMERTIME-Mungo Jerry (Dawn)—Veronica 2 1 DONT BELIEVE IN IF
- ANYMORE-Roger Whittaker (Philips)—Dayglow LADY D'ARBANVILLE—Cat
- Stevens (Island)—Anagon NEVER MARRY A RAILROAD MAN-*Shocking Blue (Pink Elephant)—Dayglow BACK HOME-*Golden
- Earring (Polydor)—Dayglow
 TRY A LITTLE LOVE—Oscar
 Harris & the Twinkle Stars
- (Omega) MAGICAL MYSTERY MORNING -*Cats (Imperial)—Anagon
- GROOVIN' WITH MR. BLOE—
 Mr. Bloe (DJM Records)
 ALL RIGHT NOW—Free (Island)
 TEACH YOUR CHILDREN—
 Crosby, Stills, Nash & Young
- (Atlantic)

JAPAN

(Courtesy Original Confidence Co.) This Last

- Week Week I KEIKO NO YUME WA YORU HIRAKU—*Fuji
- Keiko (RCA)

 HATOBA-ONNA NO BLUES - Mori Shin-ichi (Victor) -Watanabe
- 2 KEIKEN—*Hemmi Mari (Columbia)—Watanabe 4 KYO DE OWAKARE— *Sugawara Yoichi (Polydor)

- 9 KIBO-*Kishi Yoko (King)-All Staff
- 5 YOTTSU NO ONEGAI—

 *Chiaki Naomi (Columbia)
 6 JIYU NO MEGAMI— *Mayuzumi Jun (Capitol)—
- Toshiba
 AI WA KIZUTSUKI
 YASUKU—Hide & Rosanna
 (Columbia)—Fuji Shuppan
 MR. MONDAY—Original
- Caste (Bell)
 7 Al NO TABIJI O—
 Uchiyamada Hiroshi & Cool
 Five (RCA)—Watanabe
 8 LE PASSAGER DE LA
 PLUIE—Francis Lai
- (Columbia) EL CONDOR PASA (If I
- Could)-Simon & Garfunkel
- WARATTE YURUSHITE-*Wada Akiko (RCA)—Tone CHITCHANA KOIBITO— *Jimmy Osmond (Denon)—
- *Jimmy Osmond (Denon)—
 A. M. P.
 SUBARASHII RYOKO—
 *Tigers (Polydor)—Watanabe
 UWASA NO ONNA—
 *Ushiyamada Hiroshi &
 Cool Five (RCA)—Watanabe
 LOVE GROWS—Edison
 Lighthouse (Rell)—
- Lighthouse (Bell)-
- A. Schroeder

 14 SORA YO—*Toi et Moi
 (Express)—Nippon Shuppa
- *Nomura Maki (RCA)— (Victor) KUYASHII KEREDO SHIAWASE YO—*Okumura Chiyo (Toshiba)—Watanabe

MALAYSIA

(Courtesy Radio Malaysia)

Week

- YELLOW RIVER—Christie (CBS)
 JULIA—Dave Clark Five
 (Columbia)
- 3 BET YER LIFE I DO—Herman's
 Hermits (Columbia)
 4 EVERYTHING IS BEAUTIFUL—
- Ray Stevens (CBS)
 THE SEEKER—Who (Track)
 WHEN TOMORROW COMES
 TOMORROW—Family Dogg
- (Stateside) AMERICAN—WOMAN—
- Guess Who (RCA)
 ARE YOU GROWING TIRED OF
 MY LOVE?—Cupid's Inspiration
- (CBS) ALL KINDS OF EVERYTHING—
- Dana (Rex)
 CAN'T TELL THE BOTTOM
 FROM THE TOP—Hollies (Parlophone)

MEXICO

(Courtesy Radio Mil)

- This Last Week Week 1 GOTAS DE LLUVIA SOBRE MI CABEZA (Raindrops
- Keep Falling on My Head)—
 B. J. Thomas (Orfeon)
 TE HE PROMETIDO—Leo Dan (CBS)
 5 CEMENTERIO DE TRENES
- (Train's Graveyard)-Creedence Clearwater Revival (Liberty) 3 CAMPOS DE ALGODON
- (Cotton Fields)—Creedence Clearwater Revival (Liberty)
- CORRE TRAS ELLA (Run to
- Her)—Beeds (Buddah)
 TE REGALO MIS OJOS—
 Maria del Rayo (Peerless)
 EN LA SOLEDAD—Cesar
 Costa (Capitol)
- EL TRISTE—Jose Jose (RCA)
 COZUMEL—Los Sonnors (Peerless) CUANDO NOS CASEMOS-

NEW ZEALAND (Courtesy New Zealand Broadcasting) *Denotes local origin

1910 Fruit Gum Co. (Buddah)

- This Last Week Week 3 IN THE SUMMERTIME—
- Mungo Jerry (Pye)
 2 PRETTY GIRL—*Hogsnort Rupert's Original Flagon Band (HMV)
- 5 LONG AND WINDING ROAD—Beatles (Apple) 1 RACHEL—Russel Morris
- (Columbia)
 WHEEL OF FORTUNE—
 *David Curtis (HMV)
 STAR CROSSED LOVERS—
- *Craig Scott (HMV) YELLOW RIVER—Christie
- (CBS) 7 I DON'T BELIEVE IN IF ANYMORE—Roger Whitaker (Columbia) 9 QUESTION—Moody Blues
- (Threshold) GIMME DAT DING-Pipkins (Parlophone)

NORWAY

(Courtesy Verdens Gang)

*Denotes local origin 1 IN THE SUMMERTIME-Mungo Jerry (Pye) YELLOW RIVER—Christie (CBS) PRETTY BELINDA—Chris Andrews (Pye) UP AROUND THE BEND— Creedence Clearwater Revival

- (Liberty)—Palace
 5 COTTON FIELDS—Beach Boys (Capitol) HOUSE OF THE RISING SUN— Frijid Pink (Deram)—Imudico NEVER MARRY A RAILROAD
- (Metronome) HUSKER DU-*Gluntan (Odeon)-Norsk Musikforlag
 GIMME DAT DING-Pipkins

MAN-Shocking Blue

ELSKEDE MICHAEL-*Ingjerd Helen (Nor-Artists)-Norway

www.americanradiohistory.com

(Columbia)

POLAND

(Courtesy Fan Clubs' Coordination

Council) *Denotes local origin

- Week Week 1 QUESTION—Moody Blues (Threshold)
 THE GREEN MANALISHI—
- Fleetwood Mac (Reprise)
 TALIZMANY—*Romuald and
- IN THE SUMMERTIME
 Mungo Jerry (Dawn Maxi)
 NARODZI SIE CZLOWIEK— *Skaldowie
- THE SEEKER—Who (Track)
 WOODSTOCK—Stills, Crosby,
 Nash and Young (Atlantic)
 GOOD MORNING
 FREEDOM—Blue Mink
- (Reprise)
 WOLANIE O SLONCE NAD
 SWIATEM—*Dzamble
 RUN THROUGH THE JUNGLE-Creedence Clearwater Revival (Liberty)

PUERTO RICO

(Courtesy WKAQ-El Mundo) *Denotes local origin

This

- Week EL TRISTE—Jose Jose (RCA) NATACHA—*The Night Walkers
- (Borinquen)
- PANO DE LAGRIMAS—Sonora
 Poncena (Inca)
 QUITATE LA CARETA—Ray
 Barreto (Fania)
 LEYES DE TRANSITO—*Johnny
- El Bravo (Borinquen) NADITA DE NADA-Mirtha LA ULTIMA PALABRA-Sophie
- SUPERMAN—Willie Rosario (Inca) MI LLANTO Y MI LLUVIA -Santitos Colon (Tico) CORAZON, CORAZON-Raphael (UA)

SINGAPORE

(Courtesy Radio Singapore)

This Week

(Tico)

- 1 UP AROUND THE BEND-Creedence Clearwater Revival (Liberty)
- 2 LET'S GIVE ADAM AND EVE ANOTHER CHANCE—Gary Puckett and the Union Gap (CBS) 3 HE MADE A WOMAN OUT OF ME—Bobbie Gentry (Capitol) 4 ARE YOU READY?—Pacific Gas
- and Electric (Columbia)
- CECILIA-Simon and Garfunkel (Columbia) COME TOMORROW-Vanity Fare
- (Philips)
 COME TO ME—Tommy James and the Shondells (Roulette) GOODBYE SAM, HELLO
- SAMANTHA—Cliff Richard (Columbia)
 DAUGHTER OF DARKNESS—
- Tom Jones (Decca) 10 THAT SAME OLD FEELING— Picketty Witch (Pye)

- SOUTH AFRICA This Last
- Week Week IN THE SUMMERTIME-Mungo Jerry (Pye)-Our Music/Kishner, Teal (Barry
- Murray)
 YELLOW RIVER—Christie
 (CBS)—Gale, GRC
 COTTONFIELDS—Beach Boys
- 5 COTTONFIELDS—Beach Boys
 (Capitol)—Kensington, EMI
 (Beach Boys)
 2 WORKING ON A GOOD
 THING—The Outlet (Little
 (Giant)—Francis Day, EMI
 (Clive Calder)
 6 WHICH WAY YOU GOIN'
 BILLY?—Poppy Family
 (London)—Gallo, MPA (T. Jack)
- 3 COME SOFTLY TO ME-Percy Sledge (Atlantic)— E. H. Morris, Teal 9 LITTLE GREEN BAG—
- George Baker Selection (RPM)—Clan, RPM (Richard
- de Bois THE WONDER OF YOU— Elvis Presley (RCA)-Leeds.
- QUESTION—Moody Blues (Threshold)—Essex (Tony GROOVIN' WITH MR. BLOE -Mr. Bloe (DJM)-Dick James (Dick & Steven

James)

SPAIN (Courtesy of El Musical)

*Denotes local origin This Last Week Week

- UN RAYO DE SOL—*Los Diablos (Odeon)—EGO CECILIA—Simon &
- Garfunkel (CBS)—Grupo
 Editorial Armonico
 BRIDGE OVER TROUBLED
 WATER—Simon &
 Garfunkel (CBS)—Grupo
- Editorial Armonica
 6 COMO UN GORRION—*Juan
 Manuel Serrat (Zafiro)— Ediciones Musicales Zafiro

 4 JINGO—Santana (CBS)—Non
 Published

 13 ALELUYA DEL SILENCIO—
 *Raphael (Hispavox)—
- Ediciones Musicales Hispavox 10 ADIOS LINDA CANDY-
- (in Spanish)—Jean-Francois Michel (Odeon)—EGO LET IT BE—Beatles (Odeon) -Ediciones Gramofono Odeon

I.O. I.O. Bee Gees (Fonogram)

-Ediciones Musicales

SENOR DOCTOR-*Los Payos (Hispayox)—Ediciones Musicales Hispayox

(Courtesy Radio Sweden)

SWEDEN

This Last

- Week Week 1 IN THE SUMMERTIME-Mungo Jerry (Philips)—Air PRETTY BELINDA—Chris
- Andrews (Pye)-Edition
- BRIDGE OVER TROUBLED
 WATER (LP)—Simon &
 Garfunkel (CBS)—Sonet
 YELLOW RIVER—Christie
 (CBS)—Kassner
 NOAKS ARK—Svante
 Thuresson (Metronome)—
- Thuresson (Metronome)-
- COTTONFIELDS-Beach Boys (Capitol) EL CONDOR PASA—Los
- Incas (Philips)—Sonora
 EN ENKEL SANG OM
 FRIHET—Lars Berghagen
 (Karusell)—Sonora
 UP AROUND THE BEND—
- Creedence Clearwater
 Revival (Liberty)—Palace
 SELF PORTRAIT (LP)—Bob

Dylan (CBS)

- SWITZERLAND
- (Courtesy Radio Switzerland) This Last Week Week
- EL CONDOR PASA (If I Could)—Simon and Garfunkel (CBS) 2 IN THE SUMMERTIME—
- Mungo Jerry (Pye) DU-Peter Maffay
- (Telefunken) YELLOW RIVER—Christie (CBS)
 A SONG OF JOY—Miguel
 Rios—(AZ Disc)
 UP AROUND THE BEND—
- Creedence Clearwater Revival (Liberty) CECILIA-Simon & Garfunkel
- (CBS) AMERICAN WOMAN—Guess Who (RCA) GROOVIN' WITH MR. BLOE
- -Mr. Bloe (Hansa)
 SHA LA LA, I LOVE YOUDie Flippers (Bellaphon) WEST GERMANY
- (Courtesy Schallplatte) This Week
- EL CONDOR PASA (If I Could)—
 Simon & Garfunkel (CBS—
 Charing Cross, P. Simon
 DAS SCHOENE MADCHEN VON
 SEITE I—Howard Carpendale,
 (Columbia—Toledo, Blum/Blecher
 YELLOW RIVER—Christie (CBS)—
 Gale/M.d.W., Christie
 ANTONELLA—Ray Miller, (Columbia)—Gerig, Bruhn/Loose UP AROUND THE BEND—
- Creedence Clearwater Revival (Bellaphone)—Burlington, J. Fogherty)
 CECILIA—Simon & Garfunkel
 (CBS)—Global/Altus, P. Simon
 ICH MACH' EIN INTERVIEW
 MIT DEINEM HERZEN—
- Graham Bonney (Columbia)—
 Nero, Gordon/Weigel
 DAS WUNDER BIST DU—Peter
- Alexander (Ariola)-Gerig, Baka/ 9 NEVER MARRY A RAILROAD MAN—Shocking Blue—Metorius,

R. van Leeuven DU-Peter Maffay-ERP, Arloff/

Kunze

Takes on Records

 Continued from page 47 completed outside the London

area, would be over by the middle

of the month. Although Phonodisc was the first record firm to approach Courier Express about handling records, Security Express marketing director Stuart McGregor said his firm had begun distribution to depots in the southern region for Selecta shortly before the Phonodisc ar-

Two SA Gold Awards

rangement swung into operation.

Continued from page 44

his South African tour. For the first time ever South African Premier, John Vorster; the State President, Jim Fouche, and members of the Cabinet will attend the Rebroff premiere in Cape Town, Aug. 19.

There's a



	THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributi
	1	2	BLOOD, SWEAT & TEARS 3
	2	3	CREEDENCE CLEARWATER F Cosmo's Factory Fantasy 8402
	3	1	SOUNDTRACK Woodstock Cotillion SD 3-500 (Atlantic/Atc
	4	6	BEATLES Let it Be Apple AR 34001 (Liberty/United
	5	5	PAUL McCARTNEY McCartney Apple STAO 363 (Capitol)
	會	10	JACKSON 5 ABC Motown MS 709
	7	9	CROSBY, STILLS, NASH & YO Deja Vu Atlantic SD 7200
	8	4	BOB DYLAN Self Portrait Columbia C2X 30050
	9	11	CHICAGO Columbia KGP 24
	10	8	WHO Live at Leeds Decca DL 79175
	11	7	GRAND FUNK RAILROAD Closer to Home Capitol SKAO 471
	12	13	THREE DOG NIGHT It Ain't Easy Dunhill DS 50078
	13	14	TRAFFIC John Barleycorn Must Die United Artists UAS 5504
	14	15	ISAAC HAYES Movement Enterprise ENS 1010 (Stax/Vol-
	15	12	FIFTH DIMENSION Greatest Hits Soul City SCS 33900 (Liberty/Artists)
	16	16	RARE EARTH Ecology Rare Earth RS 514 (Motown)
	17	17	DONOVAN Open Road Epic E 30125 (Columbia)
	18	18	ELVIS PRESLEY On Stage, February 1970 RCA Victor LSP 4362
	19	19	ENGELBERT HUMPERDINCK We Made It Happen Parrot PAS 71038 (London)
	20	20	RARE EARTH Get Ready Rare Earth RS 507 (Motown)
	21	21	MELANIE Candles in the Rain Buddeh BDS 5060
	22	23	ERIC BURDON DECLARES
	23	22	DAVE MASON Alone Together Blue Thumb BTS 19
	24	27	JIMI HENDRIX, BUDDY MILE BILLY COX Hendrix Band of Gypsys Capitol STAO 472
O	25	26	MOUNTAIN Climbing Windfall 4501 (Bell)
	*	32	WHO Tommy Decca DXSW 7205
X	27	29	ROD STEWART Gasoline Alley Mercury SR 61264
1.0 1.0 Table 10	100000000000000000000000000000000000000	110 0000	A REPORT OF THE PROPERTY OF TH

Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard.

WEEK	WEEK		on Chart
THIS WEEK	LAST V	ARTIST Title, Label, Number (Distributing Label)	Weeks
1	2	BLOOD, SWEAT & TEARS 3 Columbia KS 30090	4
2	3	3 CREEDENCE CLEARWATER REVIVAL Cosmo's Factory Fantasy 8402	
3	1	SOUNDTRACK Woodstock Cotillion SD 3-500 (Atlantic/Atco)	10
4	6	BEATLES Let it Be	
5	5	PAUL McCARTNEY McCartney	14
会	10	Apple STAO 363 (Capitol) JACKSON 5 ABC	10
7	9	CROSBY, STILLS, NASH & YOUNG Deja Vu	19
8	4	BOB DYLAN Self Portrait	6
9	11	CHICAGO Columbia KGP 24	26
10	8	WHO Live at Leeds	11
11	7	GRAND FUNK RAILROAD Closer to Home	5
12	13	THREE DOG NIGHT It Ain't Easy	15
13	14	TRAFFIC John Barleycorn Must Die United Artists UAS 5504	5
14	15	ISAAC HAYES Movement	17
15	12	Enterprise ENS 1010 (Stax/Volt) FIFTH DIMENSION Greatest Hits	13
16	16	Soul City SCS 33900 (Liberty/United Artists) RARE EARTH	5
17	17	Ecology Rare Earth RS 514 (Motown)	-4
18	18	Open Road Epic E 30125 (Columbia) ELVIS PRESLEY	
	1000	On Stage, February 1970 RCA Victor LSP 4362 ENGELBERT HUMPERDINCK	5
19	19	We Made It Happen Parrot PAS 71038 (London) RARE EARTH	
20	20	RARE EARTH Get Ready Rare Earth RS 507 (Motown)	35
21	21	MELANIE Candles in the Rain Buddah BDS 5060	
22	MGM SE 4663		13
23	22	DAVE MASON Alone Together Blue Thumb BTS 19	6
24	27	BILLY COX Hendrix Band of Gypsys	15
25	26	Capitol STAO 472 MOUNTAIN Climbing	22
	32	Windfall 4501 (Bell) WHO Tommy	47
27	29	ROD STEWART Gasoline Alley	8
28	31	Mercury SR 61264 DIANA ROSS Motown MS 711	5
	54	Atco SD 33-329	3
30	25	PETER, PAUL & MARY 10 Years Together Warner Bros. BS 2552	8
31	30	GRATEFUL DEAD Workingman's Dead Warner Bros. WS 1869	7
32	28	IT'S A BEAUTIFUL DAY Marrying Maiden Columbia CS 1058	6
33	35	JAMES TAYLOR Sweet Baby James Warner Bros. WS 1843	22
34	33	TOM JONES Tom Parrot PAS 71037	14
4	40		5

3000000000	ek.	audit available and optional	
WEEK	WEEK		s on Chart
THIS	LAST	ARTIST Title, Label, Number (Distributing Label)	Weeks
36	34	GUESS WHO American Woman RCA Victor LSP 4266	26
37	37	TEMPTATIONS Psychedelic Shack Gordy GS 947-(Motown)	19
38	38	JETHRO TULL Benefit Reprise RS 6400	14
39	24	SIMON & GARFUNKEL Bridge Over Troubled Water Columbia KCS 9914	26
*	48	NEIL YOUNG & CRAZY HORSE Everybody Knows This Is Nowhere Reprise RS 6349	40
41	41	STEPPENWOLF Live Dunhill DSD 50075	17
42	39	DIONNE WARWICK I'll Never Fall in Love Again Scepter SPS 581	15
43	36	FOUR TOPS Still Waters Run Deep Motown MS 704	18
44	44	JONI MITCHELL Ladies of the Canyon Reprise RS 6376	18
45	45	BURT BACHARACH/SOUNDTRACK Butch Cassidy & the Sundance Kid A&M SP 4227	37
46	50	RAY STEVENS Everything Is Beautiful Barnaby 212 35005 (Columbia)	9
47	47	MILES DAVIS Bitches Brew Columbia GP 26	13
48	43	SOUNDTRACK Easy Rider Dunhill DXS 50063 (Tapes: Reprise BRM 2026)	49
49	46	FLIP WILSON The Devil Made Me Buy This Dress Little David LD 1000	24
50	53	SANTANA Columbia CS 9781	48
會	62	HOT TUNA RCA Victor LSP 4353	4
*	58	THE LAST POETS Douglas 3	8
53	51	EL CHICANO Viva Tirado Kapp KS 3632	9
54	The transfer of the second		6
55	52	BEATLES Abbey Road Apple SO 383 (Capitol)	43
56	55	IDES OF MARCH Vehicle Warner Bros. WS 1963	7
57	59	JOSE FELICIANO Fireworks RCA Victor LSP 4370	11
58	60	POCO Epic BN 26522 (Columbia)	10
59	49	TEN YEARS AFTER Cricklewood Green Deram DES 18038	17
60	42	JOE COCKER! A&M SP 4224	38
61	63	THREE DOG NIGHT Was Captured Live at the Forum	37
62	69	GARY PUCKETT & THE UNION GAP Greatest Hits Columbia CS 1042	5
63	61	ORIGINAL CAST Hair RCA Victor LOC 1150 (M); LSO 1150 (S)	106
64	66	Expression State Control Contr	7
65	65	MICHAEL PARKS Long Lonesome Highway MGM SE 4662	12
66	57	anconcuration allows	9
會	79	CHARLEY PRIDE 10th Album	4
68	71	GRAND FUNK RAILROAD Grand Funk Capitol SKAO 406	28
食	=	DOORS Absolutely Live	1
70	78	CHICAGO TRANSIT AUTHORITY	65

WEEK	WEEK		s on Chart
THIS	LAST	ARTIST Title, Label, Number (Distributing Label)	Weeks
71	70	FIFTH DIMENSION Portrait Bell 6045	14
72	64	BOBBY SHERMAN Here Comes Bobby Metromedia MD 1028	18
73	67	LED ZEPPELIN II Atlantic SD 8236	40
74	72	SUPREMES Right On Motown MS 705	10
75	74	B. J. THOMAS Raindrops Keep Fallin' on My Head Scepter SPS 580	32
76	77	BEATLES Hey Jude Apple SW 385 (Capitol)	21
77	85	RAY CONNIFF Bridge Over Troubled Water Columbia CS 1022	16
78	68	CHARLEY PRIDE Best of RCA Victor LSP 4223	41
79	75	JOHNNY CASH World of Columbia GP 29	10
80	81	ARETHA FRANKLIN This Girl's in Love With You Atlantic SD 8248	26
由	106	JAMES GANG Rides Again ABC ABCS 711	3
82	86	CONWAY TWITTY Hello Darlin' Decca DL 75209	6
83	83	ASSOCIATION LIVE Live Warner Bros. 2WS 1868	4
84	84	IRON BUTTERFLY Live Atco SD 33-318	12
85	82	SLY & THE FAMILY STONE Stand Epic BN 26456 (Columbia)	68
86	80	CREEDENCE CLEARWATER REVIVAL Willy & the Poor Boys Fantasy 8397	3
87	94		
88	92	CROSBY/STILLS/NASH Atlantic SD 8229	59
89	88	Age of Aquarius Soul City SCS 92005 (Liberty/United	63
食	133	ORIGINAL TV CAST The Sesame Street Book and Record Columbia CS 1069	1
91	89		20
92	87	CREEDENCE CLEARWATER REVIVAL Green River	4
93	73	In-a-Gadda-Da-Vida	10
94	91	GLEN CAMPBELL Oh Happy Day Capitol ST 443	1
95	97	SOUNDTRACK Norwood Capitol SW 475	
96	98		Ä
由	198	LEE MICHAELS Barrel A&M SP 4249	8
會	165	20 500 1000 10500	9
99	99		2
100	101		3
101	95	CONTRACTOR CONTRACTOR CONTRACTOR	8
會	126	Are You Ready	
103	104	Columbia CS 1017 MERLE HAGGARD Okie From Muskogee	2
104	103	MOODY BLUES To Our Children's Children Threshold THS 1 (London)	3
		Internal INC	

GRAGKLIN GET ON BOARD MILLION SELLER UNI REGURDS!



Billboard TOES

• Continued from page 50

POSITIONS 106-200

WEEK	WEEK		Weeks on Chart
	100	Market 1	eks or
THIS	LAST	ARTIST Title, Label, Number (Distributing Label)	×
106	90	CREAM Live Atco SD 33-328	15
107	96	JACKSON 5 I Want You Back Motown MS 700	30
108	114	THE BAND Capitol STAO 132	43
109	112	DIANA ROSS & THE SUPREMES Farewell Motown MS 708	13
110	110	TYRONE DAVIS Turn Back the Hands of Time Dakar SD 9027 (Atlantic/Atco)	5
111	116	MARMALADE Reflections of My Life London PS 575	8
112	107	KENNY ROGERS & THE FIRST EDITION Something's Burning Reprise RS 6385	17
•	197	JULIE ANDREWS/HENRY MANCINI Music From the Film Score— Darling Lili RCA Victor LSPX 1000	2
114	115	BOBBY GOLDSBORO'S GREATEST HITS United Artists UAS 5502	6
115	117	TOM JONES Live in Las Vegas	39
116	109	MOODY BLUES On the Threshold of a Dream Deram DES 18025 (London)	62
117	113	TAMMY WYNETTE Tammy's Touch Epic BN 26549 (Columbia)	13
118	108	ISAAC HAYES Hot Buttered Soul Enterprise ENS 1001 (Stax/Volt)	57
119	119	B. J. THOMAS Everybody's Out of Town Scepter SPS 582	15
120	93	FIVE STAIRSTEPS Stairsteps Buddah BDS 5061	7
121	129		21
122	122		44
由	140	CHARLES EARLAND Black Talk Prestige PR 7758	5
124	125	SAVOY BROWN Raw Sienna Parrot PAS 71036 (London)	14
125	128		24
126	120		118
127	121	- State of the sta	57
128	131		98
129	124	DOORS Morrison Hotel	23
130	134	IT'S A BEAUTIFUL DAY Columbia CS 9768	61
131	136	IKE & TINA TURNER Come Together	13
132	123	Liberty LST 7637	40
會	148	- New York Control of the Control of	49
134	127		29
	-	PIPKINS Capitol ST 483	1
136	138		22
137	139		11
138	100		12

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WEEK	WEEK		Weeks on Charl
THIS	LAST	ARTIST Title, Label, Number (Distributing Label)	Weeks
139	118	SERGIO MENDES & BRASIL '66 Greatest Hits A&M SP 4252	6
140	144	BOBBIE GENTRY Fancy Capitol ST 428	14
141	141	LES McCANN & EDDIE HARRIS Swiss Movement Atlantic SD 1537	35
142	130	RINGO STARR Sentimental Journey Apple SW 3365 (Capitol)	13
143	146	JOHNNY CASH At Folsom Prison Columbia CS 9639	113
144	102	JOHNNY MATHIS Raindrops Keep Fallin' on My Head Columbia CS 1005	19
145	111	VINCENT BELL Airport Love Theme Decca DL 75212	8
146	149	SOUNDTRACK Paint Your Wagon Paramount PMS 1001	42
147	154	SUSAN SINGS SONGS FROM SESAME STREET Scepter SPS 584	2
148	105	SMOKEY ROBINSON & THE MIRACLES Whatlovehas joinedtogether Tamla TS 301 (Motown)	11
149	153	ROLLING STONES Let It Bleed London NPS 4	36
150	156	JOHNNY CASH Greatest Hits Columbia CS 9478	67
151	157	JOHNNY CASH At San Quentin Columbia CS 9827	58
152	155	TAMMY WYNETTE Greatest Hits Epic BN 26486 (Columbia)	49
153	159	BLUES IMAGE Open Atco SD 33-317	5
154	163	MARTY ROBBINS My Woman, My Woman, My Wife Columbia CS 9978	12
155	167	SOUNDTRACK M*A*S*H Columbia OS 3520	5
由	183	CACTUS Arco SD 33-340	3
157	142	SOUNDTRACK 2001: A Space Odyssey MGM SIE ST 13	108
158	158		39
159	151	JOHN MAYALL Turning Point Polydor 24-4004	47
160	164	And the second of the property of the property of the second of the seco	24
161	161	QUINCY JONES Walking in Space A&M SP 3023	38
	145	Getting Together United Artists UAS 5501	10
163	160	Sgt. Pepper's Lonely Hearts Club Band Capitol SMAS 2653	91
164	166	GLEN CAMPBELL Try a Little Kindness Capitol SW 389	27
165	169	JEFFERSON AIRPLANE Volunteers RCA Victor LSP 4238	38
166	147	OLIVER Again Crewe CR 1344	13
167	137		21
168	150	HENRY MANCINI Theme From Z and Other Movie Themes RCA Victor LSP 4350	13
169	135	LEON RUSSELL Shelter SHE 1001 (Blue Thumb)	18

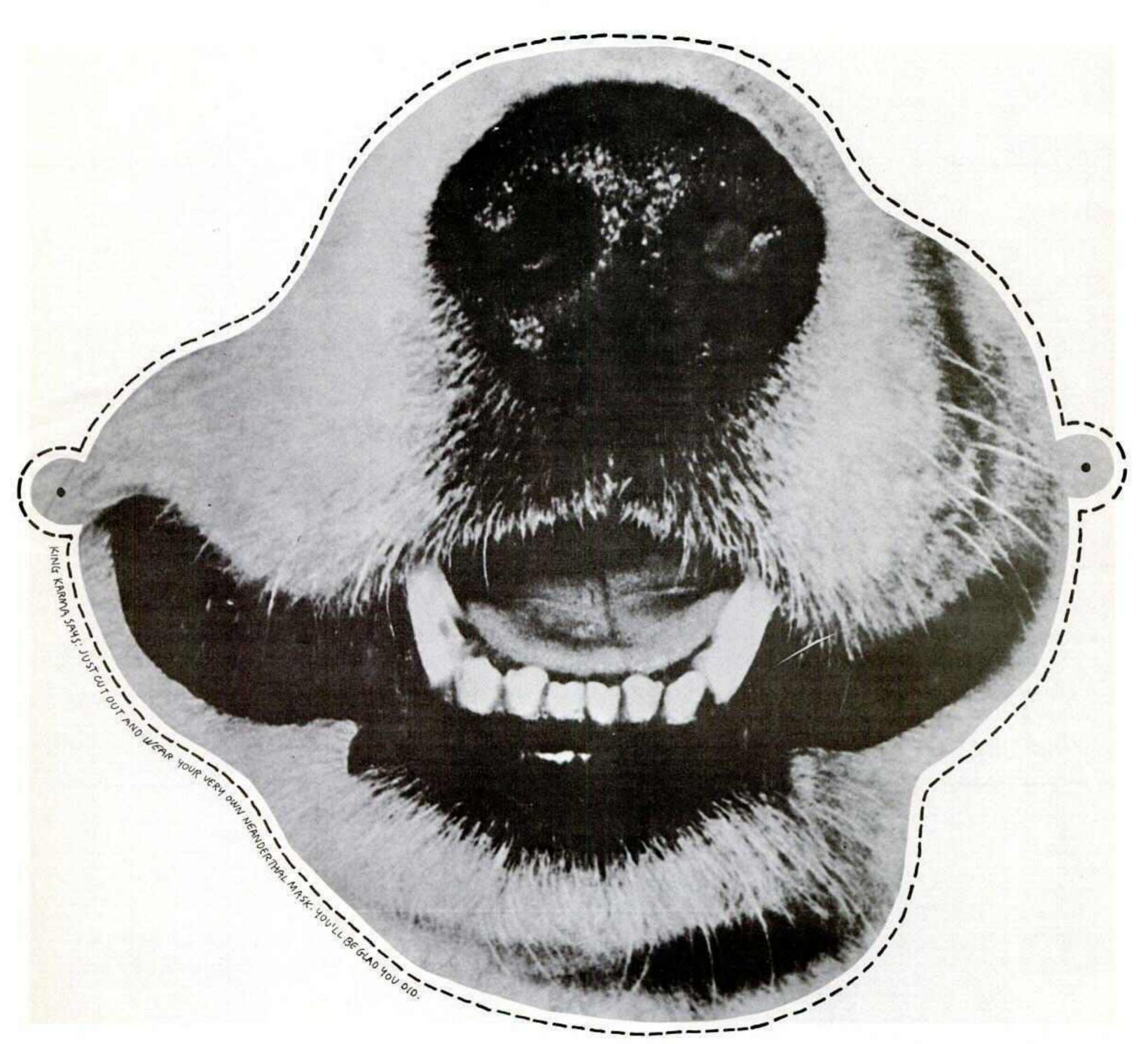
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WEEK	WEEK		Chart
	7.7	ARTIST	Weeks on
THIS	LAST	Title, Label, Number (Distributing Label)	We
170	182	MYSTIC MOODS ORCHESTRA Stormy Weekend Philips PHS 600-342 (Mercury)	11
171	184	CREEDENCE CLEARWATER REVIVAL Bayou Country Fantasy 8387	78
172	177	BARBRA STREISAND Greatest Hits Columbia CS 9363	24
173	174	MANTOVANI Today London PS 572	19
174	181	CHAMBERS BROTHERS Love, Peace & Happiness Columbia GP 20	33
175	168	PLASTIC ONO BAND Live Peace in Toronto 1969 Apple SW 3362 (Capitol)	30
176	173	PETER, PAUL & MARY Album 1700 Warner BrosSeven Arts WS 1700	80
*	-	BREAD On the Waters Elektra EKS 74076	1
178	170		53
179	188	HEROOGIA PROGRAMA TO AND THE HIT	3
180	191	SOUNDTRACK On a Clear Day You Can See Forever Columbia S 30086	3
181	180	SOUNDTRACK Oliver Colgems CSOD 5501 (RCA Victor)	85
182	143		6
183	178	RHINOCEROS Better Times Are Comin' Elektra EKS 74075	5
184	132	JAMES BROWN It's a New Day King KS 1095	6
185	172	FRIENDS OF DISTINCTION Real Friends RCA Victor LSP 4313	20
186	186	NEIL DIAMOND Touching You, Touching Me Uni 73071	35
187	193	TOMMY JAMES & THE SHONDELLS Best of Roulette SR 42040	29
188	187	JERRY LEE LEWIS Best of Smesh SRS 67131 (Mercury)	12
189	194	NINA SIMONE Best of RCA Victor LSP 4374	3
190	-	CHAIRMEN OF THE BOARD Give Me Just a Little More Time Invictus 7300 (Capitol)	8
191	=	THREE DEGREES Maybe Roulette SR 42050	1
192	162	110000000000000000000000000000000000000	17
193	_	JOHNNY RIVERS Slim Slo Slider Imperial LP 16001 (Liberty/United Artist	1
194	=	BROTHERHOOD OF MAN United We Stand Deram DES 18046 (London)	1
195	195	EVERLY BROTHERS Original Great Hits Barnaby BGP 350 (Columbia)	4
196	199	TEN WHEEL DRIVE Brief Replies Polydor 24-4024	2
197	ATE A	VARIOUS ARTISTS The Big Hits Now Dunhill DS 50085	1
198	112	PETULA CLARK Memphis Warner Bros. WS 1862	1
199	-	WATTS 103rd ST. RHYTHM BAND Express Yourself Warner Bros. WS 1864	1
200	200	BRAIN AUGER & THE TRINITY Before RCA Victor LSP 4372	2

annonball Adderley Quintet
ulie Andrews/Henry Mancini
Brian Auger & the Trinity
Singer Baker's Air Force
/incent Bell
Bread
lames Brown
Glen Campbell
Chairmen of the Board
Petula Clark
Ray Conniff
Crosby, Stills & Nash
Miles Davis
Delaney & Bonnie & Friends
Bob Dylan
El Chicano
Ferrante & Teicher
Five Stairsteps
Friends of Distinction
Bobby Goldsboro
Grateful Dead
Jimi Hendrix, Buddy Miles & Billy Cox
Hot Tuna
Iron Butterfly 84, It's a Beautiful Day 32, 1 Jackson Five 6, 1
Tommy James & the Shondells1
Jefferson Airplane
Tom Jones
Jerry Lee Lewis
Marmalade
Johnny Mathis
Paul McCartney Melanie Sergio Mendes & Brasil '66
Lee Michaels Buddy Miles Steve Miller
Joni Mitchell
Mountain
Jim Nabors
Original TV Cast—Sesame Street
Peter, Paul & Mary
Poco Poppy Family
Procul Harum
Gary Puckett & the Union Gap
Johnny Rivers
Rolling Stones
Diana Ross & the Supremes
Savoy Brown John Sebastian Bobby Sherman
Nina Simone
Siy & the Family Stone
Easy Rider
Midnight Cowboy Norwood Oliver
On a Clear Day You Can See Forever. 1 Paint Your Wagon
Woodstock
Rod Stewart
Barbra Streisand1 Supremes
James Taylor
Ten Years After
Three Degrees
Conway Twitty
Watts 105th St. Rhythm Band
Who
Tammy Wynette117, 1 Neil Young & Crazy Horse Copyrighted mate
THE SECURITY OF PERSONS AS A SECURITY OF THE S

Number 1: The Biggest Selling Single In England

ëNeanderthal Man" 2886



Performed by Hotlegs



Artist (Producer) Label, Number (Distributing Label)



Artist (Producer) Label, Number (Distributing Label) (They Long to Be) CLOSE TO YOU Carpenters (Jack Daugherty), A&M 1183 2 MAKE IT WITH YOU Bread (David Gates), Elektra 45686 5 SIGNED, SEALED, DELIVERED (I'm Yours) Stevie Wonder (Stevie Wonder), Tamla 54196 SPILL THE WINE Eric Burdon & War (Jerry Goldstein), MGM 14118 4 BAND OF GOLD . Freda Payne (Holland-Dozier) Invictus 9075 3 MAMA TOLD ME (Not to Come) • Three Dog Night (Richard Podolor), Dunhill 4239 9 TIGHTER, TIGHTER Alive & Kicking (Tommy James-Bob King), Roulette 7078 6 THE LOVE YOU SAVE/I FOUND THAT GIRL Jackson 5 (Corporation), Motown 1166 8 BALL OF CONFUSION (That's What the World is Today) Temptations (Norman Whitfield), Gordy 7099 10 O-O-H CHILD . 5 Stairsteps (Stan Vincent), Buddah 165 12 WAR Edwin Starr (Norman Whitfield) Gordy 7101 22 IN THE SUMMERTIME Mungo Jerry (Barry Murray), Janus 125 18 I JUST CAN'T HELP BELIEVING B.J. Thomas (Chips Moman), Scepter 12283 Crosby, Stills, Nash & Yeung (D. Crosby, S. Stills, G. Nash & N. Young), Atlantic 2740 30 GET UP I FEEL LIKE BEING A SEX MACHINE (Part I & Part II) James Brown (James Brown), King 6318 21 (If You Let Me Make Love to You Then) WHY CAN'T I TOUCH YOU? Ronnie Dyson (Billy Jackson) Columbia 4-45110 17 19 LAY A LITTLE LOVIN' ON ME Robin McNamara (Jeff Barry), Steed 724 (Paramount) 18 14 ARE YOU READY? Pacific Gas & Electric (John Hill), Columbia 4-45158 19 13 HITCHIN' A RIDE • Vanity Fare (Roger Easterby & Des Champ) Page One 21029 (Bell) 20 15 LAY DOWN (Candles in the Rain) Melanie with the Edwin Hawkins Singers (Peter Schekeryk) Buddah 167 16 TEACH YOUR CHILDREN Crosby, Stills, Nash & Young (D. Crosby, S. Stills, G. Nash & N. Young), Atlantic 2735 27 TELL IT ALL BROTHER Kenny Rogers & the First Edition (Jimmy Bowen & Kenny Rogers), Reprise 0911 29 PATCHES Clarence Carter (Rick Hall), Atlantic 2748 26 WESTBOUND #9 Flaming Ember (Stagecoach Prod.), Hot Wax 7003 28 OVERTURE FROM TOMMY Assembled Multitude (Bill Buster), Atlantic 2737 11 RIDE CAPTAIN RIDE Blues Image (Richard Podolor), Atco 6746 38 25 OR 6 TO 4 Chicago (James William Guercio), Columbia 4-45194 33 SUMMERTIME BLUES Who (Kit Lambert-Chris Stamp), Decca 32708 35 MAYBE

Three Degrees (Richard Barrett), Roulette 7079

34 THE SLY, THE SLICK AND THE WICKED

37 EVERYBODY'S GOT THE RIGHT TO LOVE

Lost Generation (Eugene Record), Brunswick 55436

Neighborhood (Jimmy Bryant), Big Tree 102

Supremes (Frank Wilson), Motown 1167

Mark Lindsay (Jerry Fuller), Columbia 4-45180

기기 (Producer) Label, Number (Distributing Label) TITLE, 31 MISSISSIPPI QUEEN 49 HAND ME DOWN WORLD 20 A SONG OF JOY 23 GIMME DAT DING 62 GROOVY SITUATION 72 HI-DE-HO 59 WIGWAM 45 PAPER MACHE 60 SOLITARY MAN 69 SNOWBIRD 71 JULIE, DO YA LOVE ME 50 PEARL 46 STEAL AWAY 53 I'LL BE RIGHT HERE 55 55 CINNAMON GIRL 57 SUNSHINE 61 (I Know) I'M LOSING YOU DON'T PLAY THAT SONG 44 GO BACK 61 43 MY MARIE 62 56 COTTAGE CHEESE **66 GLORY GLORY** 65 65 HELLO DARLIN

68 48 HOW ABOUT A LITTLE HAND Mountain (Felix Pappalardi), Windfall 532 (Bell) (For the Boys in the Band) Boys In the Band (Bob Feldman-Herman Griffin) Spring 103 (Polydor) Guess Who (Jack Richardson & Nimbus 9), RCA 74-0367 52 WHEN WE GET MARRIED Intruders (Gamble-Huff Productions), Gamble 4004 39 DO YOU SEE MY LOVE (For You Growing) Jr. Walker & the All Stars (Jimmy Bristol), 88 CANDIDA Soul 35073 (Motown) Dawn (Tokens & Dave Appell), Bell 903 70 SONG FROM M*A*S*H Miguel Rios (Hispavox), A&M 1193 Al DeLory (Phil Wright), Capitol 2811 47 I WANT TO TAKE YOU HIGHER 83 BLACK FOX Ike & Tina Turner & the Ikettes (Ike Turner), Freddy Robinson (Higgins & Ervin), Pacific Jazz 88155 (Liberty/United Artists) 79 HUMMINGBIRD Pipkins (John Burgess), Capitol 2819 B.B. King (Bill Szymczyk), ABC 11268 74 74 LONG LONELY NIGHTS Gene Chandler (Gene Chandler), Mercury 73083 Dells (Bobby Miller), Cadet 5672 (Chess) 80 DOWN BY THE RIVER Blood, Sweat & Tears (Roy Halee & Bobby Colomby), Buddy Miles & the Freedom Express (Robin McBride & Buddy Miles), Mercury 73086 95 ONLY YOU KNOW AND I KNOW Bob Dylan (Bob Johnston), Columbia 4-45199 Dave Mason (Tommy LiPuma & Dave Mason) Blue Thumb 114 Dionne Warwick (Burt Bacharach-Hal David), 77 77 QUE SERA, SERA (Whatever Will Be, Scepter 12285 Will Be) Mary Hopkin (Paul McCartney), Apple 1823 (Capitol) Neil Diamond (Jeff Barry-Ellie Greenwich), Bang 578 78 82 DROP BY MY PLACE Little Carl Carlton (Mike Terry), Back Beat 613 Anne Murray (Brian Ahern), Capitol 2738 94 BLACK HANDS WHITE COTTON — AIN'T NO MOUNTAIN HIGH ENOUGH Caboose (Larry Rogers), Enterprise 9015 Diana Ross (Nickolas Ashford & Valerie Simpson), (Stax/Volt) 87 YELLOW RIVER 85 I'VE LOST YOU/THE NEXT STEP IS LOVE Christie (Mike Smith), Epic 5-10626 (Columbia) Elvis Presley, RCA Victor 47-9873 81 91 BIG YELLOW TAXI 48 51 AMERICA, COMMUNICATE WITH ME Joni Mitchell (Joni Mitchell), Reprise 0906 Ray Stevens (Ray Stevens), Barnaby 2016 82 86 SOMETHING Booker T. & the MG's (Booker T. & the MG's), Bobby Sherman (Jackie Mills), Metromedia 194 81 APARTMENT #21 Bobbie Gentry (Rick Hall), Capitol 2849 Tommy Roe (Steve Barri), ABC 11266 84 LET THE MUSIC TAKE YOUR MIND 63 STEALING IN THE NAME OF THE LORD Kool & the Gang (Gene Redd), De-Lite 529 Paul Kelly (Buddy Killen), Happy Tiger 541 90 IT'S YOUR LIFE Andy Kim (Jeff Barry), Steed 727 (Paramount) Johnnie Taylor (Don Davis), Stax 0063 - JOANNE Michael Nesmith & the First National Band Tyrone Davis (Willie Henderson), Dakar 618 (Felton Jarvis), RCA 74-0368 (Atlantic) - IT'S SO NICE 54 EVERYTHING A MAN COULD EVER NEED Jackie DeShannon (Sam Russell & Irvin Hunt), Liberty 56187 Glen Campbell (Al DeLory), Capitol 2843 MONGOOSE Elephant's Memory (Ted Cooper), Metromedia 182 Neil Young & Crazy Horse (David Briggs & Neil Young), Reprise 0911 89 MORNING MUCH BETTER Ten Wheel Drive with Genya Ravan (Guy Draper) - LOOKIN' OUT MY BACK DOOR/ Polydor 14037 LONG AS I CAN SEE THE LIGHT — WE'RE ALL PLAYING IN THE SAME BAND Creedence Clearwater Revival (John C. Fogerty) Bert Sommer (Artie Kornfeld), Eleuthra 470 (Buddah) 91 92 MILL VALLEY Archies (Jeff Barry), Kirshner 63-1009 (RCA) Miss Abrams & the Strawberry Point School Third Grade Class (Erik Jacobsen & Rita Abrams), Rare Earth (Norman Whitfield), Rare Earth 5017 98 BALL AND CHAIN Tommy James (Tommy James & Bob King), Aretha Franklin With the Dixie Flyers 96 EVERYTHING'S TUESDAY (Jerry Wexler, Tom Dowd & Arif Mardin), Atlantic 2751 Chairmen of the Board (Holland-Dozier-Holland), Invictus 9079 (Capitol) - SAVE YOUR SUGAR FOR ME Crabby Appleton (Don Gallucci), Elektra 45687 Tony Joe White (Tony Joe White & Billy Swan), Engelbert Humperdinck (Peter Sullivan), Parrot 40049 97 YOURS LOVE Joe Simon (John R.), Sound Stage 7 2664 (Monument) Crow (B. Monaco), Amaret 119 - RAINBOW 67 SING A SONG FOR FREEDOM Marmalade (Junior Campbell), London 20059 Frijid Pink (Pink Unlimited), Parrot 349 (London) 97 — UNCLE JOHN'S BAND Grateful Dead (Bob & Betty & the Grateful Dead), Rascals with the Sweet Inspirations (Rascals & Warner Bros. 7410 Arif Mardin), Atlantic 2743 98 100 BRING IT ON HOME Lou Rawls (Rick Hall & David Axelrod), Conway Twitty (Owen Bradley), Decca 32661 Capitol 2856 64 YOU'VE BEEN MY INSPIRATION 99 A SONG THAT NEVER COMES Main Ingredient (Silverstein-Simmons-McPherson), Mama Cass Elliot (Steve Barri), Dunhill 4244 RCA 74-0340 100 — THAT'S WHERE I WENT WRONG 67 76 IT'S A SHAME Poppy Family Featuring Susan Jacks (T. Jacks), Spinners (Stevie Wonder), V.I.P. 25057 (Motown)

Ain't No America,

COO O A TO Z-	–(Publisher-Licensee)
Ain't Ho Mountain High Enough (Jobete, BMI) 46 America, Communicate With Me (Ahab, BMI) 48	Orop By My Place (Toini Don, BMI)
Apartment 21 (Wits End, BMI)	(Think Stallman, BMI)
Ball and Chain (Big Seven, BMI) 92	Everything's Tuesday (Gold Forever, BMI) 93
Ball of Confusion (That's What the World Is Today) (Jobete, BMI)	Get Up 1 Feel Like Being a Sex Machine (Part 1 and Part 2) (Dynatone, BMI)
Band of Gold (Gold Forever, BMI)	Gimme Dat Ding (Duchess, BMI)
Big Yellow Taxi (Neighborhood) (Siquomb, BMI) 30 Black Fox (Special Agent, BMI) 72 Black Hands White Cotton (Wren, BMI) 79	Go Back (Meemoo, BMI)
Black Hands White Cotton (Wren, BMI)	Hand Me Down World (Expressions, BMI) 35
Candida (Jillbern/Pocketfull of Tunes, BMI) 70	Hello Darlin' (Twitty Bird, BMI)
Cinnamon Girl (Cotillion/Broken Arrow, BMI) 55 Close to You (Blue Seas/Jac/U.S. Songs, ASCAP) 1	Hitchin' a Ride (Intune, BMI)
Cottage Cheese (Yuggoth/Forty Tunes, BMI) 62	the Band) (Yellow Dog, ASCAP)
(Jobete, BMI)	1 Just Can't Help Relieving (Screen Gams, RMI) 13
Don't Play That Song (Progressive, BMI) 59 Down By the River (Cotillion/Broken Arrow, BMI) 75	l Want to Take You Higher (Ike & Tina Turner) (Daly City, BMI)

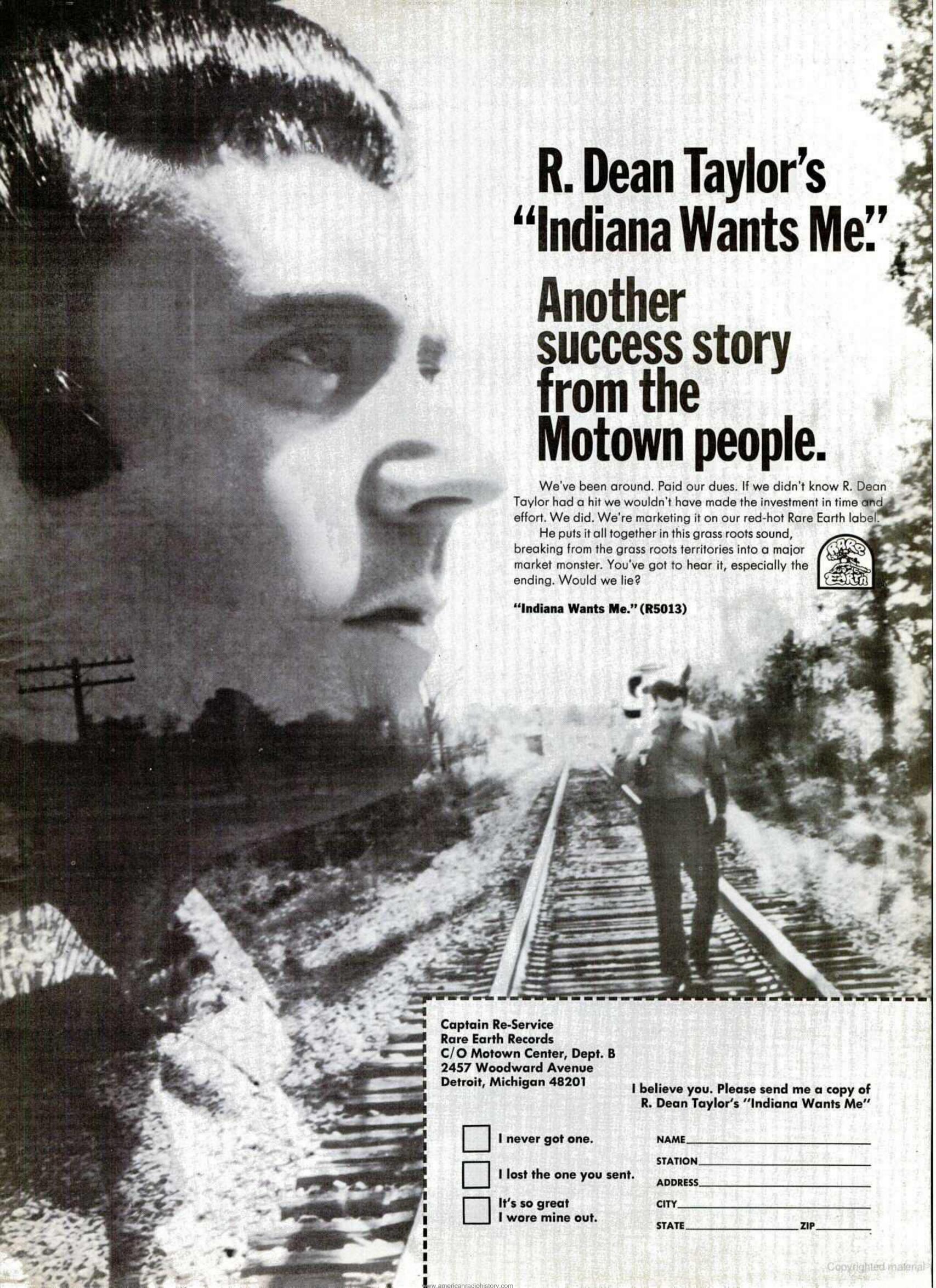
33 25 SILVER BAND

42 BIG YELLOW TAXI

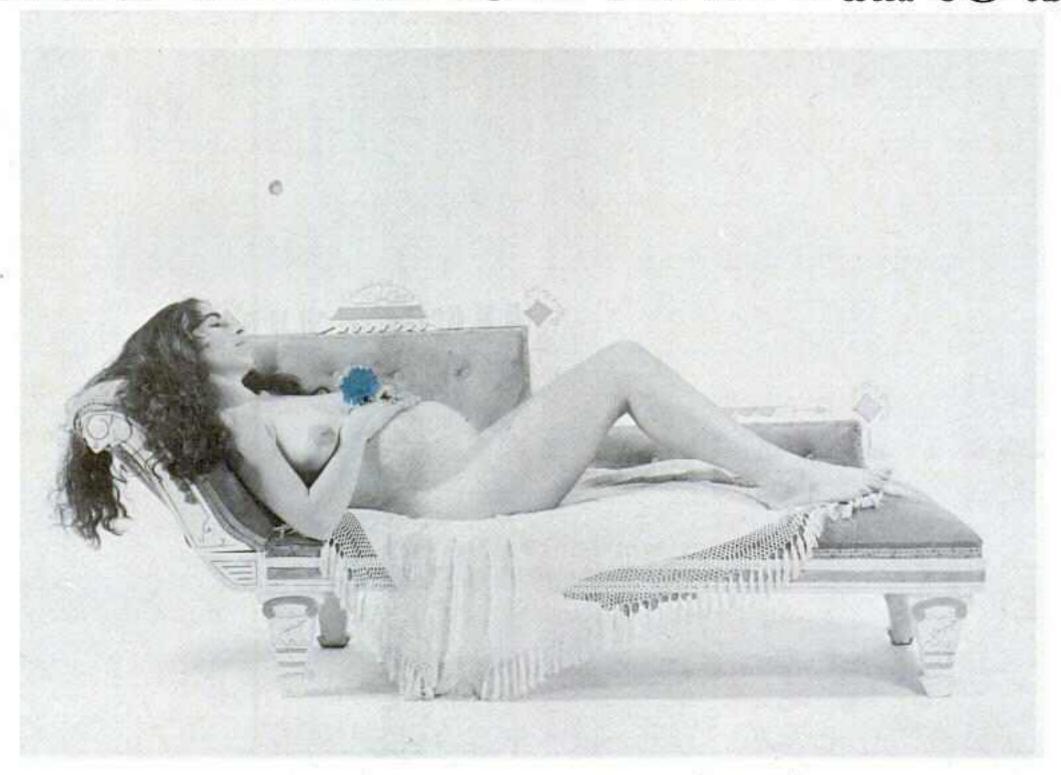
	51
Joanne (Screen Gems-Columbia, BMI)	8
Lay a Little Lovin' On Me (Unart, BMI) Lay Down (Candles in the Rain) (Kama Rippa/Amelanie, ASCAP) Let the Music Take Your Mind (Stephanye, BMI) Long as I Can See the Light (Jondora, BMI) Lookin' Out My Back Door (Jondora, BMI) Long Lonely Nights (Arc/G & M, BMI) Love You Save, The (Jobete, BMI) Make It With You (Screen Gems-Columbia, BMI) Mama Told Me (Not to Come) (January, BMI)	505
Maybe (Nom. BMI) Mill Valley (Great Honesty, BMI)	9

Mississippi Queen (Uptall, ASCAP)	34
Mangaose (Packet Full of Yunes, RMI)	88
Morning Much Better (Schefrin-Zager/Noma, BMI)	89
My Marie (January, BMI)	61
Ohio (Cotillion/Broken Arrow, BMI) Only You Know and I Know (Mason/Roccocco,	
BMI) D-O-H Child (Duckston/Kama Sotra, BMI)	70
Overture From Tommy (Track, BMI)	25
Paper Mache (Blue Seas/Jac, ASCAP)	43
atches (Gold Forever, BMI)	23
Pearl (Low-Twi, BMI)	50
Que Sera, Sera (Whatever Will Be, Will Be)	
(Artist, ASCAP)	77
tainbow (Norma, BMI)	76
Ride Captain Ride (ATM, ASCAP)	
lave Your Sugar for Me (Combine, BMI)	94
igned, Scaled, Delivered (I'm Yours) (Jobets, BMI)	3
liver Bird (Kangaroo, BMI) ling a Song for Freedom (Knip Unlimited, BMI)	63
Sly, the Slick and the Wicked, The (Julio-	93
Brian, BMI)	31
Brian, BMI) inowhird (Beechwood, BMI)	45
Solitary Man (Tallyrand, BMI)	44

omething (Harrisongs, ong From M*A*S*H (2	BMI)	ASCADI	1
ong of Joy (Barnegat, Song That Never Co	BMI)	· LLLLLIT	á
Song That Never Co pill the Wine (Far Ou	nes (Ampco,	ASCAP)	::::::: °
teal Away (Fame, BM	i)		5
ealing in the Name o enshine (Kirshner, BM	f the Lord (Tree, BMI	5
ummertime Blues (Ru	nbalero/Pres	ley, BMI)	2
each Your Children (6	iving Room.	BMI)	2
ell It All Brother (Su hat's Where I Went Y	beam, BMI)	Elebia: 0	MO 10
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igwam (Big Sky, AS	AP)		4
ellow River (Nome, I	MI)		8
ours Love (Wilderness ou've Been My Inspir	BMI)		n 3



ONLY YOU KNOW AND I KNOW







"Alone Together," BTS 119, is giving birth to a new single, BLU 114. Only You Know & I Know that Dave Mason is alone together on Blue Thumb Records.

Blue Thumb Records, Inc.



tiiont Jingles

NUMBER OF SINGLES REVIEWED THIS WEEK

114

LAST WEEK 125

*This record is predicted to reach the TOP 40 EASY LISTENING Chart

(0)20)20)25POT[GHT (0)20)

Spotlights Predicted to reach the top 20 of the HOT 100 Chart

MELANIE-PEACE WILL COME (According to Plan) (3:18)

(Prod. Peter Schekeryk) (Writer: Safka) (Kama Rippa/Amelanie, ASCAP)-The composer-performer busted through the Top 10 with her "Lay Down (Candles in the Rain)." This powerhouse followup offers all that potential, . . . and more. Exceptional vocal workout on potent folk-rock material with compelling lyric line. Flip: (No information available), Buddah 186

HOTLEGS-NEANDERTHAL MAN (4:29)

(Prod. Hotlegs Prod.) (Writers: Godley-Creme-Stewart) (Francis, Day & Hunter, ASCAP)-Currently Top 10 in England this driving rock item has all the infectious dance beat rhythm to hit with the same sales and chart impact here. Should prove an out and out smash, Flip: "You Don't Like It, Because You Didn't Think of It" (4:29) (Francis, Day & Hunter, ASCAP). Capitol 2886

10P60P0PSP011GHT

Spotlights Predicted to reach the top 60 of the HOT 100 Chart

*5th DIMENSION—ON THE BEACH (3:30)

(Prod. Bones Howe) (Writer: McNeil) (Fifth Star, BMI)-Following up "Save the Country," group changes pace with a rhythm ballad beauty headed for a high spot on the Hot 100. Could go all the way for a summertime smash. Flip: (No Information Available), Bell 913

*JERRY BUTLER—WHERE ARE YOU GOING (3:10)

(Prod. Bobby Scott) (Writers: Scott-Meehan) (Cannonball, ASCAP)-The Bobby Scott, Danny Meehan compelling ballad from the new hit film, "Joe" will put Butler right up the Hot 100, Easy Listening and Soul Charts. Beautiful material and performance. Flip: (No Information Available). Mercury 73101

MOMENTS-IF | DIDN'T CARE (2:59)

(Prod. "Sylvia" and N. Edmonds) (Writer: Lawrence) (Whale, ASCAP)-Group follows "Love on a Two Way Street" with a top updating of the Ink Spots classic. Certain to take them high on the Hot 100 as well as proving a soul smash. Flip: (No Information Available). Stang 5016

STEPPENWOLF—SCREAMING NIGHT HOG (3:17)

(Prod. Richard Podolor) (Writer: Kay) (Trousdale, BMI)-The follow-up to "Hey Lawdy Mama" is a raucous rocker that moves from start to finish with a wild beat and vocal workout. Flip: "Corina, Corina" (3:47) (Trousdale, BMI). Dunhill 4248

DONOVAN-RIKI TIKI TAVI (2:56)

(Prod. Donovan) (Writer: Leitch) (Peer Int'l., BMI)-More infectious rhythm material from Donovan with a clever lyric line to match. Big chart item here, Flip: "Roots of Oak" (5:02) (Peer Int'l., BMI), Epic 5-10649

CHARLES WRIGHT & THE WATTS 103rd STREET RHYTHM BAND—EXPRESS YOURSELF (4:10)

(Prod. Charles Wright) (Writer: Wright) (Warner-Tamerlane, BMI)—Following up "Love Lard," swinging group offers much of the sales and chart potential of that smash with this solid rocker. Discotheque winner. Flip: "Living on Borrowed Time" (3:30) (Wright Gerstl, BMI). Warner Bros. 7417

*SERGIO MENDES & BRASIL '66-FOR WHAT IT'S WORTH (3:55)

(Prod. Sergio Mendes & Herb Alpert) (Writer: Still) (Ten East/Springalo/Cotillion, BMI)—The Buffalo Springfield past hit is updated in the unique Mendes treatment and the result should prove a potent chart item. . Hot 100 and Easy Listening. Top performance. Flip: "Viramundo" (3:00) (Sunbury, ASCAP). A&M 1209

THE KINKS-LOLA (4:06)

(Prod. Ray Davies) (Writer: Davies) (Hill & Range Songs, BMI)—Currently a Top 10 British chart winner, this infectious rhythm item has all the ingredients to put the Kinks right back up the Hot 100 here with solid sales impact, Flip: "Mindless Child of Motherhood" (3:07) (Jobete, BMI).

SUSAN FROM SESAME STREET—ABC SONG (3:08)

(Prod. Joe Rapaso) (Writer: Kendricks) (Rifle, BMI)—Culled from her current hit "Sesame Street" LP, Loretta Long, the "Miss Susan" of the TV show, comes up with a commercial winner that should fast prove a left field smash for Top 40. Clever material and performance. Flip: "Right in the Middle of My Face" (2:00) (Festival Attractions, ASCAP). Scepter 12291

THE CONSTELLATIONS—IN LOVE FOREVER (3:38)

(Prod. Guy Draper & Dionne Warwick) (Writer: Draper) (Andjun, ASCAP)-The new Dionne Warwick label, distributed by Scepter, has a sure-fire winner for both the Hot 100 and Soul charts in this pulsating swinger. Top vocal workout and beat. Flip: "Can't Get You Out of My Mind" (3:43) (Maplewood/Floyd Floyd, ASCAP). Sonday 6001

SPECIAL MERIT SPOTTIGHT

Spotlighting new singles deserving special attention of programmers and dealers.

NICKY THOMAS-Love of the Common People (2:24) (Prod. Joel Gibson) (Writers: Hurley-Wilkins) (Tree, BMI)-A recent smash hit in England this catchy Jamaican rhythm treatment of the country smash could prove a big item here as well. . . strong entry. Cotillion 44088

*BERT KAEMPFERT & HIS ORCHESTRA-Love Theme (3:26) (Prod. Milt Gabler) (Writers: Kaempfert-Rebbein) (Screen Gems-Columbia, BMI)-Big lush production ballad from the film "You Can't Win Them All" could easily prove another "Strangers in the Night" for Kaempfert. Beautiful arrangement and band performance, Decca 32715

EXUMA-You Don't Know What's Going On (3:27) (Prod. Daddy Ya Ya) (Writer: Exuma) (Firesky, ASCAP)-From their current LP, this performance is heard on the soundtrack of the film "Joe." The solid beat rocker offers much potential for the Top 40 and the Hot 100. Mercury 73104

JAMES GANG-Funk No. 49 (3:05) (Prod. Bill Szymczyk) (Writers: Fox Peters-Walsh) (Pamco/Home Made, BMI)-Wild, raucous rocker from their current hit LP should bring the group to the Hot 100 with heavy sales action. ABC 11272

*ENOCH LIGHT & THE LIGHT BRIGADE-"Patton" Theme (2:06) (Writer: Goldsmith) (Fox Fanfare, BMI)—The Jerry Goldsmith film theme gets a potent workout by the Light organization with much appeal for programming and charts. Project 3 1385

*AL HIRT-Louisiana Man (2:32) (Prod. Jim Malloy) (Writer: Kershaw) (Acuff-Rose, BMI)-The Doug Kershaw infectious cajun rhythm number gets a strong treatment by the trumpet King loaded with play, juke box, and chart potential. GWP 519

JOHN SMALL-Can't Nobody See My Face (2:33) (Prod. Ray Mills) (Writer: Hetherington) (Gil, BMI)-Strong rhythm ballad with a performance to match could break the new commer on the chart with solid sales action, Paramount 0038

ALAN RUSH & THE STONEHOUSE-It Takes Minutes (2:09) (Prod. Jim Malloy) (Writers: Rush-Cullers) (Combine, BMI)—New label out of Nashville comes up with a strong pop debut in this catchy rhythm number that could break big. Mega 615-0002

JOHN HETHERINGTON-It's Only Me (2:45) (Prod. Tonly Atkins) (Writer: Hetherington) (Gil, BMI)—The composer-performer comes up with a strong debut disk that offers much potency for the charts. Watch this folk-rock item. . . it should go big. RCA 74-0375

PISANO & RUFF-Stop (2:48) (Prod. Herb Alpert) (Writer: Ruff) (Irving/ Redwood, BMI)-Producer Herb Alpert comes up with an infectious rhythm item with catchy effects that could catch on fast for hefty chart action. A&M 1207

www american radiohistory com

COUNTRY

Spotlights Predicted to reach the top 20 of the HOT COUNTRY SINGLES Chart

JERRY LEE LEWIS-

THERE MUST BE MORE TO LOVE THAN THIS (2:14)

(Prod. Jerry Kennedy) (Writers: Taylor-Thomas) (DeCapo/Varia/Chimneyville, BMI)-Now on the Mercury label, Lewis has a sure top chart winner in this poignant ballad. Powerful follow up to his recent "Once More With Feeling," Flip: (No Information Available), Mercury 73099

CONNIE SMITH-LOUISIANA MAN (2:24)

(Prod. Bob Ferguson & Ronny Light) (Writer: Kershaw) (Acuff-Rose, BMI)-The Doug Kershaw rhythm number is strong material for the fine stylist and it will fast put her right up the chart. Top performance, Flip: "Alone With You" (1:51) (Moss Rose, BMI). RCA 47-9887

FERLIN HUSKY-YOUR SWEET LOVE HAS LIFTED ME (2:31)

(Prod. Larry Butler) (Writers: Richey-Sutton) (Gallico, BMI)-Following his smash "Heavenly Sunshine," Husky has a sure chart topper in this compelling ballad performance. One of his finest, Flip: "You're the Happy Song I Sing" (1:56) (Singleton, BMI). Capitol 2882

GEORGE HAMILTON IV-BACK WHERE IT'S AT

(Prod. Bob Ferguson) (Writer: Bond) (Acuff-Rose, BMI)-Hamilton went Top 10 with his "She's a Little Bit Country" and this exceptional Bobby Bond rhythm ballad with a performance to match offers all the chart potential, . . and more, Flip: "Then I Miss You" (2:08) (Acuff-Rose, BMI). RCA 47-9886

WAYLON JENNINGS-THE TAKER (2:28)

(Prod. Danny Davis) (Writers: Kristofferson-Silverstein) (Combine, BMI)-Following his "Singer of Sad Songs," Jennings comes on strong once again with potent Kris Kristofferson-Shel Silverstein rhythm ballad material. . . certain for the top part of the chart. Flip: "Shadows of the Gallows" (2:49) (United Artists, ASCAP). RCA 47-9885

BOBBY LORD-WAKE ME UP EARLY IN THE MORNING (1:53)

(Prod. Owen Bradley) (Writer: Harris) (Contention, SESAC)-Following his smash hit, "You and Me Against the World," Lord has another powerful entry in this rhythm number headed right for a high spot on the chart. Flip: "Violets Are Red" (3:11) (Contention, SESAC). Decca 32718

SAMMI SMITH—HE'S EVERYWHERE (3:04)

(Prod. Jim Malloy) (Writers: Dobbins-Whitehead) (Two Rivers, ASCAP)-Debut of the Nashville based label is a potent one with this blockbuster emotion-packed ballad performance that should hit hard and fast. Much pop appeal as well. Flip: "This Room for Rent" (2:54) (Two Rivers, ASCAP). Mega 615-0001

CHART

Spotlights Predicted to reach the HOT COUNTRY SINGLES Chart

MARION WORTH-Just Leave It Alone (2:35) (Baron, BMI). DECCA 32717 BOBBY G. RICE-Hey Baby (2:10) (LeBill, BMI). ROYAL AMERICAN 18

TOP 20

SOUL

Spotlights Predicted to reach the TOP 20 of the TOP SELLING R&B SINGLES Chart

THERE ARE NO R&B SPOTLIGHTS THIS WEEK

CHART

Spotlights Predicted to reach the SOUL SINGLES Chart

THE J.B.'s-The Grunt (Part 1) (2:47) (Golo, BMI). KING 6317 RHYTHM REBELLION-Universal Rhythm (2:53) (Pan World, BMI). TRC 1011 THE MOODS-Rainmaker (2:52) (Double Diamond, BMI). WAND 11224 VERNON GARRETT-Little Black Woman (2:45) (Helt, BMI). KAPP 2097 THE ODDS AND ENDS-Let Me Try (3:00) (Bell Boy/Bradley, BMI). **TODAY 1001**

All records submitted for review should be addressed to Record Review Department, Billboard, 165 W. 46th Street, New York, N. Y. 10036.

Slot at Bahamas Convention Columbia Reaffirms Industry

Continued from page 3

spirit, and contagious enthusiasm that is unmatched anywhere."

He added, "We will continue to avoid the footballing of product and avoid any discounting of albums or the granting of percentage of free albums which continue to create enormous return problems for our competition and it deflates their

bottomline profit."

He also noted that in dealing with artists, Columbia must never apologize for using business acumen. "Artists never apologize for their business manager's demands and monetary requests," Davis added. "We must be ever sensitive to true artistry and it must be genuinely and sincerely encouraged to flourish, but where an artist, manager or a&r man thinks he has a toy to play with or is involved in an experimentation station financed by an industrial Santa Claus let him or her go to the more naive big daddys that may still be laying around ready to issue paper money in the hopes of reaching the big rainbow."

Performers

In the evenings, though, it was a rainbow of star performers that showed the Columbia contingent, a wide spectrum of entertainment that the label covers. The four shows, which were expertly produced and smoothly programmed, featured The Jerry Hahn Brotherhood, Tom Rush, Jam Factory, Miles Davis, The Byrds, Ballin' Jack, Donovan, Dreams, The New York Rock Ensemble, Ronny Dyson, Lynn Anderson, Ray Stevens, Ivan Rebroff and Vikki Carr.

On the daytime business end, other speeches interspersed between product presentations were made by Mort Hoffman, vice president of Epic Records and custom labels, and Stan Snyder, director of sales distribution. Both zeroed in on the "together" push that brought the company to the top.

The 1970 convention album releases were presented in a film produced by Arnold Levine, creative director, advertising and sales, and film maker

'Goggles' TV Show To Be Cut by AF

NEW YORK-Audio Fidelity Records has contracted to record the September NBC-TV special, "Super Plastic Elastic Goggles." Audio Fidelity and Sienna Productions also have put together a new rock group called "Goggles." The show is aimed for the 7-12 market.

Steve Verona. Over 55 different pieces of both Columbia and Epic's fall album releases were woven into "The Music Company Presents the Music-Different Strokes," the film's title. The new releases were woven around the relationship of music on people's lives.

Singles Presentation Also presenting product were the Harmony, Blues and Childrens Book and Records lines. The classical releases, Master-

works and Odyssey are cov-

ered in the classical section. Ron Alexenburg, director of promotion and sales and Gene Settler, director of Epic national sales and promotion, put

together a presentation for their singles in the format of a radio show. Call letters used were WCRS (code symbol for Columbia Record Sales), and specially recorded WCRS "station breaks" were featured in the 42-minute show.

This year's person-to-person seminars covered merchandising, advertising and product, and were shared by Bruce Lundvall, vice president of merchandising; and George Novak, director special products, sales and distribution, respectively. Don Ellis, director of merchandising for Epic, also presided over a segment of the seminars which dealt with Epic product.

New Equipment Debuts At Col Sales Convention

FREEPORT, Grand Bahama —Masterwork Audio Products introduced three new additions to its 1970-71 product line during the 1970 Columbia Records National Sales Convention here. The new equipment was presented by Milton Selkowitz, director, audio products and accessories.

One new model (M-502), a Modular Component System consisting of a main AM/FM/ FM stereo tuner amplifier unit with a top mounted BSR record changer. The tuner features slide-rule tuning and illuminated black-out dial, a headphone jack, and six controls with an FM stereo indicator. The model includes two separate speaker cabinets and tape inputs. The

Jacques Debout, Danyel Gerard,

Annie Cordy, and Charles

Trenet; and instrumentals by

Caravelli and Manitas de Plata.

The international quality of

CBS France's product was em-

phasized by the recordings of

Joe Dassin (in French, German,

Italian and English), Pilar

Thomas (in French and Spanish),

Ziz Jeanmaire (in Spanish and

German), Les Compagnons de

la Chanson (in French, Japanese

and German) and Titanic (in

English). The French company

also introduced a new recording

of choir music by the Spandauer

CBS Germany emphasized the

classics with excerpts from Ivan

Rebroff's latest recording, high-

lighted by a film of Rebroff do-

ing "The Death of Boris Gou-

donov." Germany also showed

its classical strength with new

product by the German tenor,

Rene Kollo, as well as a new LP

by pianist, Nelson Freire. Song-

stress Mary Roos exemplified

From Italy, a 16mm film fea-

turing leading top-sellers such as

Massimo Ranieri, Renato dei

Profeti, and I Cameleonti was

shown. Also highlighted on film

were new Italian artist Gianni

Nazzaro, Orlando & Pistocchi,

and Nieman, a young singer

from Poland, now living in Italy.

presented new LP's by jazz pian-

ist Louis Van Dyke and vocalist

From Holland, CBS-Artone

German pop sounds of today.

Kantorei of Berlin.

suggested retail price is \$99.95. The M-54 is a three-piece AM/FM multiplex stereo radio with component features in a walnut finished cabinet. Features include an FM stereo indicator light, tuning meter, slide rule dial with logging scale,

stereophonic headphone jack, full tape input facilities and two separate speakers. The suggested retail price is \$79.95.

The M-7040, a stereophonic solid state compact component system with AM/FM stereo receiver, and is an addition to the Masterwork "Century Series" of component systems. A threepiece system in walnut hardwoods, it features a Garrard fully automatic record changer, Pickering magnetic cartridge with diamond needle, slide controls, two two-way air suspension speaker systems, and a 60watt dual channel amplifier with less than 1 percent distortion. The M-7040 carries a suggested retail list price of \$249.95.

IMIC-3 Sets **Dates for June** At Montreux

Continued from page 1

Record Retailer, and Discografia Internationale of Milan.

IMIC-III travel arrangements and hotel accommodations will be coordinated by the Montreux Official Conference Office.

The meetings will be held at the centrally located Montreux Palace Hotel with accommodations for registrants available at the Montreux Palace as well as four nearby hotels: Excelsior, National, Suisse, and Eurotel. As in the past, rooms will be made available on a first-comefirst-serve basis to those companies who wish to hold their own international meetings in conjunction with IMIC.

Billboard has secured the services of James O. Rice Associates to produce the forthcoming IMIC. The Rice firm has handled the two previous IMIC events for Billboard as well as the publication's three annual Radio Programming Forums and its three Tape Cartridge Con-

ferences.

In addition to the business seminars, the IMIC week in Montreux will include a special calendar of events for ladies, and sight-seeing, golf, tennis and other activities for registrants to be announced later.

Further details are available from: International Music Industry Conference, Ninth Floor, 300 Madison Ave., New York, N.Y. 10017.

Jackson Sound

Continued from page 8

fund will be used "For the purpose of promoting understanding, communication and dialogue between college and university students and the general public by providing means of student expression through the preparation and distribution of printed materials, recordings and the use of the mass communication media including newspapers, radio and television, magazines, etc. No funds shall be used for propoganda purposes or political purposes.

Affiliates Showcase Product

FREEPORT, Grand Bahama —CBS subsidiaries from various parts of the world showcased samples of their newest pop and classical product at the Columbia Records National Sales Convention here. In addition, CBS International hosted a cocktail party Friday (31) to introduce the delegates to Ivan Rebroff, whose recordings of Russian folk songs and classical material have sold over 1,000,000 copies in Europe.

Rebroff, who is under contract to CBS Germany, made his North American debut at the Columbia/Epic banquet show Saturday (1), marking the first time an overseas artist has ever appeared at a Columbia Convention show.

finado 4, and Los Piccolinos.

CBS France showcased French language recordings by Marie Laforet, Les Irresistibles, Michel

From Latin America, both CBS Argentina and CBS Mexico served up samples of the latest kinds of music happening in the Latin countries. Argentina presented records by the artists who currently top the local charts: Sandro, Leonardo Favio, Piero, Los Naufragos, and Fedra y Maximimiliano. At the same time, they introduced two new young talents: the Cuarteto Zupay and Estela Raval, Mexico utilized films, slides and tapes to introduce the music of Vincente Fernandes, Sonora Santanera, Las Ventanas, Mario y su Desa-

Fugain, Les Albatros, Jean-

Branches Receive Awards

FREEPORT, G. Bahamas-This year's Columbia and Epic "Distributor of the Year" awards went to (from Columbia) the Minneapolis branch, Ron Piccoll, sales manager, and (from Epic) the Atlanta branch, Don Dempsey, sales manager.

The branch promotion man award went to Dave Swengros of St. Louis. Special merit promotion awards went to Terry Towell and Bob Moering of Los Angeles, and Matty Mathews and Joe Senkiewicz of New York.

Epic awarded its top honors to local promotion managers Ben Wood, Craig Corp., Seattle and Frank DeLeo, Columbia branch, Cleveland, and on the regional level to Don Writht, regional promotion manager, mid-Atlantic region and Skip Byrd, regional sales manager, Southeast region.

The engineering awards for Columbia engineers whose ef-

fort aided in the production of gold records for Columbia or Epic were Roy Halee, who took three awards for the million selling singles, "Bridge Over Troubled Water," "Cecilia" (Simon & Garfunkel) and "And When I Die" (Blood, Sweat and Tears), and one for the Simon & Garfunkel LP "Bridge Over Troubled Water." Three other engineers who received awards were Charlie Bragg of the "Hello, I'm Johnny Cash" album, Phil Macy for the Sly and the Family Stone LP, "Stand," and Sy Mitchell for Janis Joplin's "Kozmic Blues" LP.

Harmony Sets New Series

FREEPORT, Grand Bahama —Harmony Records, Columbia's low-priced album line, will introduce a "Headliner Series" in September. The special series will retail at \$2.98 and will kick off with six new albums by Columbia and Epic artists.

The initial September release will feature Johnny Cash, Andy Williams, Tammy Wynette, Johnny Mathis, Ray Conniff, and a "Best of Broadway" LP titled "Showtime."

Plans are currently being formulated to release additional star attractions on the new "Headliner Series." It is estimated that by January, 1971, nine to 12 more packages will be available. Future "Headliner" product will carry the new KH prefix preceding the LP number.

Chris Hinze. CBS England unveiled new recordings by some of its topselling acts including Christie, whose first single, "Yellow River," hit No. 1 in Great Britain; the Tremeloes; and Georgie Fame. A sampling of new British contemporary talent was also presented. On the classical side, a new recording of Debussy's "Pelleas," conducted by Pierre Boulez, was introduced. Other new Boulez LP's as well as one by pianist Charles Rosen were

highlighted. CBS/SONY of Japan conducted viewers on a two-year retrospective, recapping the building of a roster of local pop and classical artists that today numbers more than 30.

Columbia Records of Canada previewed new material and showcased such artists as Alan J. Ryan, the Perth Country Conspiracy, and Mashmakhan.

The a&r presentations came at the end of two days of general business meetings. These were attended by 54 CBS International representatives from the New York headquarters, and from overseas operational offices and local subsidiaries.

the goal of releasing a series of 26 albums featuring the 26 football teams of the National Football League singing such evergreens as "Winter Wonderland" and "All I Want for Christmas Is My Two Front Teeth." The series will be titled "Holiday Halftime" and they'll be produced by composer-conductor Jacques Urbont who composed and conducted "Mission Impossible" for TV.

NFL TEAMS WILL STAR

ON LP'S AND GRIDIRON

Urbont is slated to begin the first recording session in the middle of August featuring the Giants or Jets. Each team will have its own album and a major publicity campaign will herald the introduction

NEW YORK-Manlius Records has been kicked off here with

of the albums in each NFL city prior to September release. The deal with the NFL for the albums was reached by Mike Tatich & Partners here.

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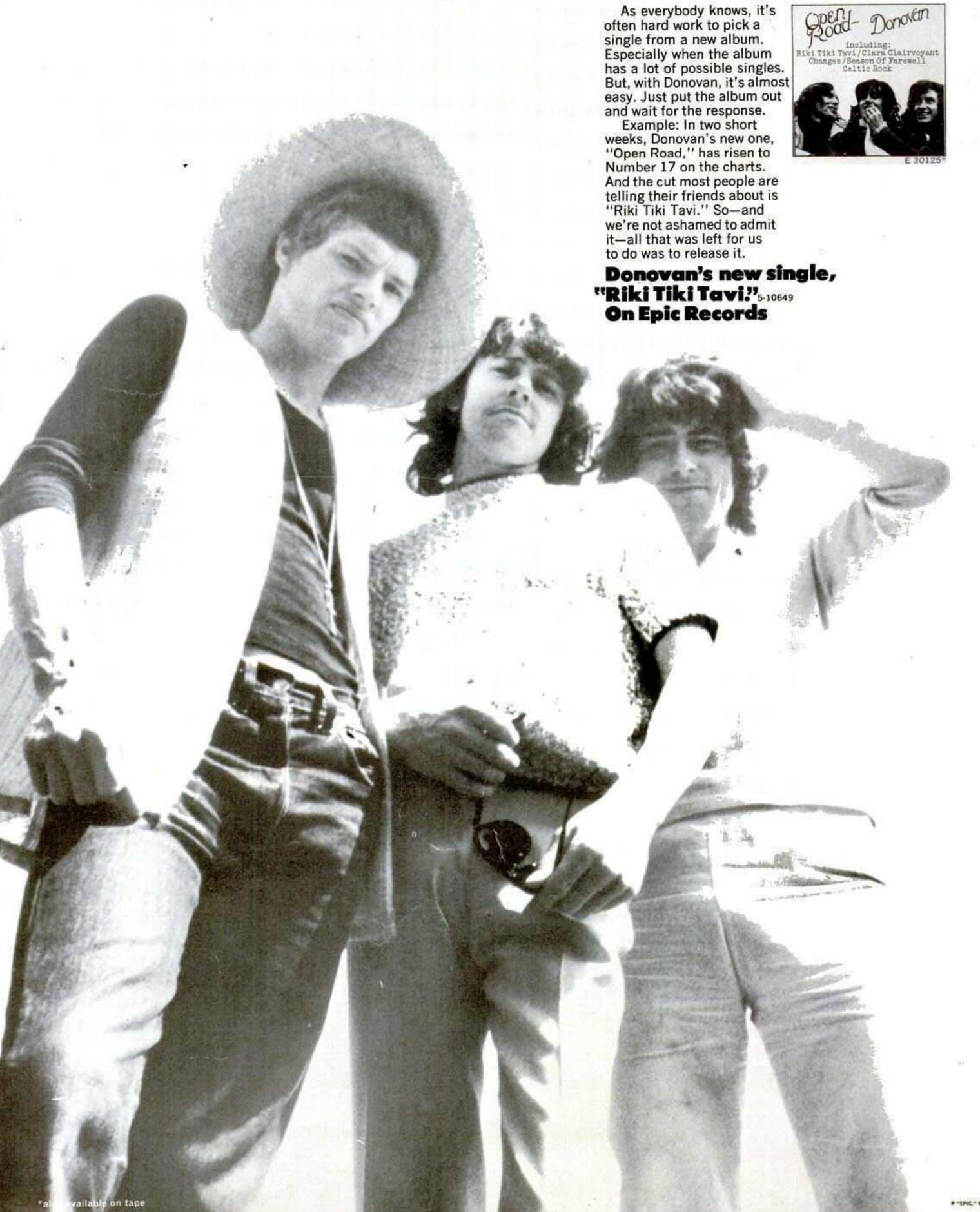
Written by Rick Nelson composed by Rick Nelson produced by Rick Nelson performed by Rick Nelson. Four great people

Four great people might have done an equally good job.



"RIKI TIKI TAVI!"

The public's first response to Donovan's nice new album.



EPIC

* "EPIC." MARCA REG. T.M. PRINTED IN U.S.A.