

Billboard

NEWSPAPER

NEWSPAPER

SEPTEMBER 12, 1970 • \$1.00
SEVENTY-SIXTH YEAR
TWO SECTIONS, SECTION ONE
The International
Music-Record-Tape
Newsweekly

COIN PAGES 45-48

HOT 100 PAGE 67

TOP LP's PAGES 72, 74

Bogart Urges Trade to Hike Album Prices

By CLAUDE HALL

NEW YORK—Buddah Records president Neil Bogart has called for an industry price increase on albums to \$5.89 suggested list. "Frankly, we are considering the possibility of such a move on our own, if for no other reason than that the price structure in the record business has gone down and down for the manufacturer." He pointed out that pressing and studio charges, and the cost of making jackets have all shot up. "More than four years ago, the suggested retail price of an album was \$4.89; today it's still \$4.89. But theater and movie tickets and other forms

(Continued on page 8)

PROFITS UP 77% AT U.K. DECCA

LONDON — British Decca group's profits for the year ended March 31 were more than 77 percent over the previous year's performance.

Profits were \$12,843,600 compared with a 1968-69 figure of \$7,226,400. Decca directors say that the boom is largely due to excellent results from record subsidiaries in the U.S. and Canada where Tom Jones and Engelbert Humperdinck have enjoyed major success.

The contribution to group profits from the consumer side, which includes the record division, went up from \$3,604,800 to \$11,066,400.

Key Dealers in New-Store Spree Across the Nation

By PAUL ACKERMAN

NEW YORK — Evidence that the retail segment of the industry is exceedingly bullish is pouring in, with day-to-day information of new in-depth inventory record, tape and equipment stores opening across the nation. The trend was noted last week by Bill Gallagher, head of the Famous Music complex. This week it was revealed that Discount Records, Merco, Sam Goody, King Karol, Disc Records and other key retail operations are expanding into new areas. In addition, Lee Hartstone, who with

his brother George, sold their rack operation to Transcontinental Investing Corp., is returning to the business with a seven-store retail chain.

Discount Records, a 38-store chain, opened new outlets last

week in Carbondale, Ill., Kalamazoo, Mich., Boulder, Colo. and Milwaukee, Wisc. Marvin Saines of Discount Records said that in a month additional outlets will be opened in Ithaca, N.Y.

(Continued on page 10)

PHILIPS, U.K. POLYDOR JOINING RACK COMBINE

By BRIAN MULLIGAN

LONDON—Philips and Polydor, U.K., are now almost certain to join Record Merchandisers, the rack jobbing consortium in which EMI and British Decca each have a 42.5 percent stake with Pye holding 15 percent.

The Philips-Polydor participation has been delayed because of disagreement over certain conditions of entry. These have been resolved.

It is likely that, subject to approval from the U.S. parent company, CBS London will also join Record Merchandisers. The decision on how the holdings will be shared among the companies is expected to be made at a board meeting Thursday (17).

Capitol, Blue Thumb Enter \$, Distrib Pact

By ELIOT TIEGEL

LOS ANGELES — Blue Thumb is aligning with Capitol for distribution and financial backing after dissolving a similar arrangement with GRT. Capitol's company-owned dis-

tribution warehouses will pick up Blue Thumb's floor inventory at Columbia Records' three pressing locations, and Capitol's field salesmen will soon begin offering four new Blue Thumb packages by Love, Gabor Szabo, Joao Donato and the triumvirate of Buddy Guy, Junior Mance and Junior Wells. Also involved is product on the Shelter label, owned by Leon Russell and Denny Cordell, which Blue Thumb has been distributing.

Blue Thumb's distribution deal calls for Capitol to have

(Continued on page 76)

with the Edison Lighthouse's "Love Grows (Where My Rosemary Goes)" and now with "Sweet Inspiration" by Johnny

(Continued on page 76)

MOA, CMA Meets Conflict, Give Disks 'Split Personality'

CHICAGO—For the second consecutive year two conflicting music industry conventions are causing labels to divide personnel and will prevent some from exhibiting at the Music Operators of America (MOA) annual jukebox show here. The Country Music Association (CMA), itself an MOA exhibitor last fall, is convening in Nashville Oct.

14-16 overlapping the Oct. 16-18 MOA event.

The Nashville event also includes an anniversary celebration for WSM Radio and a deejay convention. Last fall, the National Association of Record Merchandisers (NARM) convention coincided with MOA.

Referring to complaints from record label executives over the coincidental calendar jam-up, MOA executive vice-president Fred Granger says: "All associations have problems booking shows because it must be done well in advance. Conflicting dates such as we had last year and have now will probably occur again."

"MOA is very enthusiastic about record company participation. We feel exhibiting at our

(Continued on page 45)

Bell Goes More Foreign in Stepped-Up Global Drive

NEW YORK—Bell Records is stepping up its drive to become an "entrenched" label worldwide and will produce more local artists in foreign countries in the next year, said label president Larry Uttal.

"We've already done quite well with this theory in England, where about 50 percent of our hits have been by British artists and the rest by American artists. The best benefit comes when we can import these hits by the British groups into the U.S., as we did

Wight Fest: Chaos Over Tapes

By BRIAN BLEVINS

LONDON — What happens to the tapes of the performances at the Isle of Wight Festival? All the acts were recorded, with most record companies planning to release product tying in with the event.

Columbia Records in the U.S. transported producer Teo Macero and four engineers over to Britain, and hired the Pye Records mobile studio for the

job. They were given the recording rights to the festival by Fiery Creations, but Fiery Creations neglected to seek authority from record firms such as Polydor, which had nine acts on the bill, Warner-Reprise, Decca, RCA and Pye.

Polydor and CBS U.K. had also hired the Pye mobile to record their own acts, and until late last week, CBS was un-

aware that its U.S. parent had intended to record all the artists, not just those signed to Columbia for recording.

Pye was to record Mungo Jerry at the festival and the band's producer Barry Murray accompanied them to the festival to supervise. Murray said that when he entered the mobile unit he found Macero

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New Face, Home, Philosophy—
ABC/Dunhill 15th Anniversary
See page ABC-4

Sales Conventions:
Motown.
ABC/Dunhill
See page 3

Breakthrough—the Single
Cassette. ACI Story
See page 23

(Advertisement)

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ABC/DUNHILL RECORDS



A hot Nashville studio looks the same as any other Nashville studio, except for who's going in and what's coming out.



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JIM REEVES
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#47-9880

JERRY REED
"Georgia Sunshine"
#47-9870

WAYLON JENNINGS
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DOTTIE WEST
"It's Dawned on Me You're Gone"
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DOTTIE WEST & DON GIBSON
"Til I Can't Take It Anymore"
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JIM ED BROWN
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"The Birthmark Henry Thompson Talks About"
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#47-9829

EDDY ARNOLD
"From Heaven to Heartache"
#47-9889



LSP-4391



LSP-4388
P8S-1603
PK-1603

RCA Records
and Tapes

Motown: Sales Crushers, 37 LP's

By LEE ZHITO

SAN FRANCISCO — Motown disclosed sweeping sales increases on all fronts during its sales convention here last week prior to unveiling an impressive 37-LP new fall product release.

The meeting here marked the firm's 10th anniversary and also served as the company's first international convention attended by representatives from its affiliates in the U.K., Holland, Canada, Mexico, Australia and Japan, in addition to its U.S. distributors and their wives.

Phil Jones, Motown's director of sales, told distributors that the company's total singles sales during the first six months of 1970 increased by 14.7 percent over the same period of 1969 despite the fact that there were three fewer releases this year.

He said that the average sale per singles release during the past 12 months amounted to 618,000. The total percent of singles sales increase since 1960, Jones said, reached 2,400 percent.

Jones said that 18 out of 24 singles released during the first six months of this year made the charts, giving Motown a batting average of .750.

In the tape field, Motown showed a 70.8 percent increase during the first half of this year over sales for the same period of 1969, according to Jones. He said that his firm was one of the first to handle its own tape cartridge production and helped pioneer the field. He said that since 1966, the four-year period showed a 2,600 percent sales increase in Motown's prerecorded tape product.

On the album front, Jones said, the first six months of this year showed a 37.1 percent LP sales increase over the

CU's Sachs Bows Label

NEW YORK—A record label is being launched by Lenny Sachs, vice president and general manager of Commonwealth United Records. The new label will feature all kinds of product and Sachs is already signing talent and setting up distribution and independent production deals. Prior to joining Commonwealth United, Sachs was director of marketing for Atlantic Records.

CAP, ISLAND DISTRIB DEAL?

HOLLYWOOD — Capitol Records at press time was reported close to a five-year distribution deal with Island Records, British progressive pop label. Details are said to involve an advance payment of \$1.5 million. Previously, Kinney International had made a \$6 million bid for Island, which Chris Blackwell, Island managing director, said was the only offer he was seriously considering (Billboard, Sept. 5).

New Marketing Approaches Key ABC/Dunhill 55-LP Sales Meet

By ELIOT TIEGEL

LOS ANGELES — ABC/Dunhill Records showed its ABC corporate strength in unveiling 55 albums, a new international label, a new budget line, new marketing for classical product and a new slant for jazz, during the company's national sales convention here recently.

New approaches to marketing marked the sales presentation held Aug. 29 at the Directors Guild, before the largest audience—over 300—ever to attend an ABC/Dunhill sales convention.

The new approaches include:

- developing music for the broad catalog market;
- creating the Probe label as an international outlet for all

product released on both ABC and Dunhill;

- creating a non-jazz image for Impulse by eliminating the word jazz from the covers and substituting the slogan "University Series of Fine Recordings";
- creating a new line for future classical records called Audio Treasury (which can also be used for non-classical items);
- creating a \$2.98 Westminster Gold series of 35 titles culled from the catalog, with covers incorporating a youthful flair;
- creating the APT \$3.98 series of 35 budget 8-track and cassette tapes. (See tape section.)

In showing its new LP prod-

uct, the company leaned on clips from its television and motion picture sister divisions in the American Broadcasting Co.

This heavy utilization of visuals (plus the normal playing of tracks from new LP's and singles) socked across the message that the new ABC/Dunhill operation is very much tied in with ABC's other entertainment divisions.

The morning meeting was conducted by Jay Lasker, ABC/Dunhill's president, who cited the company's goal of creating music of a balanced nature for people who are still going into record stores.

Lasker cited current retailing emphasis on hits only as the reason why people over 40 have been driven out of record shops. The company's stance now is to create music which will help bring back lost customers to record stores.

In the product category, there are eight new LP's on ABC by Tommy Roe, Blues Magoos, B.B. King, Lancelot Link and the Evolution Revolution, Rare Bird, plus soundtrack from "Zachariah" (with Country Joe & the Fish, the James Gang, Doug Kershaw, New York Rock & Roll Ensemble and White Lightnin'); "Song of Norway" and "Lovers and Other Strangers."

Impulse has two titles by Pharoah Sanders and a Best of package by John Coltrane.

Debuting on the new Audio Treasury Series is guitarist Barbosa-Lima plus Beverly Sills with a new package and three previously released titles on Westminster.

Dunhill's eight packages feature Aolee, the Grass Roots, new singer-author-sound engineer Emit Rhodes, Three Dog Night, Mama Cass, the Artie Kornfield Tree, Steppenwolf and Seasons. Command's entry is a "best of" package by Doc Severinsen.

The new Westminster Gold series covers are aimed at luring high school and college students into classical.

In discussing the company's marketing concept for Impulse, Lasker said the jazz line would be structured like a pop company, with fewer releases and a greater concentration on promotions for mass merchandisers.

The executive cited the cur-

(Continued on page 4)

GET A RECORD \$7 MIL ORDERS

SAN FRANCISCO — Motown wrote a record \$7 million (manufacturers price) during its sales convention here last week, according to Phil Jones, director of sales.

like period during 1969. Since 1961, the company's LP sales have increased 5,600 percent, Jones said.

Among the incredible statistics Jones tossed at the distributors was Motown's 10-year singles chart batting average. Jones said that during Motown's decade the company released 535 singles. Of these, 357 made the charts, giving it a percentage of 66.7 of all the singles it has released hitting the charts.

In announcing the new fall product, Motown revealed it was adding a new label, Black Forum, which will be devoted to "the presentation of ideas and voices of the worldwide struggle of black people to create a new era. Black Forum also serves to provide authentic material for use in schools and colleges and for the home study of black history and culture."

Three LP's were introduced in launching the Black Forum line. These consisted of a Dr. Martin Luther King Jr. album dealing with his opposition to

(Continued on page 76)

ITA Slates One-Day Seminar in N.Y.C.

NEW YORK—The International Tape Association (ITA) will hold a one-day seminar here to explore and acquaint its membership with the 10 different areas of the magnetic tape industry to which the association addresses itself.

The seminar, scheduled for late November or early December, was triggered by the success of the ITA's recent luncheon meeting held at the Plaza Hotel.

According to Larry Finley, executive director of ITA, the seminar will take the form of one general meeting followed by 10 individual seminars which

will explore the broad spectrum of the ITA's manifesto.

ITA has also established four committees of engineers and executives, culled from its membership, to take positive steps to meet the goals it has set.

The first committee appointed will apply itself to the level of standardization of audio and video equipment. Committee No. 2 will work toward establishing a certification of quality of audio and video equipment and tape so that performance standards will be determined to protect consumer needs and requirements.

According to Finley, the third committee will work towards a standard of ethics in advertising, while the fourth committee will deal with the establishment of a proper definition of warranty.

ITA has also scheduled a special meeting of its membership committee for Wednesday (16), at which time applications spawned by the recent luncheon will be processed. A special meeting of the organization's executive committee is also slated for sometime later this month.

Meanwhile, ITA has received requests for cassette recordings of speeches made at the luncheon from interested persons from far-flung areas including Europe and Japan. According to Finley, initial orders are already close to the 200 mark.

MOA, CMA Meets Conflict, Give Disks 'Split Personality'

CHICAGO — For the first time in six years the nation's jukebox operators will not honor the "Record Company of the Year." Music Operators of America (MOA), the national organization of jukebox operators, nominated three artists and three recordings for its "JB" (jukebox) awards but says lack of response rules out picking the favorite label this year. A survey of operators confirms MOA's own skepticism about selecting one label over another.

MOA nominated Charley Pride (RCA Victor), Creedence Clearwater Revival (Fantasy) and Johnny Cash (Columbia);

"Bridge Over Troubled Waters," Simon & Garfunkel (Columbia), "Raindrops Keep Fallin' on My Head," B. J. Thomas (Scepter) and "Sugar, Sugar," Archies (Calendar). Final ballots are due here Sept. 15 and the awards will be presented Oct. 18 during the annual jukebox operators' banquet and talent show at the Sherman House Hotel concluding the three-day convention.

(Continued on page 45)

For More Late News
See Pages 70 & 76

Wallerstein Dies—Longplay Catalyst

NEW YORK—Edward Wallerstein, pioneer record executive under whose tenure as Columbia Records president the longplay record was established, died at Pompano Beach, Fla., at the age of 78.

Wallerstein was with Columbia Records from 1938 to 1951 and served both as president and chairman of the board. Prior to that he was general manager of the Victor Record Division. He served with the latter company from 1932 to 1938, and during these years he played a major role in the rebuilding of the record business which had suffered a tremendous decline owing to the Depression and the introduction of the radio era.

At its nadir in the early 1930's, the dealer structure of the record business was shattered. Wallerstein was instrumental in its rebuilding, as were his colleagues at Victor and Columbia, as well as American Decca. The latter, with the aid of E.R. Lewis (now Sir Edward) of British Decca, joined in giving the industry new impetus.

In his earlier years Wallerstein also played a key role in the revival of the classical record business by drastically reducing the price of 12-inch classical singles.

Wallerstein's years at Columbia were highlighted by what was perhaps the most dramatic battle in the history of the in-

dustry—the Battle of the Speeds—with Columbia seeking to introduce the longplay record as the vehicle for albums and singles and RCA Victor seeking to do the same with the 45 r.p.m. system.

After herculean promotional efforts by both labels, the industry reached a compromise, with the LP established as the album vehicle and the 45 the singles vehicle. During the high point of the battle, Columbia was sustained by the two great hits—the "South Pacific" original cast album and Gene Autry's single of "Rudolph the Red-Nosed Reindeer."

Before joining RCA Victor, Wallerstein had been eastern manager of the music division of the Brunswick-Balke-Collender Company from 1925 to 1930. From 1930 to 1932 he was sales manager of the Brunswick Record Corp.

After leaving Columbia he retired, keeping in touch with the industry through a consultancy for Kapp Records. In 1949 he joined Belock Instrument Co., parent of Everest Records, as vice-president. He terminated that post in 1960.

Wallerstein is survived by his wife, the former Helen Perry Ault, two sons, E. Perry and Dr. David V., and a daughter, Mrs. Charles Schicke, wife of the special projects director of the CBS Record Division.

Liberty/UA Foreign Recording Booming

LOS ANGELES — Liberty/UA's foreign recording program has produced expanded artist rosters in England, Germany, France and Japan.

The company's local recording program has produced product in England by Ground Hogs (Liberty); Cochise (UA); Hawkwind (UA); Hightide (Liberty); Brinsley Schwarz (UA); Big Bertha (Liberty); Formerly Fat Harry (Liberty), and Idle Race (Liberty).

In Germany, local market activity encompasses Miss Katja Ebstein (Liberty); Amon Duul (Liberty); saxophonist Paul Nero (Liberty); Petards (Liberty); Schadel (UA); Krokodil, a Swiss group (Liberty); Improved Sound Ltd. (UA, and American vocalist Lester Wilson.

Miss Ebstein has been recorded in German, English, French and Spanish, with Japanese planned.

In Japan, where Liberty is distributed by Toshiba and UA by King, there are 10 acts which have gained local market coverage. They are Green

Grass, Mary Sawa, Jun Sawaki, United New Sounds, Tomoko Ohta, the Cash Box, Mary Suwa, Midori Yamakawa, Tomoko Ohta and Mashiro Miura and the Ira Ira Happy Boys.

One quarter of the Japanese recordings are instrumentals, with the company planning to release this material in Brazil where there is a large Japanese population.

For its licensees, Liberty/UA in the U.S. has been doing custom recordings, with the Ventures creating three albums for the Japanese market and Vic Dana recording in French and German.

Liberty/UA's French company has created product by Noelle Cordier (Liberty); Mark Bertrund (Liberty); Phillippe Monet (Liberty), and Patrick Girard (UA).

ABC/Dunhill Holds Meet

• Continued from page 3

rent interest among FM stations for free form jazz as one bonus for Impulse's own strength in the free form, avant-garde field.

The Probe name, formerly linked to Command Records, is being introduced around the world as the firm's international label. Restrictions on both the ABC and Dunhill names have limited their usage in the international marketplace.

Product in this fall release will be the first issued on Probe, which carries the credit line of an ABC/Dunhill subsidiary.

In representing Ray Charles' Tangerine label, general manager Ron Granger stated that Charles plans to spend more time in production of acts on the roster as he rearranges his concert schedule to allow for more time in the studio.

In representing GRT, one of the label's two tape marketers, Tom Bonetti, vice president and general manager of GRT Music Tapes, presented Lasker with

(Continued on page 8)

Ethnic Records in Sales Upswing, Says Lengsfelder

NEW YORK — The market for ethnic recordings is coming into a boom period as a result of two developments—increased travel and the return of the full line record store with in-depth inventory (see story page 1). This is the view of Hans Lengsfelder, president of Request Records, whose catalog includes 300 long-play masters from 66 countries.

Lengsfelder notes that approximately 35 percent of ethnic record sales are attributable to purchase by nationals, with the remaining 65 percent purchased by travelers, teachers, students and collectors. The educational market, Lengsfelder added, is coming up strongly.

Regarding record dealers, Lengsfelder pointed out that

during a period when hits are scarce, the ethnic product is in an advantageous position. He also characterized it as no-risk merchandise. Another factor accounting for the upsurge in sales, according to Lengsfelder, are the young buyers who are no longer turned off by the idea of ethnic records.

Request recently signed a long-term pact with Festival Records of France, whereby Festival will press and release a major part of Request's catalog. In addition, Request Records, Afro Request and Sounds of the Caribbean, subsidiary labels, are now distributed in Argentina, Austria, Belgium, Canada, Chile, Germany, South Africa and Uruguay. Other territories are being negotiated.

Silvers Revamping Garrett Co.

LOS ANGELES—Ed Silvers is reorganizing and conceptually restructuring Snuff Garrett Productions following the resignation of Snuff Garrett, president of the independent production - publishing - record company.

Silvers, former partner and executive vice president of Snuff Garrett Productions, is changing the name of the music complex to Viva Productions Inc. He is inheriting the production 2-in, two record labels, Viva and Bravo, and seven music publishing firms.

Under Garrett and Silvers, the company released concept Product, with its greatest success coming with the Midnight String Quartet. With Silvers as president and chief executive officer, the company will be involved in producing "live" acts in contemporary music.

Initial step under Silvers will be for Viva Records to distribute, promote and market Pentagram Records, a label formed by Al Schmidt, Steve Douglas and Bob Applegate. First product from Pentagram will be an album, "Redeye," and single, "Games," by Redeye, a rock group. Schmidt produced the LP.

The Viva-Pentagram arrangement calls for a minimum of six albums and six singles per year over an unspecified time.

Silvers, who retains all mas-

ters, tape rights and publishing with the departure of Garrett, is looking to distribute product by other independent producers. MCA markets Viva and Bravo Records and all other labels Viva Productions brings into the fold.

Viva Productions also retains Garrett's 8- and 16-track recording studio in North Hollywood.

Bly Named

To bolster his staff, Silvers has appointed Mel Bly, a hold-over from the Garrett-Silvers era, as executive vice president. Also named were Artie Wayne, professional manager of the publishing companies, Paul Byrne, assistant to Wayne, and James Cornelius, treasurer and controller.

Wayne will have an active

publishing division to administer. Fifteen exclusive writers work for Viva, Stone Canyon, Baby Monica, Gringo and Hombre, all BMI firms, and Zapata and Siesta, both ASCAP companies.

Silvers, who directed the publishing wing under Garrett, will guide and operate Daly City Music and Stoneflower Music for Sly and the Family Stone.

Tape rights are firm under the reorganization plan with GRT and Ampex holding non-exclusive contracts to Viva and Bravo product. Silvers is working on the third year of a three-year pact with Ampex, while GRT is on the final year of a two-year agreement.

Silvers is leaving for Europe

(Continued on page 6)

CG Music Planning a Label—Cannon Film Product Clicks

NEW YORK — CG Music, the Cannon Group, plans to set up a label. The firm, which includes Howitzer Music (BMI) and Cannonball Music (ASCAP), has chalked up marked success during its first nine months, according to Peter Kauff, who directs CG Music.

Much of the initial success has been from material in Cannon films, which includes "Joe," which has received considerable single action as well as soundtrack success.

Kauff explained that artists affiliated with the publishing operation and record label will be encouraged to come up and work on film ideas, a switch from the usual record-film course, where the film property comes first with artists and composers sought afterward to fit in.

According to Kauff, many artists have film ideas through increased interest in different media. The goal of the label will be to develop artists, who will be able to come up with film ideas. Cannon Films also will continue to use some outside artists. Cannon has produced 19 films in the two years of its existence.

The label will be distributed through an existing disk company and also will set up European distribution. CG Music is putting the finishing touches on

several European publishing deals.

Eggs Over Easy is the first CG act, which is into films, the first to be working in the media mix concept that is expected to produce big dividends for the Cannon Group as well as for the young talent.

Wight Makes 500,000 Right But May Be Last Festival

By BRIAN BLEVINS

EAST AFTON FARM, U.K. —No one was born and nobody died, but 500,000 people had a good time anyway.

Fiery Creations, organizers of the Isle of Wight Festival, claim that \$1,200,000 was invested in booking acts and preparing the site, and that ticket revenue amounted to only \$648,000. Thousands of fans got their music free by camping on East Afton Down, the long steep hillside running the length of the arena which is National Trust Property over which the organizers had no control. The resultant loss of potential revenue was estimated at \$168,000 and by Sunday afternoon the event was declared a free festival by Fiery Creations spokesman Rikki Farr.

The third Isle of Wight Festival is the last one of the season in Europe. Fiery Creations people say they have no intentions of repeating it next year, and the general consensus is that this was everybody's last festival. But the stamina of the youthful rock audience is such that, so long as there is someone to promote an event there will be someone to attend it. Whether a profit can be made is open to chance, and the odds are against it.

CAP'S PHIPPS TO VISIT PX'S

LOS ANGELES—A review of the Army's European Exchange System plus discussions with importers, are key factors in an overseas trip Charles Phipps, Capitol's international division general manager, undertakes Tuesday (15).

Phipps will visit Portugal, Munich, Israel, Greece, South Africa, Tripoli and Lagos. "Direct personal contact with importers can double or triple our business," he said.

M'media Has 152,000 Day

NEW YORK — Metromedia Records had its biggest sales day Sept. 1 when the label received orders on 152,000 copies of the single "Julie, Do You Love Me" by Bobby Sherman, No. 7 this week on the Hot 100 Chart.

Mort Weiner, director of sales, said this brought the disk to a total of 1.1 million copies and "makes it his fourth gold disk in less than a year and a half." Sherman also has two million-dollar albums to his credit. The newest LP, shipping this week, will be a Scrapbook LP featuring eight pages of photos.

ABC/DUNHILL, 'THUMB' TEAM

LOS ANGELES—ABC-Dunhill and Blue Thumb have teamed to create music by Cass Elliot and Dave Mason. This new union was announced by Jay Lasker, the firm's president, during its national sales convention.

Mama Cass and British composer-bandleader Mason will begin recording their first LP of Mason songs Oct. 1. Blue Thumb gets the first LP; Dunhill gets the singles from the first LP and the followup album.

Merc Releases

CHICAGO—Albums by Blue Cheer and Roger Miller head this month's releases by Mercury Records. The two LP's, plus albums by the Second Coming and Zoo, will be available on 8-track and cassette tape. Other albums include works by John Blair and Revelation.

Wight Makes 500,000 Right But May Be Last Festival

By BRIAN BLEVINS

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Over 40 acts performed over the five days, and even the star-studded weekend alone offered a more than fair exchange for the cover charge. Music varied from the eruptive energy of the Who to the storybook songs of Melanie, from the searing trumpet improvisations of

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Rock and Roll, Hoochie Koo
No Time to Live
Ain't That a Kindness
Prodigal Son, Look Up

JOHNNY WINTER

AND



There's more to Johnny Winter's new album than just "Johnny Winter And."

C 30221

It's Johnny Winter and a brand new band. Three former members of The McCoys, whose roots are deep in rock'n'roll.

Now together, their sounds have merged into something new for all of them. Call it an evolution from blues to rock. Or a fusion of the two. Or just call it "Johnny Winter And."

It's being said that "Johnny Winter And" surpasses anything that Johnny has done so far.

So, you might say there's more to "Johnny Winter And" than just a new album.

On Columbia Records and Tapes

Billboard

The International Music-Record-Tape Newsweekly



Billboard Publications, Inc., 165 W. 46th St., New York, N.Y. 10036
Area Code 212, PL 7-2800 Cable: BILLBOARD NEWYORK

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Microfilm rolls of Billboard (6 months per roll) can be purchased through 3M IM/Press, 521 W. 43rd St., New York, N.Y. 10036. William Hutcheson, Area Code 212, 524-6374

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



Vol. 82 No. 37

Merc in Dual Country Pitch

CHICAGO — Mercury Records, with eight singles and eight LP's on the country charts, is conducting a special "Country Giants" program featuring 25 LP's for September as well as introducing a "Celebrity Country" series of double-hit 45's.

Highlights of the "Country Giants" program is a special two-LP sampler featuring tunes by Mercury country artists. The sampler will normally be priced as a \$5.98 package, but an extra low price is being extended for the country program through Sept. 30. One sampler, entitled "Country Giants," may be purchased at the low price for every two albums selected from the 24 being offered in the program. Album artists include Jerry Lee Lewis, Roger Miller, Bobby Bare and Tom T. Hall.

"Celebrity Country" series follows the success of the label's pop double-hit series. Initially, 23 singles will be offered. Both programs are being supported by special merchandising aids, including day-glo divider card strips.

'Madron' Pub Rights to BNP

LOS ANGELES—Publishing rights to the Four Star/Excelsior production, "Madron," have been acquired by BNP Publishing Co. (ASCAP), a subsidiary of Four Star International, Inc.

Riz Ortolani, who will score the film, and Alfred Perry, four Star's vice president in charge of music, met in Rome Sept. 31 to discuss the score and supervise the sessions, Ortolani, the composer of "More," is also writing a title tune for the film which Richard Williams, Quad artist, will record in Rome this week as well.

The film, which stars Leslie Caron and Richard Boone, are the first motion picture publishing rights acquired by BNP.

Silvers Revamping

Continued from page 4

to establish record licensing arrangements for Viva, Bravo and Pentagram Records.

Long-range plans call for Silvers to repurchase Viva Productions from Omega, which acquired Snuff Garrett Productions in a cash deal more than one year ago.

MEDIARTS USES LP FOR STORY

LOS ANGELES — Mediarts Records will adapt its Dory Previn LP, "On My Way to Where" as a feature film for its Mediarts Pictures operation.

Miss Previn is writing the script utilizing material from her LP. Alan Livingston, president of the parent Mediarts, Inc., feels that a marriage of film and recording projects will become a growing phenomenon in the entertainment business. "Mediarts was founded on the precept that plans for film production and record production can and should be developed simultaneously," he said.

Executive Turntable

Berle Adams, executive vice president of MCA Inc., has resigned. He will remain through January 1971 to provide an orderly transfer of his responsibilities. Adams has been with MCA around 20 years and has been in charge of all worldwide corporate divisions for the last 3 years. Adams said he has no future plans at the moment.

New a&r vice presidents at Capitol include **Mickey Kapp, Artie Mogull, Mauri Lathower, Dave Cavanaugh and Ken Nelson.** Kapp joined the label in 1969 as director of business affairs and has been general manager of the a&r department. Mogull recently joined the department. He had been president of Tetragrammaton Records. Ken Nelson joined the label in 1946 and has been in charge of its country operation since 1952. Cavanaugh joined the department in 1950. Lathower joined the company as a salesman in 1957 and most recently was director of a&r marketing coordination.

Alexander Tovar joins Motown as controller in its Los Angeles office. He was formerly controller at Paramount Pictures. . . . **Red Baldwin** joins Canopy Music as general manager. . . . **Bob Winning** has left Capitol. He was the acting general manager of its international department. . . . **Richard Rosenbloom** joins Four Star International as production vice president in charge of film and video tape projects. . . . **Lowell Frank** named vice president, general manager of Wally Heider Recording Co. in Hollywood. He was previously recording director at Warner Bros. Records. . . . **Michael Jackson** joins A&M as executive producer and a&r coordinator. He was formerly with Elektra in a similar position. . . . **Bruce Bird** has been named semi-regional promotion director for Mercury Record Corp. He will cover Cleveland, Pittsburgh, Cincinnati, Indianapolis and Louisville. He will be based in Cleveland.



ZELL SANDERS, president of J&S Records, watches signing of the Pugsley Munion group to a J&S contract. From left to right, T. (Ducky) Belliveau, John Schuller, leader of the group, Zell Sanders, president of J&S Records, Al Weintraub, president of Bell Sound Studios, and Ed Kelly. Signing took place before recording group's single, "Just Like You"/"Slumberland Blues."

BMI's Awards Program For Student Composers

NEW YORK—The 19th annual BMI Awards program to student composers is open with \$15,000 available. The program, sponsored by Broadcast Music, Inc. (BMI), consists of cash prizes to encourage the composition of concert music by student composers under 26 years old.

Prizes range from \$250 to \$2,000. Recipients to date have been 153 students from 8 to 25 years old. Entrants for the new competition must be under 26 years old on Dec. 31, 1970. Students may enter as many as three compositions, with no limitation on instrumentation or length, but no contestant will receive more than one award.

Contestants also must be citizens or permanent residents of the Western Hemisphere and enrolled in accredited secondary schools, colleges or conservatories, or are engaged in private study with recognized and established teachers.

Composer William Schuman is permanent chairman of the awards judging panel. The 1970 competition closes Feb. 15. Official rules and entry blanks are available from Oliver Daniel, director, BMI Awards to Student Composers, Broadcast Music, Inc., 589 Fifth Ave., New York, N.Y. 10017.

Douglas in Paris On Catalog Talks

PARIS—Alan Douglas, president of Douglas Records, has arrived in Paris to discuss arrangements for distributing and promoting the Douglas catalog. Douglas disks will be introduced to France within the next two months. A heavy promotional campaign is planned by Barclay Records under Bernard DeBousson. Douglas next visits London to line up English distribution.

The Mo Ostin Experience



Extreme joy disfigured the bearded face of our leader, Prexy *Mo Ostin*, upon hearing that three long-awaited albums are finally shipping to retailers this week. Fingering his accounts ledger with a neo-Scroogian gesture, Mo watched box after box being posted of:

1. At last! *Neil Young's "After the Gold Rush"* (RS 6383).
2. At Last! "*Nancy Sinatra's Greatest Hits*" (RS 6409).
3. At Last! "*The Monterey International Pop Festival*" sound track, featuring *Otis Redding* and *Jimi Hendrix* (MS 2029).

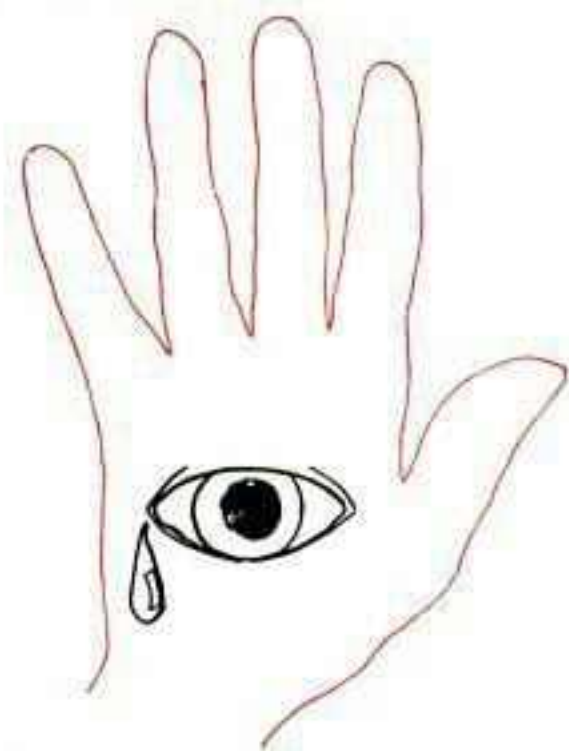
A new label,  **RACCOON** Records, will debut in the next couple of weeks. The catchy sig shown above belongs to the equally catchy *Youngbloods*, who've just moved over to Warners from Nipperville.

On deck from Raccoon will be the *Youngbloods'* first new album in about 18 months. Called "Rock Festival"

Fans of fast ordering can startle our potentially alert distributors by demanding WS 1878 now, before it's out.

Also to be on Raccoon: *Youngbloods* vocalist *Jesse Collin Young's*

"Peace Song" single. For it, J. C. Young sent us the following drawing to be used in this trade ad:



One of the problems of being in this business over twenty minutes is you get so you've had it with "the-hottest-rock-group-in-England"-itis.

At every such rumor, lavish guarantees are announced.

From every such whisper, giant trade ads are born.

So we wise guys in Burbank smiled tolerantly when our exec veep, *Gentleman Joe Smith*, hyped us on this new act he'd signed.

"*Black Sabbath*," we said, "sure Joe sure."

BLACK SABBATH

Joe was right. Astounding (large) sales pour forth daily from WS 1871. As you're probably aware, those of you who woke up this morning.

For the unaware: how could we expect you to believe us?

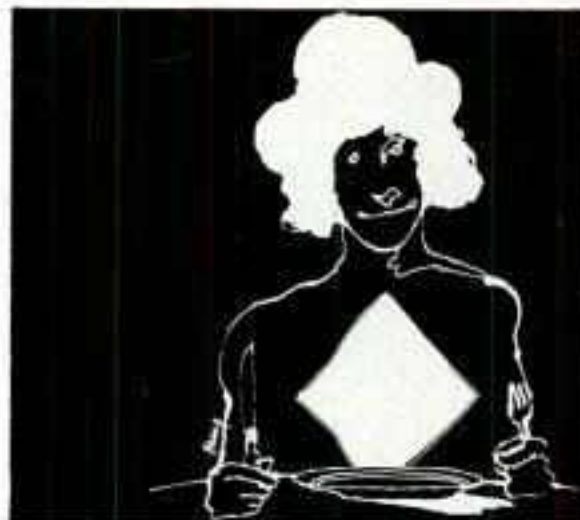
You Oldies may remember a '66 biggy called "The Cheater."

Where on earth Bob Kuban's been since, we daren't ask.

PRONOUNCE HIM "QUE-BAN"

But his new one — "Hard to Handle" (Reprise 0937) — just broke in Bob's hometown, St. Louis.

KADI, KEYN, and KIRL, for you alphabet fans.



Coming soon from our album machine will be (among others): A new *Arlo Guthrie* to be called "Washington County," whence he hails these days.

And "Tell It All, Brother," by one of the few presentday groups to wear matching outfits, *Kenny Rogers and The First Edition*.

And our beloved *Fleetwood Mac's* sudden thrust for your gilet, "Kiln House."

About 2½ weeks til these.

LICK MY DECALS OFF, BABY.

Album title fans will be pleased to add to their collectables the *Lick* above, from an October album by the mighty *Captain Beefheart*.

And Bizarre/Reprise's darling *Frank Zappa* is calling his own October opus, "Chunga's Revenge,"



A natural follow-up to the Mother's recent "Weasels Ripped My Flesh."

SCANDAL

Three-sixths of our veeps (*Smith, Friedman and West*) were all on vacation last week. Our top floor was left dangerously unguarded. Fortunately, the palace coup started by our mail room crew was stopped cold at the Xerox.

Sales manager *Dick Sherman* was observed undressing in his office in preparation for another modeling job. To follow up his award-winning pose as our *Blind Faith* fella.



Randy Newman has a single out from the all-star (*Mick Jagger, Buffy Sainte-Marie, Merry Clayton, Jack Nitzsche*) "Performance" album (BS 2554). It's called "Gone Dead Train" and is available for airplay. Randy's doing two weeks at the Bitter End in September.

Yet another neat week from Warner/Reprise records (and their tapes too, distributed by Ampex)

This One



Q05W-DJ4-5GY2 Copyrighted material

Insiders Report

WASHINGTON—The Securities and Exchange Commission's July summary of "insider" transactions reports trading by officers and directors and other holders of stock in the following companies of direct or related interest to Billboard subscribers. (Unless otherwise noted, transactions are in common stock, and Exchange stocks are reported first, followed by over-the-counter.)

Ampex—B. A. Olerich sold 1,200 shares, leaving him 5,600. A. M. Adams bought \$3,000 of 5½ percent convertible debentures, giving him \$41,000 of the debentures.

Avnet—Max Alperin sold 1,900 shares, leaving him 26,785 shares held personally and 1,550 as custodian.

Columbia Pictures—J. A. Fischer sold 5¾ percent convertible subordinated debentures in the amount of \$10,000, leaving him \$500 in this category.

General Electric—G. L. Irvine sold 1,000 shares, leaving him 6,876.

Gulf & Western—R. T. Abbot Jr. sold 1,900 shares, leaving him 9,550. C. G. Bluhdorn bought 9,000 shares, giving him 481,000 shares held personally, and 472,892 as corporation. E. W. Kelley bought 1,300 shares, giving him 6,200. In warrants transactions: C. G. Bluhdorn sold 27,500, leaving him 40,000. N. R. Forson sold 2,750, leaving him 6,000. J. J. Shaw sold 4,375, leaving him 8,750 warrants.

Hammond Corp.—R. H. Nelson sold 1,400 shares, leaving him 1,055.

ITT—E. C. Chaves exercised option to buy 1,334 shares, giving him 3,400. Richard Hodgson bought 1,000 shares, giving him 7,000.

Interstate United—J. F. Manion bought 2,000 shares, giving him 3,000.

Kinney National Service—In exchange transactions, Morris Feld disposed of 6,090 shares of preferred stock, leaving him 10,000 preferred shares, and acquired 12,180 common, giving him this amount. J. M. Goodman disposed of 7,500 shares of preferred, leaving him 19,304 shares of preferred held personally, 11,364 as trust, and acquired 15,000 shares of common in the exchange. He then sold 10,000 of the common, leaving him 5,000 shares. M. A. Sweig exchanged 4,000 shares of the preferred for 8,000 common, leaving him 43,754 preferred shares held personally and 11,364 as trust, and 8,000 shares of common. Bernard Gould exercised option to buy 1,200 shares of common, giving him 2,000 shares. M. Weintraub sold 2,500 shares of preferred stock, leaving him 12,044 in the preferred.

Macke Co.—G. W. LaBlanc bought \$17,000 in 4½ percent convertible subordinated debentures, giving him \$77,000 in the convertibles.

Telex—R. L. Martin sold 7,375 shares, leaving him 2,000.

Tenna Corp.—H. H. Stone bought 5,200 shares, giving him this amount in total.

Wurlitzer—R. P. Dent bought 1,000 shares, giving him 1,040.

In over-the-counter stocks:
Bally Mfg. reported no insider transactions, but holdings as follows: A. Green 345,738 shares held personally, 26,600 by family; I. Kaye 258,606 shares held personally, 54,351 as trustee; S. W. Klein has 322,800 shares held personally, 226,650 as trustee; W. T. O'Donnel 364,155 shares; Henry Ross 49,799 shares held personally, and 1,496 by daughter; W. Smith 51,042 shares held personally, 23,989 by family.

GRT Corp.—Newell Industries reports sale of 65,000 shares, leaving 32,330, and 74,000 options for common giving Newell a total of 170,000 options for common.

Jubilee Industries reports turnover to Viewlex of a total of 362,670 shares. Bennett Blaine reports disposal of 4,533 shares by private transaction, leaving him none. Jerry Blaine disposed of 308,377

shares held personally, and 15,600 in voting trusts, all by the private transaction, leaving him none. Stephen Blaine, as indirect owner through voting trusts, disposed of 13,200 shares, leaving him none.

Media Creations—R. M. Adler reports holdings of 141,608 shares. **National Tape Distributors**—J. Lewerke reports holdings of 85,987 shares.

Atlantic Buys Old Town Line

NEW YORK—Atlantic Records has purchased all of the Old Town label masters from Hy Weiss, owner of the label. No purchase figure has been revealed, although Atlantic's vice president, Jerry Wexler, said that it was "substantial."

Old Town product will appear on Atlantic's Cotillion label and the first album, "Solid Gold Old Town" is being readied for October release. The Old Town logo will be featured on the label. The purchase of Old Town, a label formed in 1955 by Weiss, gives Atlantic close to 300 masters of '50s rock 'n' roll.

Jonali Expands—Adds Records

NEW YORK—Paul Jonali, president of Complex Three, Ltd., an independent production firm, has formed his own label, Complex Three Records. Thus far, distribution deals have been concluded with Beta Distributors, N.Y.; Marnel Distributors, Philadelphia; Summit Distributors for Chicago, Cincinnati, Indianapolis and Wisconsin; Merit Distributors, Detroit, and Zamolski Distributors, Baltimore.

The new label plans to maintain an open door policy for masters, producers, and artists. The Composers, a group from Harlem, and Peggy Young, an artist from Detroit, have already been signed to the new label. The first record to be released will be "Let's Go to the Point," b/w "Chances Go Round," by the Composers.

Pine on 3-Week European Trip

NEW YORK—Arthur Pine, president of Arthur Pine Associates, Inc., a public relations firm, is leaving Wednesday (9) on a three-week business trip to London, Milan, Berlin and Frankfurt. While in Europe, he will meet with publishers, writers and producers on U.S. representation.

Pine will be at the Dorchester, London, through Tuesday (15), Principe Savoia, Milan, Sept. 26-22; Kepinsky Hotel, Berlin, Sept. 22-25; and the Frankfurter Hof, Frankfurt, Sept. 25-28.

NARAS Peak Attendance

ATLANTA—The National Academy of Recording Arts & Sciences (NARAS) has reported a record attendance at its annual meeting of the Academy's National Board of Trustees, to be held here Saturday & Sunday (12 & 13).

Some 24 national trustees representing more than 3,000 members and drawn from the Academy's five chapters, will meet at the Royal Coach Inn to

LEWIS SALUTE GETS \$75,000

DETROIT—More than \$75,000 has already been reached to aid former heavyweight champ Joe Lewis as the result of a "salute" Aug. 12 at Cobo Hall here, according to honorary chairman of the event Berry Gordy Jr., president of Motown Records. Gordy once fought on the same card as Lewis. Lewis is in Denver Veteran's Hospital.

Farem to Debut Right-On-Label

NEW YORK—Farem Productions, headed by Carl Proctor, will debut a new label, Right-On Records. President of the new company is Ronnie Proctor, former sales manager for Holland Dozier & Holland.

The label will concentrate on acquisition of independent masters and production deals. First release will be a single, "That's Not My Bag," by Heart and Soul, a group managed by Bobby Shiffman of the Apollo Theater.

MCA Technology Buys Langevin

UNIVERSAL CITY, Calif.—MCA Technology Inc., has acquired Langevin of Santa Ana, Calif., for an undisclosed amount of stock. MCA Technology, a subsidiary of MCA Inc., manufactures high speed magnetic tape duplicating equipment, video products and magnetic heads for the entertainment and computer industries. Langevin is a manufacturer of audio consoles, electronic switches and solenoids.

Langevin will continue to operate as a wholly owned subsidiary under its new management.

Record Co. Formed By Sister Marlene

NEW YORK—Boo Boo Records has been formed by Sister Marlene, currently standing as a candidate for the Governor of New York State. The company will issue a single by Sister Marlene, produced by Sister Marlene Productions, a company formed to handle and promote the evangelist. Sister Marlene is booked for a concert at New York's Town Hall Oct. 1.

ABC/Dunhill Meet

• *Continued from page 4*
a catalogue commemorating 15 year's of leadership in the recording industry.

Leonard Goldenson, president of ABC; Sam Clark, group vice president for ABC's non-broadcasting companies and Hal Neal, head of ABC's owned radio stations, were present at the meet.

Market Quotations

As of Closing, Thursday, September 3, 1970

NAME	1970		Week's Vol. in 100's	Week's High	Week's Low	Week's Close	Net Change
	High	Low					
Admiral	147½	6½	185	9	7¾	8	- ¼
ABC	39¼	19½	1773	27¾	25¼	27¾	+ 2½
Amer. Auto. Vending	11	5½	25	6½	5¾	6	+ ½
Ampex	48½	12½	1338	17	15	16¾	+ ½
Automatic Radio	27½	5¼	198	8½	6¾	7¼	+ ½
ARA	118	74½	354	99½	92½	99½	+ 6¾
Avnet	13¾	6½	923	8	6½	8	+ 1½
Capitol Ind.	53½	14½	176	18¾	18	19½	+ 1
CBS	497½	24½	1376	317½	287½	31	+ 1¾
Certron	18¼	6½	99	8¾	8½	8¾	+ ¾
Columbia Pictures	31½	8¾	1248	117½	97½	117½	+ 1½
Craig Corp.	15½	4¾	95	6½	5¾	5¾	Unch.
Disney, Walt	158	89½	878	108¾	103½	105¾	+ 3½
EMI	7¾	3¾	375	4¾	4½	4¼	Unch.
General Electric	80	60¼	1489	80	76¾	78¾	+ ½
Gulf & Western	20¾	9½	732	15	13¾	14½	+ ½
Hammond Corp.	16¾	7¼	114	9¾	8¾	9½	+ ½
Handleman	47¾	19¾	364	27¾	26½	26¾	Unch.
Harvey Group	12¾	3	32	5½	4½	4¾	- ¾
ITT	60½	30½	2166	42	40¾	41¾	+ ¼
Interstate United	15¾	4¾	241	8½	7¾	8½	+ ¾
Kinney Services	36	20¾	705	24¾	23½	24¼	+ ¼
Macke	19	8	47	10¼	9¾	10	Unch.
MCA	25¾	11¾	269	16¾	14¾	16	+ ¾
MGM	29½	12½	77	16½	14½	15¾	+ ¾
Metromedia	21	9¾	180	15¾	14½	15½	- ½
3M	114¾	71	2122	89¾	84¼	85	- 2¾
Motorola	47¾	31	383	47¾	44½	46	- ¼
No. Amer. Philips	54¾	18	240	24¾	23½	24	- ¼
Pickwick International	54¾	20½	189	28½	25½	27¼	+ ¾
RCA	34¾	18½	1557	25	23½	24¾	+ ¾
SCVmat	31¾	12	97	15¾	14½	15¾	+ 1
Superscope	40¾	8	172	13	11¾	12¾	+ ¾
Telex	257½	9½	5429	13¼	11	12¾	+ 1¼
Tenna Corp.	20¾	3¾	789	77½	6	6¾	+ ¼
Transamerica	26¾	11¾	3209	14¾	12¾	14¾	+ 1¾
Transcontinental	24½	4½	1117	6½	5¾	6½	+ ½
Triangle	17¼	10¾	40	16¾	15¾	16	Unch.
20th Century-Fox	20½	6	1219	9½	7¾	8½	+ ¼
Vendo	17½	10	30	12½	12½	12¾	+ ¼
Viewlex	25¾	5¾	630	7¾	6¾	7¾	+ ½
Wurlitzer	17	7¾	22	9	8½	9	+ ½
Zenith	37¾	22¼	499	347½	32	32¾	- 1½

OVER THE COUNTER*	As of Closing, Thursday, September 3, 1970			OVER THE COUNTER*	Week's High	Week's Low	Week's Close
	Week's High	Week's Low	Week's Close				
ABKCO Ind.	5¾	5½	5½	Lin Broadcasting	5¾	5¾	5½
Alltapes Inc.	4½	4	4½	Media Creations	2¾	1	1½
Arts & Leisure	2½	2	2	Mills Music	18	15½	17½
Audio Fidelity	1½	1¾	1¾	Monarch Electronics	2½	½	2½
Audiophones Inc.	2¾	2½	2¾	Music Makers Inc.	2¾	2½	2½
Bally Mfg. Corp.	10½	10¼	10½	NMC	2¾	2½	2½
Cassette-Cartridge	17½	1¼	1¾	National Musitime	1	¾	1
Creative Management	7¼	6	7¼	National Tape Dist.	4½	2¾	4½
Data Packaging	8½	6	8	Newell	2	1¾	2
Dict-O-Tape Inc.	2¼	2¼	2¼	Perception Ventures	5½	4¾	5¼
Faraday	10	9½	10	Qatron Corp.	3¾	3½	3¾
Fidelitone	3	3	3	Rainbo Photo	1	1	1
Gates Learjet	77½	6½	6½	Recoton	5½	5	5
GRT Corp.	75½	5½	75½	Robins Ind. Corp.	1¾	1½	1¾
Goody, Sam	77½	6¾	6¾	Schwartz Bros.	4¾	3¾	4½
ITCC	½	1/16	1/16	Telepro Ind.	¾	¾	¾
Jubilee	17½	1½	1¾	Trans. Nat. Commun.	¾	½	¾
Kirshner Entertainment	4¾	4¾	4¾	United Record & Tape	4	3¾	4
Koss Electronics	27½	2½	2¾				

Bogart Urges Industry To Hike Album Prices

• *Continued from page 1*

of entertainment have doubled and tripled in price."

Bogart said that he had talked with many distributors across the nation regarding higher suggested prices. "Three of them mentioned it to me first; the others, after I mentioned it to them, all thought it was a good idea.

"Why are all other prices going up and the price of records standing still? The customer will buy at any reasonable price and the proof are the Atlantic/Atco 'Woodstock' soundtrack album, the Joe Cocker 'Mad Dogs & Englishmen' set on A&M which has a list price of \$9.95, and the 'Tommy' package by the Who on Decca Records.

"What the industry needs is for Columbia Records and RCA Records and the other major labels to move to a \$5.89 suggested list price. The rest of the industry would eagerly follow.

"A lot of major record companies are already charging higher prices for certain albums—the ones they feel are important. My basic question is this: If you charge \$5.89 for

the 'important' albums, does that mean the other albums at \$4.89 aren't worth anything? I feel if an album isn't important, you shouldn't put it out. At Buddah, we've already cut back on our artists in order to concentrate more activity and promotion on the selected few.

The reason for going up a dollar rather than a smaller figure, he said, is to give everyone, the dealers and the distributors, as well as ourselves, the benefit of the increase. He pointed out that the albums counted anyway.

Blue Thumb Records and Skye Records already are at suggested list prices above \$4.89, Bogart said, "but we need the major firms to get behind and push to make the higher prices stick."

Bell Presentation

NEW YORK—Bell Records will present its album product to distributors when the label's top executives go on tour Sept. 21, according to album sales vice-president Gordon Bossin. Touring will be Bossin, national singles sales manager Oscar Fields, and West Coast director John Rosica, among others.

A Rave-Up Performance
"SOUL SHAKE"
Delaney & Bonnie & Friends

Atco #6756

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Recorded At Atlantic South-Criteria Studios, Miami



... From Their New Album
"TO BONNIE FROM DELANEY"

Atco SD 33-341

On Atco Records & Atco Tapes
(Tapes Distributed by Ampex)



Key Dealers in New-Store Spree Across the Nation

• Continued from page 1

N.Y., St. Louis, Salt Lake City, Knoxville and Georgetown. "And more outlets," said Saines, "are planned. The potential of the retail field is tremendous."

Sam Goody plans two new stores, one at Kings Plaza, Marine Park, Brooklyn, and a second at Woodbridge, N.J. The latter will open in February. Goody pointed out that these stores will each carry a \$300,000 inventory in records,

tapes and audio equipment, and they will raise his chain to 10 outlets. Goody added that his sales are 30 percent ahead of the same period last year.

The Warehouse

Lee Hartstone and his partner, Ben Bartell, are naming their seven-store discount record-tape retail chain, The Warehouse. The outlets will be in Southern California, specifically Long Beach, Los Angeles, Torrance, Westwood,

Panorama City and Costa Mesa.

Merco, which has a chain of 56 leased and free-standing full-inventory stores, is set to open two more between the fall and next spring. Both will be in New Jersey, one in Monmouth Park, the other in Malanapan, according to Merco's Sol Gleit. Gleit said that several more outlets are planned, and added that business is holding up generally.

Disc Records, Cleveland-based chain headed by John Cohen, has 13 stores now and is aiming at a chain of 40 by the end of 1972. According to general manager Albert Petrak, four new stores are planned for this year, for a total of 17; 12 are planned for 1971 and the remainder in 1972. Petrak said that outlets opened this year are in Cleveland, Indiana and Texas. One is set for Houston in November, with another for Louisville in October and two in California near Los Angeles in October. He added: "In 1971 we plan to open stores all over the place, including four in California, one in Greece, N.Y. and others in Ohio and Indiana. All their stores, Petrak pointed out, are in enclosed shopping malls. In conclusion, he pointed out that the retail end of the business is strengthening.

Karol Outlet

King Karol will open a fourth outlet in Flushing, N.Y. about Oct. 15. Ben Karol predicts that this will be the most beautiful store in the nation, with 3,000 square feet of space and carrying a \$500,000 inventory of records and tape.

Ben Karol said, "Business is up. There is new vitality in the retail field. The racked locations cannot keep up with in-depth retailers who are on the ball. In-depth retailers have a big advantage with customers who really like records. A consumer who sees good inventory is like a baby with candy."

Karol concluded that he is planning additional locations.

TOMORROW

By ED OCHS

THE ROCK WORLD takes a feebly realistic sigh, for what it's worth. What's happening here? But perhaps a thing should not take a look at itself that cannot turn away. Or are you spaced out beyond discrimination and decision? Whatever, multiply that by the increase in comic rock, comebacks, the scene in L.A., the national drug scare currently being pushed like pills by the slick dealing media, the spiritual decline of faith in rock as a pure alternative, and to what? Watch out. The pot is slick, too. "Where there's too much of nothing," Dylan knew, "no one has control" or, as in his case, a young man can grow old. And it's not that I don't want to talk about rock, nosiree. It's just that there's nothing left to say when friends fall out. Growing pains are not the answer, and it's not that rock is really going through any creative musical low. The problem is at the press party level, lit rakishly by gaslike electric bulbs, where in the dim and commonplace the many young wards of the rock business who aimed too low have suddenly hit their target, too near & faraway. We Dylan and Beatle people have passed in a flash, another psychic generation. San Francisco has become an antebellum rock capital, seized with history, in an unmusical grip. Transients. Let go. Sidekicks. But don't blame rock, man. It's so good. In fact, we are gathered here together to thank The Band and Mr. Thunderclap Newman (not available when this picture was taken: Moody Blues, Quicksilver, Cat Stevens, Fairport Convention, Neil Young, The Firesign Theatre and I'm respectfully sure somehow Bob Dylan). But let me say it once more with feeling. Rock and roll. R'n'R. Rock. And. Roll. There, I've gotten that off my chest.

★ ★ ★

THE BAND, "Stage Fright" (Capitol). "Stage Fright" finds Robbie Robertson candid and confessional genuinely comic and gently satiric. He does not spare his own hunger and illusion. Pious as Lincoln, the log cabin king, with the control and command of Dylan over his music, Robertson peels off pre-revolutionary gypsy tunes with no fight, no future, just fright. Stagefright. Emotionally, he is curiously wrapped up and trapped in himself, his visions unprophetic and self-limited. Skyward, he laments in right angles, letting some of his blood fall to the earth, catching "stage fright" from some fateful, epically overglorified draft. Beyond, inside Robertson's cloaked, stingy production, The Band winds up the machine, and tied together so tightly they're coming out the other side, The Band hangs out the whole wash, churning purposelessly, automatically, without either pressure or inertia. This is The Band today. The relationship of music to message is noticeably off-center, cool, perhaps, or just naggingly overworked. Still, I keep on, despite the supermanipulation of their material and Robbie Robertson's slow, greedy, grudging growth from record to record, they are too creative and public to stunt their own group or individual growth. They are called The Band to describe family. Are they at last the long lost American Beatles? They have become the frail and physical sound of fireside brotherhood. Which one is more equal than the others? No, none. It's the Band, The Band! The Whole Damn Band. That's something, isn't it?

★ ★ ★

THUNDERCLAP NEWMAN, "Hollywood Dream" (Track). And you know that it's right! Thunderclap Newman rocks with the cotton charisma of Santa Claus, sledding across the universe, bagging dreams and blessing the children's crusade. Relaxed to the point of euphoria and retardation. The man behind the puppets is Speedy Keen, the Puck who not only wrote "Something in the Air," but 10 of the LP's heartwarming promenades through space and mother. "Life's just a game/You fly it in a plane/There is no end." Jimmy McColloch's razored electric guitar is turned into liquid current by the group's bluffing, buffing powder rock. Rock candy. Andy Newman's dabbling delicious rag-time piano is original whimsy, as is his sax work, oboe and kazoo, which captures the frail melancholy wisdom and humor in exotic pipes. Together, they beam a wind-blown, tropical sound of sweet eternal and cerebral summers. Peter Townshend's production brings in the voices and music from different rooms, drawing them cleverly together under one spiritual roof with clownish sadness, sweet intense, and the instant mystical clarity of a thunderclap. Tin cymbals. And Newman? Their sound is for "new men," cosmic kids, conscious and clairvoyant. Fight it and Thunderclap Newman is irrelevant pacification, a toy. Feel it flow, and it is peaceful, a dream of planet paradise, through the Milky Way, and in every pureborn and undying child. Now go back to sleep.

12 New U.K. Stations to Bow Minus Record Time

LONDON—The 12 new local commercial radio stations scheduled to begin operation throughout the U.K. in the autumn have no provision yet made for needle time—despite the fact that eight local radio stations already established by the British Broadcasting Corp. have been allotted one hour a day for playing records.

No provision has been made as yet by the Musicians' Union or Phonographic Performances, Ltd., for the new broadcasting outlets, although Ben Norris, assistant secretary of the MU, said that negotiations are proceeding with the BBC.

But the ultimate authority

rests with the PPL, whose spokesman said that nothing has been decided as yet, but that there would be a meeting with Posts and Telecommunications minister Christopher Chataway in September to discuss needle-time concessions on the local BBC stations as well as forthcoming commercial stations. The meeting, he said, would be a discussion on broad general terms.

It was doubtful that any arrangement could be made before the inauguration of Radio Bristol, first of the 12 new BBC local stations to open, but station manager David Waine said last week that he hoped the "ban" would be only temporary.

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PHOTO BY JAY MAISEL

"I'm sorry—but it's none of my business."

You've seen it happen. Our anguished cities teeter on collapse, and the suburbs turn their backs. A man falls down in the street, and no one stops to help. It seems that everywhere relationships have broken down. Starting with our broken relationship with God. And ending in our growing disregard for the other fellow. It's true that maybe you, personally, can't change the whole world. But it's remarkable what one person can do, when he makes up his mind. Why not start today, in your church or synagogue? A visit in the place where the rule of the house is "Love thy neighbor as thyself" is always a great place to start great endeavors.

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moment America's most rapidly-rising
superstar, because it's a proven
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Produced by Larry Marks
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Motown's San Francisco Happening

WELCOME MOTOWN

Motown's prestige in the record industry coupled with the beauty of San Francisco, created a delightful convention happening, as shown in these photos.

A flying welcome to Motown helps launch the convention.



President Berry Gordy Jr. socializes with Mr. and Mrs. Barney Ales; Mr. and Mrs. Berry Gordy Sr. enter the convention hall at the Fairmont. And President Gordy greets his convention participants.



Attendees Mr. and Mrs. Wally Folles of Seattle.



Conventioneers Mr. and Mrs. Ernie Leaver of Chicago.



Attendees Mr. and Mrs. Jim Tiedjens of Milwaukee.



Detroit's Tom Schlesinger, left, with Motown's Phil Jones.



Gerry Oord of Holland presents a porcelain phonograph to executive vice president, general manager Barney Ales; Phil Brody of EMI in London presents Ales with EMI's own tribute.



Miami's Henry Stone, left, with Mr. and Mrs. Jack Solinger of San Francisco.



Mrs. Esther Edwards, Motown's senior vice president and her husband George, lead a contingent off of Motown's Shanghai cruise around the Bay harbor.



Motown's Phil Jones, left, welcomes a Jackson Five member, with assistance from Weldon McDougal of Detroit.

news

On July 20 we introduced

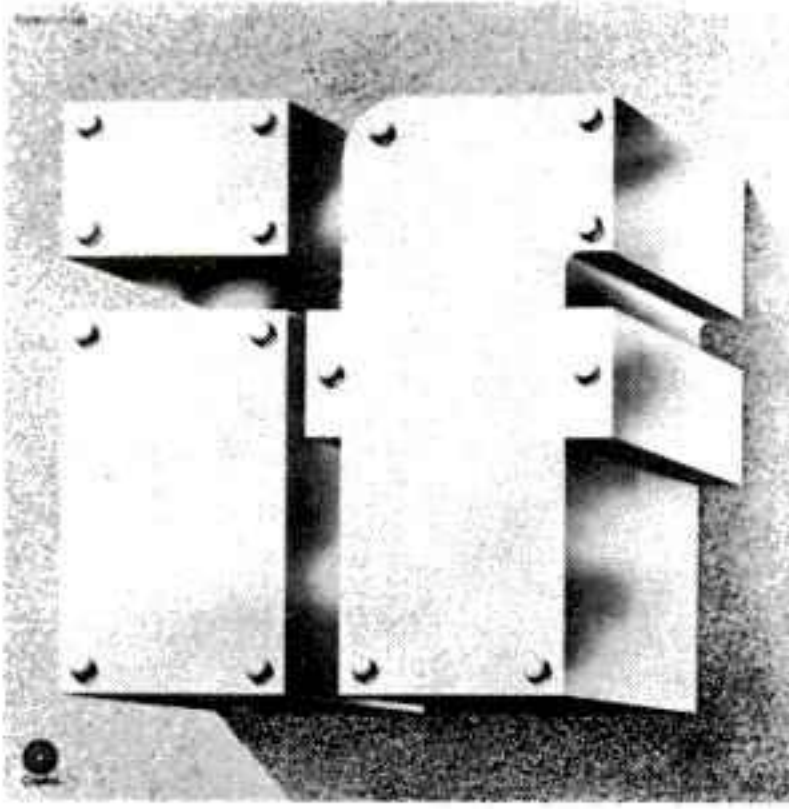
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Shiva's

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—Chris Van Ness, *L. A. Free Press*

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Shiva's Headband:

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—Pat Pope, *Dallas Notes*



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Bob Seger, and Richard Brautigan.



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Tenna Has Record Sales Yr; Pact With Tokyo Co.

By EARL PAIGE

CLEVELAND—Tenna Corp. here had record sales of tape cartridge players in its fiscal year ending in June and through a new agreement will be the exclusive user of equipment produced by Tokyo Electron Laboratories, Inc. (TEL). The new agreement includes expanded development and engineering co-operation between the two firms and coincides with the introduction of Tenna's first portable 8-track players and a joint effort to develop quadrasonic 8-track equipment.

Preliminary sales figures for the automotive sound and antenna manufacturers show that tape players accounted for 57 percent of total volume—up 14 percent over 1968. Total sales were \$35,600,000 compared with \$39,300,000 a year earlier. The drop in total sales largely reflects a change by General Motors which switched to an in-windshield radio antenna. Tenna was sole-supplier of GM's outside automobile antennas.

Referring to the Tenna-TEL agreement, Harvey A. Ludwig, president, said it formalizes earlier understandings between the two companies and assures Tenna of continuing high quality offshore production and substantial additional manufacturing capabilities without major capital expenditures.

17 Models

Tenna is producing 17 basic models of automotive tape players ranging from a mini-8 track to a combination 4- and 8-track unit with AM/FM stereo. The firm had a cassette car unit in development as long as four years ago but only one such unit is now in the line.

The firm claims to have innovated in the field of 8-track miniaturization, in adding fine tuning to tape players, and in developing audible burglar alarms for its units. Recently, Tenna introduced an automatic head cleaner which will eventually be factory installed in most if not all of the players. It is now standard on two machines and will be included in the two new 8-track portable units.

The head cleaner is a spring-loaded device inside the chassis. The action of inserting a cartridge causes the unit to "swab" the head. The process is repeat-

ed upon removal of each cartridge. It is now available on one 8-track unit and on a combination 4- and 8-track machine.

Until now, Tenna has not pointed toward the home 8-track market but the introduction of the two portables signal movement in that direction. The units operate from the auto cigarette lighter, from DC batteries or house current.

One unit has AM radio only and the other has AM/FM stereo. The retail price was not available.

Company spokesmen indicate that the Tenna-TEL arrangement is significant in terms of new product development. A joint development effort is underway for introducing a quadrasonic 8-track player.

Ludwig said TEL currently manufactures about half of the firm's stereo tape players. The other half are produced by Tenna Stereo, Inc., a subsidiary firm located in Puerto Rico. Tenna produces players under the Tenna brand and under the Ranger brand.

Marina Cassette Assembly Unit

LOS ANGELES—Marina Industries, magnetic memory disk manufacturer, has developed a fully automated cassette assembly machine for leader loaded (C-Zero) cassettes.

The unit completely assembles one cassette every three seconds, according to Arnold I. Klayman, president of the Huntington Beach, Calif.-based company.

In its basic form the machine costs about \$200,000, but ranges upward to \$500,000 if outfitted with automatic winding, labeling, packaging and other accessories, Klayman said.

Marina Industries, wholly-owned subsidiary of A & E Plastic Pak, is demonstrating the machine to tape manufacturers. The unit weighs about two tons and is 10-feet long and 6-feet wide.

Two unskilled women are capable of running the machine, one for feeding and the other for loading parts.

Klayman said it took nine months and a \$200,000 investment to develop the unit.

Ullman Charges: Top 100 Psychosis Affects Rack Space

LOS ANGELES — The "psychosis of the top 100" is affecting the exploitation of tape at racked locations, charged Ampex's national sales manager Harvey Ullman during ABC/Dunhill's national sales gathering.

Ullman told the distributor-salesmen audience that their help is required in getting more catalog tapes into racks. "We find we are being restricted by the psychosis of the top 100. Distributor salesmen write orders from the charts and they become order takers."

Ullman began his comments by noting "there are people in this audience who still fear tape. It is our philosophy that there

will be three systems. Records and tape for the home and tape for the auto. The American public will buy all three items."

But there is a major problem in getting more space for more titles. Locking a display cabinet does not help in cutting out stealing nor in improving sales, the executive claimed. Speaking of a survey Ampex has, Ullman said that store's own sales forces account for the largest percent of stolen tapes, not customers. "Locked showcases don't prevent theft."

Ullman also charged that retailers are "paralyzing" distributors and manufacturers to get the best product adding: "He's making the gravy."

Cheap Cassettes Periling Growth of Industry

By BRUCE WEBER

LOS ANGELES—Any optimism resulting from the current sparring between the tape industry and some tape producers over cheap cassettes must be hedged in light of a huge and unpredictable factor: The quick-buck manufacturer.

The industry's growth can be jeopardized by the flow of cheap, inferior quality cassettes now coming into the market.

A handful of manufacturers are attempting to alert the industry on "bargain" tapes, incompatible product, price shaving and inferior cassettes.

"Our collective reputation among consumers is being damaged by the shoddy cassettes being produced by opportunistic fast-buck operators," said Paul B. Nelson Jr., vice president and general manager of North American Philips' home entertainment products division.

George Johnson, senior vice president of Audio Magnetics, said the "lack of stringent cassette standards represents a significant threat to the industry. A greater awareness of the situation is needed to prevent a bad problem from deteriorating."

Poor quality cassette tapes also are plaguing hardware manufacturers.

Edward O. Praeger, vice president of Ponder & Best's newly formed Vivitar electronics division said "if the industry doesn't police itself, the government will do it for us. In this era of consumer protection it doesn't take too much for public outcry to involve the government."

Is anything being done to alert buyers, retailers and the consumer about inferior product?

Not Enough

"Not enough is being done to stamp out cheap cassettes," believes Wesley A. Estabrook, president of Audio Devices. "Companies are doing a lot of talking about eliminating bad product, but few are taking concrete steps to provide the industry with acceptable goods."

To combat the situation, Audio Magnetics, for example, is educating buyers on how to detect inferior cassettes. It is providing buyers and retailers with templates with the exact North American Philips dimensions. Cassettes out of specification will not pass through the templates, hence the buyer can detect substandard merchandise.

Audio Magnetics also is educating dealers by explaining the function, purpose and makeup of the cassette—how it works and operates.

As part of its education campaign, the company has started a major advertising and promotion drive to point out pitfalls in poor quality cassettes.

In its pursuit of quality merchandise, Audio Devices has applied for patents covering two processes in blank tape. One patent covers the 120-minute cassette, while the other is a process—metalized cassette—to reduce static by discharging it through the blank cassette housing.

Sony, too, is alarmed at the amount of poor quality tape flooding the market. The company is trying to educate con-

(Continued on page 17)



CHEAP CASSETTES ARE MONSTER-MAKERS!

Audio Magnetics Corporation is alerting the industry to cheap and inferior cassettes through a major advertising and promotion campaign.



Come on in, Sonny, I've got a cheap cassette for you.

AUDIO MAGNETICS is alerting the industry to cheap and inferior cassettes through a major advertising and promotion campaign.

Packard Bell in 2-Field Swing

LOS ANGELES—The recent display of enthusiasm by electronics manufacturers for videotape players has affected Packard Bell.

And the current effort by these same electronics producers in breaking quadrasonic sound barriers has convinced Packard Bell to barrel ahead in two fields: videotape and quadrasonic sound.

Robert S. Goodell, president of Teledyne Packard Bell, has opinions on both, although one, videotape, is strictly a long-range investment.

Packard Bell will introduce a videotape player within two years, but is undecided on which system: playback only or playback/record. It will, however, be color and be integrated in a line of Packard Bell television sets. Goodell sees many problems in videotape between now and 1975 or 1980 that may prevent it from becoming a mass market item, like:

Standardization, pricing, service, marketing, system, software, availability, retail confusion, compatibility.

"There's an incredible market in videotape, but it's around the corner," Goodell said. "There are many problems still to be settled."

Between now and 1980 videotape will be a high ticket item, thus restricting the full growth potential of it, he believes.

To be considered a mass consumer item, according to Goodell, videotape equipment will have to be priced between \$300 and \$400 and software around the \$10 mark for prerecorded tapes.

"But by 1980," he said, "a mass market probably will have been created and the videotape boom will be just beginning. The economy, of course, must be bullish and the emotional outlook of consumers must be ripe to springboard the videotape business."

Goodell doesn't rule out the possibility of a two-configuration market, playback only and

videocassette, but does warn of consumer confusion.

"That would hinder growth and curtail mass acceptance of videotape, which by 1980 could be as big as TV is now, dollar-wise," he said. A mass market for videotape by Goodell's standards would be over one million units sold per year.

Software will be larger by 1980, but price, programming, compatibility and distribution loom as headaches for tape manufacturers.

Goodell sees software following familiar distribution channels: music stores, record-tape locations, department stores, etc. While cautious in discussing videotape, Goodell is blunt and optimistic on 4-channel sound: "It's a musical experience."

Packard Bell is introducing quadrasonic consoles in November, thus becoming the first console manufacturer to be involved with surround sound. The company's discontinued console lines will be adaptable for 4-channel by installing a "quad kit" which Packard Bell will sell.

Goodell is banking on 8-track quadrasonic, and predicted that all major tape producers (record manufacturers) soon will be offering quad-8 tapes.

(RCA officially introduced quad-8 in April and since has promised to release a substantial amount of repertoire for its home units and Motorola's auto models.)

All stereos manufactured by Packard Bell in the last few years are adaptable for quadrasonic sound. "Quadrasonic reel-to-reel will remain with the audiophile," Goodell said, "but quadrasonic sales activity, be it in the home or auto, will be in quad-8."

Packard Bell does offer four consoles with factory installed Bell & Howell reel-to-reel tape decks and has demonstrated quadrasonic reel at a series of regional meetings.

But Goodell's chips are with 4-channel 8-track, and his new product line proves it.

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Tape Happenings

Motorola will distribute three videotape titles produced by Dick Martin and Dan Rowan ("Laugh-In's" Rowan & Martin) for the EVR market. Rowan & Martin have formed **ARM Productions** in conjunction with Norman Abbott to produce EVR and videocassette material. Three 25-minute programs include material by George Burns, Jack Benny and Rowan & Martin. Financing of the project came from Motorola, which put up 2/3 of the money, and Rowan & Martin. . . . **Mallory's** new cassette line includes three models: Model MCR-1232 with AM-FM radio at \$99.95 and two other units, with the low end at \$39.95. . . . **Cox Communications**, San Francisco, has introduced a cassette recorder to its audio-visual program. . . . **Concord Electronics**, Los Angeles, has introduced a reel-to-reel and 8-track cartridge record and playback system, Mark 8, for under \$290. It functions independently or can be used as a tape deck. . . . New sales representatives for the 3M/Wollensak line are **Maynard-Gunn Sales Co.**, Dallas, to serve Arkansas, Oklahoma, Louisiana and Mississippi; **Bud Ente Sales Co.**, Newton Center, Mass., to represent Maine, New Hampshire, Vermont, Massachusetts, Connecticut and Rhode Island; **Earl & Brown Company**, Seattle, to cover Washington, Oregon, northern and western Idaho and western Montana, and **Wilkins-Mason Assoc.**, Lafayette, Calif., to service northern California and Nevada.

Ampex has acquired the tape duplicating and distribution rights for newly formed **A&R Records**. . . . **Ampex** is offering cassette storage packs—cassette libraries—with the purchase of Ampex blank tape. The cassette library will be sold with six C-60 blank cassettes for \$14.50. It holds up to 10 tapes. . . . **MCA Technology**, which manufactures tape duplicating equipment, has acquired **Langevin**, Santa Ana, Calif., a producer of audio consoles, electronic switches and solenoids. . . . **Cartridge TV Inc.**, San Jose, Calif., subsidiary of **Avco**, has begun manufacturing magnetic tapes for its Cartrivision system. Tapes processed in San Jose, both blank and prerecorded, will be in 15-minute, 30-minute, 1-hour and 2-hour formats. . . . **J.N. Ceazan Co.**, Los Angeles, an automotive supplier which had intended to get involved in car tape players, had its petition for a public stock offering rejected by the Securities & Exchange Commission.

The Robert Stigwood Organization, London, is getting involved in videocassette packaging and production. . . . **Cassette Sciences Corp.**, New York, is introducing **Cassette Vision**. The system combines a cassette player for audio-visual presentations, a typewriter-style keyboard and an electronic control unit for communicating over phone circuits with computers. The home TV set is used as a viewing device. . . . **Ampex of Canada** is offering a packaging and tape display concept for 5-inch reels called the "Gold Box" series. It has designed a standing floor display that also can be used as a wall unit. A dealer option is a shipper display box which holds 25 reels. The standing rack and wall unit holds 54 reels and sells for \$9.95. . . . **CBS Enterprises** has inaugurated cassette tours of historic sites and tourist attractions. Initial project is a tour of the National Military Park at Gettysburg, Pa. CBS will have tours of Montmartre in Paris and Saint Peter's Square in Rome, the Tower of London, the Metropolitan Museum of Art in New York. . . . **Zenith** is offering a new speaker system — **Quadrille** — incorporating quadrasonic sound. The three-piece unit is available with a cassette recorder/player or an 8-track unit. The system, minus tape equipment, retails at \$229.95.

Tape CARtridge

Wellington Eight Opens Offices in the Far East

TRENTON — Wellington Eight Industries, Inc., has opened offices in Tokyo to handle its purchasing and product manufacturing activities in the Far East. Alex Triguboff has been appointed to head the organization.

According to Irving S. Rosenberg, president of Wellington, increasing trade with Japanese outlets and manufacturers, has triggered the move. Wellington buys the bulk of its electronic and automotive supplies for its 30 chain stores from Far Eastern companies.

In other news from Wellington, the company will establish travel departments in each of its centers in the very near future. These will specialize in domestic and international Wellington young adult youth tours.

Said Rosenberg, "These specially arranged and conducted

tours will be less restrictive in nature than most current travel tours insofar as flexibility of participants' activities are concerned."

He added, "They will tie in with youth-oriented events such as music festivals, appropriate shows and clubs, and visits to recording sessions." The destinations of the year-round tours will also be selected for their particular interest to young people, and will tie in with school vacation periods.

Wellington has already entered into an arrangement with an international travel agency for the development of this new concept. Rosenberg and his wife Janet, who is vice-president of Wellington, will leave shortly for Amsterdam, Brussels and Paris to meet with travel representatives to arrange for representation on the Continent.

Metronome Will Make, Sell Tapeworld Product

NEW YORK — Tapeworld Inc., and German-based Metronome Records, have reached an agreement giving Metronome the rights to the manufacture and distribution of prerecorded tape and disk product from Tapeworld masters.

The pact was signed here by Ed Cohen, president of Tapeworld Inc., and Brigitta E. M. Peschko, U.S. representative for Metronome Records. Metronome will distribute the Tapeworld product throughout Germany, Austria, Holland, Switzerland,

Scandinavia and Benelux.

Included in the first releases to be issued by Metronome are original recordings by Bartok and Villa Lobos conducting their own work, and masters by Hilde Gueden and Carlos Montoya.

From Tapeworld's jazz series, Metronome will release recordings of Coleman Hawkins, Dizzie Gillespie, Duke Ellington, Lionel Hampton and others.

According to Cohen, Tapeworld controls over 4,000 hours of music including a large library of classical material.

Mobile Views ITCC Stock As 'Financial Gold Mine'

NEWARK, N.J.—That staggering inventory of 100,000 4-track prerecorded CARtridges which apparently was the undoing of the now defunct International Tape Cartridge Corp., is viewed as a financial gold mine by the Mobile Records & Tape Service which recently acquired the assets of the bankrupt Fairfield-based duplicators.

According to Richard Fernandez, president of Mobile Record & Tape Service, which paid in excess of \$350,000 for the assets of ITCC, his company will liquidate the redundant cartridges in 60 days or less.

Fernandez disclosed that there is a tremendous 4-track market just waiting to be exploited,

and he is convinced that it will swallow up his stock.

"I am only sorry," he said, "that the ITCC software stock did not include more 4-track cartridges. The trouble with a lot of people is that they think the tape cartridge industry begins and ends on the East Coast. We know better."

Mobile Record & Tape which also acquired more than 500,000 prerecorded 8-track cartridges and all the hardware equipment of ITCC, has no intention of going into the tape duplicating business, but will continue to speculate on other tape companies felled by financial woes.

Other key personnel in this company include Edwin Vice, vice president, and Morty Kalb, secretary.

New Tape CARtridge Releases

RCA VICTOR

RCA Camden

LIVING STRINGS Play "Is Anybody Goin' to San Antone" & Other Songs Made Famous by Charley Pride; (B) CBS 1103

LIVING STRINGS—Airport Love Theme & Other Motion Picture Themes; (B) CBS 1104

LIVING MARIMBAS—"Sugar, Sugar" & Other Hits; (B) CBS 1105

Kirshner

THE ARCHIES—Sunshine; (B) PBKO 1006, (C) PKKO 1006
RON DANTE—Ron Dante Brings You Up; (C) PKKO 1005

RCA Victor

CONNIE SMITH—I Never Once Stopped Loving You; (B) PBS 1606, (C) PK1606
HANK SNOW—Cure for the Blues; PBS 1609
CHET ATKINS/JERRY REED—Me and Jerry; (B) PBS 1610

JOSE FELICIANO—Mas Exitos De Jose Feliciano; (B) PBS 1611

MARCO ANTONIO MUNIZ—La Serenata Del Siglo; (B) PBS 1612

GEORGE BEVERLY SHEA—Whispering Hope; (B) PBS 1614

VARIOUS ARTISTS—The Best of Country Instrumentals Vol. 1; (B) PBS 1616, (C) PK 1616

THE YOUNGBLOODS—The Best of the Youngbloods; (B) PBS 1617, (C) PK 1617

ED AMES—Christmas Is the Warmest Time of the Year; (B) PBS 1607

ED AMES—This Is Ed Ames; (B) PBS 5082

CHARLEY PRIDE—Christmas in My Home Town; (C) PK 1618

Cheap Cassettes Periling Growth

• *Continued from page 15*

sumers with the slogan, "You really can't afford to save money on bargain tape."

Standard

Praeger believes the industry should establish a standard or grading system on all tape. "If the tape is graded subpar," he feels, "at least the consumer knows by reading the label that this brand of tape is budget rather than quality."

Audio Magnetics' Johnson adds:

"If tape manufacturers fail to heed new industry standards, retail boycotts and warnings by equipment producers, they may be beset with a new problem: consumer desertion."

"Retailers must be cautious," he said, "because when a consumer buys a product for less than a dollar he very often throws it away—if it's faulty—without complaining. But the loss is a subtle reminder. He may not return the cassette, but he won't return as a buyer, either."

Norelco's Nelson sees the problem this way:

Main Problem

"The main problem stemming from cheap cassettes were failure of machines to operate because of dimensions that deviate from the standard," bleeding of leader adhesive onto layers of tape causing jamming, inaccurate tape slitting occasioning improper tracking, loose guide roller pins, lack of uniformity in magnetic coatings.

All this leads to tape head wear and blank spots in recording—all damaging to cassette hardware.

From Sony:

"Bargain tapes contain little if any lubricants and can cause serious head abrasion. The heads become pitted and tear the oxide from the tape."

"Then, this oxide builds up

into a gummy film, first causing loss of high frequencies and eventually deterioration of sound. Not only are the heads ruined, but the capstan, pinch-roller and tape guides are contaminated as well."

From Audio Magnetics:

"Poor quality cassettes come in two forms," believes Johnson. "Oversized parts produced by overzealous companies overeager to make a 'quick buck.' In some cases the entire cassette cartridge

is oversized.

"Poor quality cassettes that fail during prolonged use and are incapable of optimum performance."

How did the tape problem deteriorate so rapidly?

"Inferior quality cassettes are being produced to meet low-price requirements," Johnson feels. "The fast growth of the

industry also attracted numerous firms without the technical know-how to produce good quality products."

Many in the industry feel that competitive pressures from major manufacturers, which still are able to cut corners and costs, forced small producers to fight the battle for business along price lines.

Introducing the Perpetual Music Machine.

Bell & Howell's automatically reversing car stereo cassette player.

It reverses tapes automatically. So both sides play, and can go on playing, without ever removing the cassette and turning it over.

Just insert the cassette. Automatically, the machine comes on, the tape runs, and continuous music begins.

Adjust volume, balance, and tone to your liking. There's a tape direction light and you can reverse tape

anytime at the touch of a button. Or, skip ahead, or back, with the fast forward and reverse lever. And the eject button turns the system off.

The 12 watts of music power makes for great sound and a great demonstration in the counter merchandiser, shown below.

Get in on the action by calling Bell & Howell's Consumer Electronics Division at this toll-free number: (800) 323-7657. (If the line is busy, please call again.) In Illinois, call collect: (312) 667-2100. Or write: 7235 North Linder Avenue, Skokie, Illinois 60076.



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New thinking.

Technicolor in New Process

LOS ANGELES — Technicolor has developed a low-cost Pan Scan method of converting motion picture film into videotape.

The new system, an electro-optical method, reduces cost as much as 50 percent and eliminates film laboratory work in the conversion process.

Joseph E. Bluth, vice president and general manager of Technicolor's Vidronics division said the "pan and scan system will have great significance in the videocassette field, as well as motion picture conversion."

He believes it is the only technique by which film can be adapted for videotape cassettes and can be used for all cassette systems.

ABC/Dunhill in Budget Mart

LOS ANGELES — ABC/Dunhill enters the \$3.98 budget field with 35 titles and a line bearing the Apt name, which previously was one of its rock record labels.

Both Ampex and GRT are duplicating and marketing the budget line, which comes in both 8-track and cassette. There are no 4-track or open reel copies of this material.

GRT's Tom Bonetti expresses

(Continued on page 76)

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Both Units Feature:

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Quad Sound to Be New Consumer Force in 2 Years, NTD's Tiedjens

LOS ANGELES — "Quadrasonic sound, although in its infancy, will be a new consumer force within two years," believes James J. Tiedjens, president of National Tape Distributors.

Although it may have little sales impact next year, Tiedjens realizes 4-channel is a product breakthrough. "We could be in the beginning of a major long-

term market for quadrasonic product," he said.

"There is considerable speculation that many companies are waiting to capitalize on the 4-channel excitement.

"If a 4-channel boom is beginning, as some record companies and hardware manufacturers believe, other labels should start thinking in that direction."

Record companies are beginning to follow RCA's lead on quadrasonic merchandise. The consensus appears to be that 4-channel has real virtues.

Most labels agree with Tiedjens: "The 4-channel future is a question of time."

Generates Interest

The 4-channel concept has been generating interest within the home electronics industry since last year when experimental demonstrations began utilizing reel-to-reel equipment, Tiedjens said.

"Quad sound offers a greater degree of listening excitement when compared to stereo than stereo when compared to monaural sound," Tiedjens said.

He sees open reel, favored by many companies, as remaining with the audiophile. He also contends there is still work, technologically speaking, to be done on 2-channel cassettes; that the market isn't ready for 4-channel cassettes.

(North American Philips, which holds the basic patents on the cassette, has been less than enthusiastic about 4-channel stereo cassettes.)

No doubt, industry sources feel, RCA's Quad 8 has supplied the 8-track configuration with a shot-in-the-arm.

"RCA's release of Quad-8 repertoire before the end of this year will generate interest at the consumer level that will lead to sales next year," believes Tiedjens.

"What's important about all of the 4-channel talk is that it can stimulate a soft economy and can push sales of high-end equipment.

"We can expect hardware manufacturers to jump on the surround sound concept, too,"

(Continued on page 76)

BEST SELLING Billboard Tape Cartridges

8-TRACK

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

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	COSMO'S FACTORY Creedence Clearwater Revival, Fantasy 88402 (Ampex)	7
2	3	WOODSTOCK Soundtrack, Cotillion 3-500 & Ampex T85 NN	13
3	4	CHICAGO Columbia 18 80 0858	29
4	2	BLOOD, SWEAT & TEARS 3 Columbia CA 30090	8
5	6	DEJA VU Crosby, Stills, Nash & Young, Atlantic TP 7200 & Ampex 87200	24
6	8	LIVE AT LEEDS Who, Decca 6-9175	12
7	7	CLOSER TO HOME Grand Funk Railroad, Capitol 8XT 471	10
8	11	TOMMY Who, Decca 62500	7
9	5	LET IT BE Beatles, Apple 8XT R 8001	14
10	12	ABC Jackson 5, Motown 8-1709	9
11	13	JOHN BARLEYCORN MUST DIE Traffic, United Artists U8216	5
12	9	ISAAC HAYES MOVEMENT Enterprise EN 81010	13
13	10	MCCARTNEY Paul McCartney, Apple 8XT 3363	17
14	20	MAD DOGS & ENGLISHMEN Joe Cocker, A&M 8t 6002	2
15	15	GET READY Rare Earth, Rare Earth 507	13
16	19	ECOLOGY Rare Earth, Rare Earth 1514	3
17	14	GREATEST HITS Fifth Dimension, Soul City 9030	14
18	18	SWEET BABY JAMES James Taylor, Warner Bros. 8WM 1843	2
19	16	ERIC BURDON DECLARES WAR MGM 86663 (Ampex)	4
20	17	IT AIN'T EASY Three Dog Night, Dunhill, GRT, 8023 50078 & Ampex 85078	14

CASSETTE

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

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	COSMO'S FACTORY Creedence Clearwater Revival, Fantasy 58402 (Ampex)	6
2	2	BLOOD, SWEAT & TEARS 3 Columbia CT 30090	8
3	3	WOODSTOCK Soundtrack, Cotillion 3-500 & Ampex T55 NN	13
4	4	CHICAGO Columbia 1610 0858	25
5	6	LIVE AT LEEDS Who, Decca 7-39175	10
6	7	DEJA VU Crosby, Stills, Nash & Young, Atlantic 57200 (Ampex)	21
7	5	LET IT BE Beatles, Apple 4XT C 2001	14
8	8	CLOSER TO HOME Grand Funk Railroad, Capitol 8XT 471	10
9	14	TOMMY Who, Decca 7-32500	5
10	9	MCCARTNEY Paul McCartney, Apple 4XT 3363	16
11	11	ABC Jackson 5, Motown 75709	9
12	12	IT AIN'T EASY Three Dog Night, Dunhill 5023 50078 GRT & Ampex 55078	12
13	10	GREATEST HITS Fifth Dimension, Soul City C 1030	13
14	—	MAD DOGS & ENGLISHMEN Joe Cocker, A&M CS 6002	1
15	15	JOHN BARLEYCORN MUST DIE Traffic, United Artists C 0216	2

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The 1967 Monterey International Pop Festival on Records ... At Last.



WO—well, a lot really—but two special performances we remember from those suspenseful but warm black nights.

Saturday night and the only man who could climax a whole day and evening of performances by the best rock and roll had to offer: Otis Redding. He was an awakening for most of us because we had been innocently white and black was Chubby Checker or Leadbelly or the Supremes, but not yet Memphis. And here, before all us long hair creeps, stood this giant physical singer in his cornball green glow suit. And he stood us up straight, because it was *Respect* and *Satisfaction* and *Shake and Try a Little Tenderness* and *I've Been Loving You Too Long* and we had never seen that kind of energy beaming from one person for so long.

We'd never had this before us on a stage. We'd never before been had so good. It was our first pro game.

They had to turn on the lights to put on the brakes that night. And walking out of the Fair Grounds in Monterey that night—past the fires in the trash cans and out into the mist—was like early high school when we'd just won the homecoming game and were world champs.

And then there was Sunday night, too.

A purple-dressed black man with a fuchsia boa, who played guitar with his teeth, behind his back, played it like a bedeviled yo-yo. Who dropped to his knees, sprayed Ronson lighter fluid on his guitar, and gadzooks lit it up.

That was discovering Jimi Hendrix when it was a new Experience, when we were really younger, even before Jimi went out as the supporting act to the Monkees.

And we were there as Jimi and Mitch and Noel drove us through *Rock Me, Baby* and *Can You See Me* and *Like a Rolling Stone* and *Wild Thing*.

And it was our first honeymoon night with what we would later try to call an Aquarian Age.

Time has passed now. Our world has never since been so right.

It is wrong, though, to think of those light misty nights in 1967 Monterey as history. Until we heard those tapes played back recently, we feared innocence might trick our memory.

But no. Yes we were young and yes eager, with a blossoming awareness.

But they still are real, those nights. Thank you, Lou Adler, for recording it all, and with a fidelity incredible in its fore-planning.

Both performances—Jimi Hendrix and Otis Redding—form the honeymoon night of your life. In one new album called OTIS REDDING/JIMI HENDRIX/HISTORIC PERFORMANCES RECORDED AT THE MONTEREY INTERNATIONAL POP FESTIVAL.

The album has just been issued.

It is on Reprise Records (#2029).

On Reprise, where it belongs.



A TAPE CASE

that combines beauty with capacity



The "Ten-Ten" outsells all others. It's a handsome carrying case with individual compartments for fifteen 8-track tapes. Designed to protect tapes from moisture and scratches.

This sturdy case is covered with rich black plastic-coated material and trimmed with nickel-plated hardware. Has a deluxe padded lid with silver trim and fully lined interior. At home or on the go, this beautiful, big capacity case is the perfect answer to tape cartridge storing problems.

Send today for information and literature on this and the complete cartridge carrying case line. Write to Amberg File & Index Co., 1625 Duane Blvd., Kankakee, Ill. 60901



No. 1090

The 15-tape case also is available with a handsome grained walnut cover. Blends beautifully with any decor.

Ampak

For Music "On-The-Go!"

Cartridge TV

Filmation Sets Up See-Hear Cassette Dept.

LOS ANGELES—Filmation, producer of animated TV programs and feature length motion pictures, has formed an audio and video cassette division.

First project will be a series of audio cassettes featuring "The Archies," a CBS-TV series and a Filmation-Calendar-RCA record group.

The series (six cassettes) will be a comedy tour of America featuring the characters in "The Archies." The tour is broken into six one-hour tapes to be distributed by oil companies in six regional areas.

Norm Prescott, one of Filmation's owners, said that the cassette series is being offered as a premium package for tourists stopping at service (gas) stations. The script was prepared by Bill Danch and Jim Ryan.

Filmation has not set a tape duplicating contract for its cassette division.

A second cassette project will be to offer spoken word soundtracks of "The Archies" and "The Groovies Goolies," a new

CBS-TV daytime series produced by Filmation. RCA will distribute records by the Goolies in a similar arrangement as "The Archies."

Although RCA has music tape rights to both "The Archies" and "The Groovie Goolies," it doesn't have spoken word tape commitments for the projects, according to Prescott.

In videotape, Filmation is making its TV-produced series available to the new medium. Prescott said more than 200 half-hour network shows are involved in the videotape switch-over, including "The Groovie Goolies," "The Archies," "The Hardy Boys," "Journey to the Center of the Earth," "Fantastic Voyage" and "Sabrina, the Teen-Age Witch."

The company also is producing an animated series of children's classical stories for network TV which will be involved in a videotape package. The 17 one-hour classics kicks off with "King Arthur and the Knights of the Roundtable."

Filmation's video and cassette division will create and backlog projects until the videotape industry decides on a concept and standardizes the many systems.

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Maxell Ultra Dynamic. The ultra+ stereo cassette tape with one of the most impressive pedigrees a tape can boast.

It has a doubled frequency characteristic of 20,000 Hz. An SN ratio 5dB higher than most tapes. A greatly decreased distortion factor. Greater tensile strength. And like all Maxell tapes, UD has such a high degree of mechanically trouble-free operation, we guarantee it, unconditionally. All Maxell tapes must perform to your standards or we'll replace them, pronto!

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Auto Stereo Owners Key Gains To Keeping Tab, Personal Touch

By EARL PAIGE

CHICAGO — Knowing customers on a first-name basis and keeping a close watch on day-to-day operations allows Peter Massaro and Fred Heilmann to increase business at their three Auto Stereo tape centers.

The three outlets are only 40-minutes driving time apart. Even so, Massaro finds it practical to maintain a mobil phone in his automobile so that decisions involving any store can be made immediately.

Moreover, the partners considered a 3-store central warehouse and buying office, but reconsidered when they found they were becoming too isolated.

The result was to warehouse product at each store and maintain separate buying offices in a mobile trailer located at the headquarters store here on south Pulaski street.

"We couldn't have grown as fast without competent help, but it isn't easy to find capable people," Massaro said. "As you expand, though you invariably lose the control Fred and I like to maintain. We also have found that we just can't do all the things we would like to do at each store."

A tour of the Joliet, Aurora and Chicago stores dramatizes the "control" problem. The original Joliet store, converted from a franchise chicken outlet in March, 1969, was only recently equipped with the plexiglass reach-through-holes security cases for software that are proving so effective in the newest Chicago store. It still lacks a wall display for multi-player demonstrations.

The Aurora store on the other hand, converted from a taco house in August, 1969, is leading the other two outlets in terms of moving into hi fi components and is the only store that stocks prerecorded reel tapes.

By the same token, the newest store, converted from a gas station last November, has a two-man repair bench, a feature still to be completed at the other two outlets.

There are areas of uniformity,

however, at each store. For example, all three stock records, and make use of the company's tape club.

All three stores utilize one installation bay. This reflects the philosophy of the two partners who started their business in what they call, the "original 4-track cartridge days."

Says Massaro: "One bay is really enough. I can remember when we would actually start work on as many as five cars. Get a hole cut—show the customer that we're moving. If someone became nervous and wanted to leave for a cup of coffee we let them use our own cars. We knew that if they left in their car they might not return."

Installation time today is speedier. There's much to hold a customer's interest while he's waiting—he can browse for tape or home players.

Massaro and Heilmann, both of whom say they are not above ruining a \$35 pair of slacks to pitch in and help during rush installation periods, believe in "selling clear through."

"We won't argue if someone wants a specific installation job. We have learned that they will be back if it doesn't sound like it did when they heard it in our own cars. We're really not as interested in selling tape players as we are in building customer relationships."

Heilmann relates a classic anecdote: "We always advise an installation in the door or kick panel, somewhere with recesses so that there's a baffle effect. Once, I already had cut two holes in the doors of a Cadillac when the customer said he wanted surface mounted speakers. I quickly plugged the holes and the customer left with surface mounts. He came back a month later complaining that his system didn't sound like the demonstration he had heard in our car and wanted a recess mount. When I pulled back the flap he saw the holes I had originally plugged and exclaimed that if he had known the car came equipped with plugged holes he

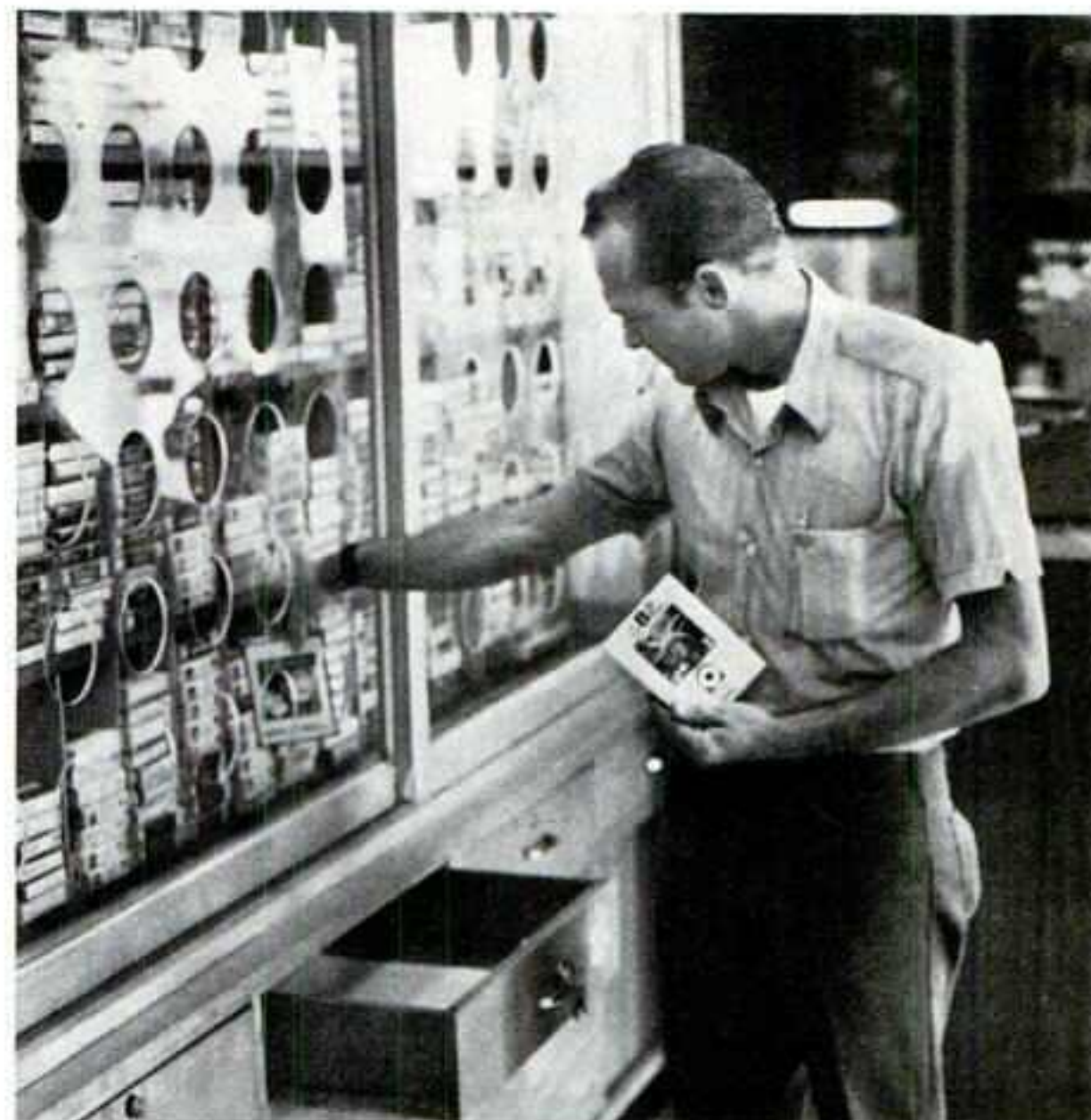
would have had that kind of installation in the first place."

The future? Both men see the stereo tape center becoming a total home entertainment outlet. Continued emphasis on improved players and a future for quad-asonic paint a bright picture.

They also see a trend to fewer hardware lines (they carry Craig, Panasonic, Muntz, Automatic Radio, Ampex, California Radio and JVC), less concern about player thefts, even though as high as 40 percent of their sales are a direct result of theft loss, and a decline in bootlegging.

"People are becoming component conscious," said Heilmann. "It's nothing for a customer to have a complete system involving a tuner, open reel deck, a cassette home unit, an auto 8-track and a turntable—

(Continued on page 70)



TAPE cartridge sales increased 20 percent and pilferage went to zero after Auto Stereo installed plexiglass hand-holds security cases with a locked drawer at the bottom.

Ampex Introduces a Portable Videotape Recorder/Player

By RADCLIFFE JOE

NEW YORK — The Ampex Corp. unveiled its long awaited consumer-oriented miniature videotape recorder/player to an audience of press representatives and key industry executives at the Americana Hotel, Sept. 2.

The system, dubbed "Instavision" will be ready for commercial release by mid-1971, and will, initially, be geared at the educational, industrial, government, medical training and communications markets.

The unit, weighing less than 13 pounds, and utilizing half-inch videotape enclosed in a small circular plastic cartridge, will be marketed through Ampex educational and industrial products division, the arm of Ampex Corp. which designed and developed it.

According to Richard J. Elkus Jr., general manager of the Ampex educational and industrial products division, the unit

will also be manufactured and marketed in Japan by Toamco, a joint venture company with Toshiba of Tokyo.

Initial prices range from about \$800 for a monochrome player, through \$900 for a monochrome recorder/player, or color player; and \$1,000 for a color recorder/player. Said Elkus, "Initial prices are based on production levels forecast for today's closed circuit market." He predicted that as home recording and playback materializes, volume production will make lower prices possible.

Informed sources disclose that the consumer version of the unit could sell for as little as half the list price of initial production units.

Elkus said the decision to use a circular cartridge instead of the popularity used oblong cartridge was based on the configuration's compatibility with all other conventional reel-type recorders embodying the Type One standard recently adopted by many manufacturers of half-recorders.

He said, "We believe the combination of automatic cartridge loading with the Type One standard will be well accepted in existing closed circuit markets both as a convenient portable recorder/player, and as a highly amplified playback unit for distribution of previously recorded material."

The Ampex executive continued, "We also believe that

the forthcoming home market will best be served by equipment that not only plays back cartridge loaded recordings, but permits completely portable or off-the-air recording as well.

Standard with each recorder or player is a separate power pak that houses an a/c power converter for plug-in operation, a battery recharger, and optional electronic circuitry for color record or playback. The unit also utilizes an adapter that permits operation from an automobile cigarette lighter outlet.

In spite of the fact that Ampex is heavily involved in pre-recorded audio tapes, Elkus indicates that his company will avoid committing itself to the production of software for the Instavision system at this point.

However, the company has indicated its willingness to work closely with software manufacturers on the development of programming for the unit. At this point discussions are underway between Ampex, Columbia Pictures and other software producers in an effort to come to a working agreement in this area.

Meanwhile Ampex will sell blank cartridges for the unit at a list price of less than \$13 for 30 minutes of recording time at the Type One standard, or 60 minutes in extended play mode. The change from standard to

(Continued on page 70)

Dubbings Develops Versatile Cassette

NEW YORK — Dubbings Electronics has developed a blank loaded cassette with replaceable tabs designed to simplify re-recordings and erasing.

According to sales manager, Michael Thaler, the objective of the new cassette is to add unlimited versatility to, and extend the useful life of cassettes.

Packaged under the Berkshire Stereo Tape label, the new re-

placeable tab cassette cannot be erased when the tabs are removed. Replacement of the tabs allows re-recording on part or all of the tape. It also permits erasure and storage for future use.

The Berkshire cassettes are available in C-10, C-20, C-30, C-40, C-50 and C-60 sizes. Arrangements for private branding can be made.



ORIGINAL Auto Stereo outlet was formerly a franchise chicken store. The auto player installation bay is situated where the kitchen was located. Fred Heilmann (pictured) and Peter Massaro own three retail stores in Chicago.

20th Fox Into Cartridge TV

LOS ANGELES—20th Century-Fox has formed an audio-visual division to produce video cassettes and cartridges for home and educational-industrial markets.

Martin Jurow has been named to direct the studio's new wing.

Certron Into Videotape With MAC Purchase

LOS ANGELES—On June 13, 1970, Ed Gamson, president of Certron Corp., said his company eventually would enter the videotape market.

He prepared for that eventuality Tuesday (1) by agreeing in principle to acquire MAC

Panel Co., a wholly owned subsidiary of Adams-Millis Corp. (NYSE), High Point, N.C., in exchange for 125,000 shares of Certron common stock.

Certron's interest in MAC Panel is the magnetic computer tape business and the related op-

erating assets, including a base to expand its tape activities in home entertainment video field, computer tapes, instrumentation tapes and computer cassettes, according to Gamson.

The remaining assets of MAC Panel, which include discpack

lease paper and other programming equipment inventory, are not included in the sale agreement.

Gamson, on June 13, said Certron is investing in video research and development, tape development, tooling and plastics to eventually market blank video cassettes.

"Our plans are strictly consumer-oriented (in video tape)" said Gamson, but only when hardware producers agree on standardizing equipment.

He doesn't see a consumer revolution in videotape for a few years, but "by 1975 video tape will be major segment of our (Certron's) business."

"When the boom does occur, though, Certron will be heavily involved in producing blank video cassettes."

Certron will continue to field and laboratory test video blank cassettes and may manufacture plastic cartridges, he said, but no major push in the marketplace will occur until about 1973.

"When there is 500,000 to one million videocassette units in the field," Gamson said, "we will start a heavy push in supplying blank videocassette tape."

NATRA Forum

LOS ANGELES — The National Academy of Television Arts & Sciences will hold a forum on "Videotape: The Cassette Revolution" in the Hollywood Palladium, Sept. 26.

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**Two Tune, Top 40 Cassette
—Will Not 'Displace the Single'
—Audio Communications' Concept**

By RADCLIFFE JOE

**Breakthrough —
THE
SINGLE
CASSETTE**

A revolutionary new concept in the manufacture and merchandising of Top 40 music has been developed by Audio Communications Inc., a vertically oriented manufacturing and marketing facility based here.

The company, headed by Mike Daspin, has developed a cassette equivalent to the 45 rpm record which will list for 99 cents or less, and which, ACI top brass is convinced will revolutionize the cassette market in particular, and the music industry in general.

According to Daspin, the two-tune cassette which will be geared to the expanding youth market, will feature popular tunes culled from Billboard's Hot 100 chart.

The ACI chief executive made it clear that his company has no intention of entering the duplicator/marketer end of the business, but will, instead, offer its complete custom duplicating facilities to record manufacturers, on a percentage basis, structured on their individual share of the Billboard pop charts.

Daspin assured that each company's chart rating will be reviewed weekly in an effort to guarantee impartial dispensation of duplication services, and also to give ACI an opportunity to service—if only on a limited basis—all the companies with chart product.

Admitting that in spite of the vertical structure of ACI's operation which enables the company to offer record manufacturers custom duplicating facilities on the two-tune cassette at an estimated price of about 25 cents per cassette, there is the danger that initial demand will outstrip production capacity. Daspin said his company will welcome other manufacturers to join ACI's effort.

He continued: "We feel there is great untapped potential for this innovation, and it would be virtually impossible for us to completely satisfy the initial demands."

Because of this, and the company's desire to create a viable market, ACI is not seeking to patent its process.

"Any company that is structured along vertical lines, and feels it can produce the two-tune cassette economically and yet realize a profit, can sit down and talk with us," said Daspin.

Commenting on the advantages of a two-tune cassette, Daspin said it would help reduce the high incidence of illegal tape duplication because its low cost would be in the reach of most young people who can ill afford to pay current high prices for LP prerecorded cassette product.

"Do you realize," said Daspin, "that the product we are offering will cost less on the consumer market than a blank cassette?"

"Consider this in relation to the time and effort it takes to home duplicate tunes on a blank cassette and you understand why our innovation will be an instant success."

Based on industry response to the new concept, ACI will go into commercial production of the two-tune cassette Monday (14).

Initial production will be 100,000 pieces a day during the first 16 weeks of production, following which Daspin promises a significant increase in production capacity.

Brushing away arguments that other companies have tried and failed to produce a viable two-tune cassette market, Daspin said, "Those companies registered failure because their product was either too expensive, or there was a shortage of hardware on which to play the tapes.

"We are talking about a product that will list for 99 cents or less, Not \$1.98, stressed the ACI executive. "Also, we know for a fact that there are approximately 15 million playback cassette units in the hands of the consumers, and trade sources estimate that an additional 7 million will be sold this year.

"The bulk of these will be low-priced units ranging from a mere \$19.95 to \$39.95. These units readily lend themselves to the two-tune cassette concept, and are within the immediate reach of young people and low-income groups."

Daspin also said that his company was not trying to displace the 45 rpm disk.

Continued

Mr. Record Company President,

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"In spite of opinions to the contrary, we believe that the 45 record, like other configurations of prerecorded music, has its place in the industry.

"But," he continued, "as the 45 rpm disk became popular to provide a single tune for the economy-minded youth market, it is now apparent that the same must be provided for the cassette market."

Audio Communications Inc., is located at Randolph Industrial Park, Dover, N.J.

'Swinging Single'—Fulfills Demand

By MIKE DASPIN

President, Audio Communications, Inc.

A new concept in prerecorded cassette music is coming to the music industry. It is the two-tune, low-cost cassette. We have developed it, we are geared to manufacture it, and we will introduce it to the music industry.

Our "Swinging Single" cassette fulfills the demand for a new product to satisfy an existing need in the area of prerecorded music. It is an untapped market with tremendous potential for development.

There are, today, approximately 15 million playback cassette units in the hands of the consumer, and trade sources estimate that an additional 7 million will be sold this year.

The majority of these units are low-priced, budget-type machines ranging from \$19.95 to \$39.95. They are in the hands of the buying public who cannot afford the cost of a cassette album with a list price of \$6.98. A cassette album which, in many cases, must be purchased in order to obtain a single smash hit.

As the 45 rpm record became popular in order to provide a single tune which the economy-minded youth market required, it is now apparent that the same must be provided for the cassette market.

This becomes even more obvious when we look at the size and volume of the cassette blank market.

Money is being spent today to purchase blanks in order to amateurishly reproduce fine quality recording at a cost which is, in most instances, higher than that at which the "Swinging Single" can be provided.

Because we are completely vertically integrated and because we are geared for efficient, economical high production, we offer the "Swinging Single" to you at a cost of about 25 cents each. Each cassette will contain two tunes in the same way that a standard 45 rpm disk does today.

The nature of this program has already indicated to us that despite our large productive capacity, requirements are going to be far in excess of our manufacturing capabilities. In fact, we will welcome, with open arms, other cassette manufacturers who would like to join us in this effort, because we feel that there is great untapped potential, and we recognize that we could not completely satisfy the demand.

Because of this we will resort to an allocation and allotment system based on trade research sources which indicate the share of market held by the various recording labels.

As of Sept. 14, we will begin producing cassettes at a rate of 100,000 pieces a day. Our allocations are predicated on the period from Sept. 14 through Dec. 31, 1970, or a total of 16 weeks.

Therefore, our capacity for this period will be 8 million cassettes. Should your share of the market represent, for example, 10 percent, we will then commit ourselves to supplying you with 800,000 two-tune cassettes during the 16-week period, or 50,000 "Swinging Singles" a week. Our minimum run per item is 12,500 pieces.

We sincerely regret that we cannot offer more. It is obvious that one hit could use up your entire allocation. However, we are gearing our manufacturing facilities so that we will be producing at a rate of at least two or three times our quoted figures by the beginning of next year.

Because of the anticipated demand and our limited production capacity, we are asking for your commitment now so that we could immediately schedule manufacturing.

In the event that you have questions, please feel free to contact me, or Murray Nass, our vice president, at Audio Communications, Inc., Route 10, Randolph Industrial Park, Dover, N.J. Our telephone is (201) 361-7600.

Breakthrough — THE SINGLE CASSETTE

Success Lies in Management, Says President Daspin

Audio Communications Inc., manufacturers of the new two-tune prerecorded cassette, is an offshoot of American Contract Jobbers, Inc., formed in the spring of 1968 for the custom duplicating and the loading of blank cassettes and 8-track CARtridges.

The company, headquartered in the new Randolph Township Industrial Park, Dover, N.J., has spiralled from a small duplicating outfit to a completely vertical multi-company complex in less than 30 months.

The driving force behind the organization is 32-year-old Mike Daspin, a human dynamo with the foresight of a clairvoyant. A man of broad concepts and quick decisions, he is, as one observer recently noted, a practical entrepreneur who seems not unduly surprised to find himself the president of several inter-related companies.

At the end of last year ACI had realized close to \$1 million in profits. This year the economic doldrums that has staggered the nation's economy has not unduly affected the company's progress, and it is estimated that an investment capital of between \$5 and \$10 million has been poured into firm's coffers during the past eight months.

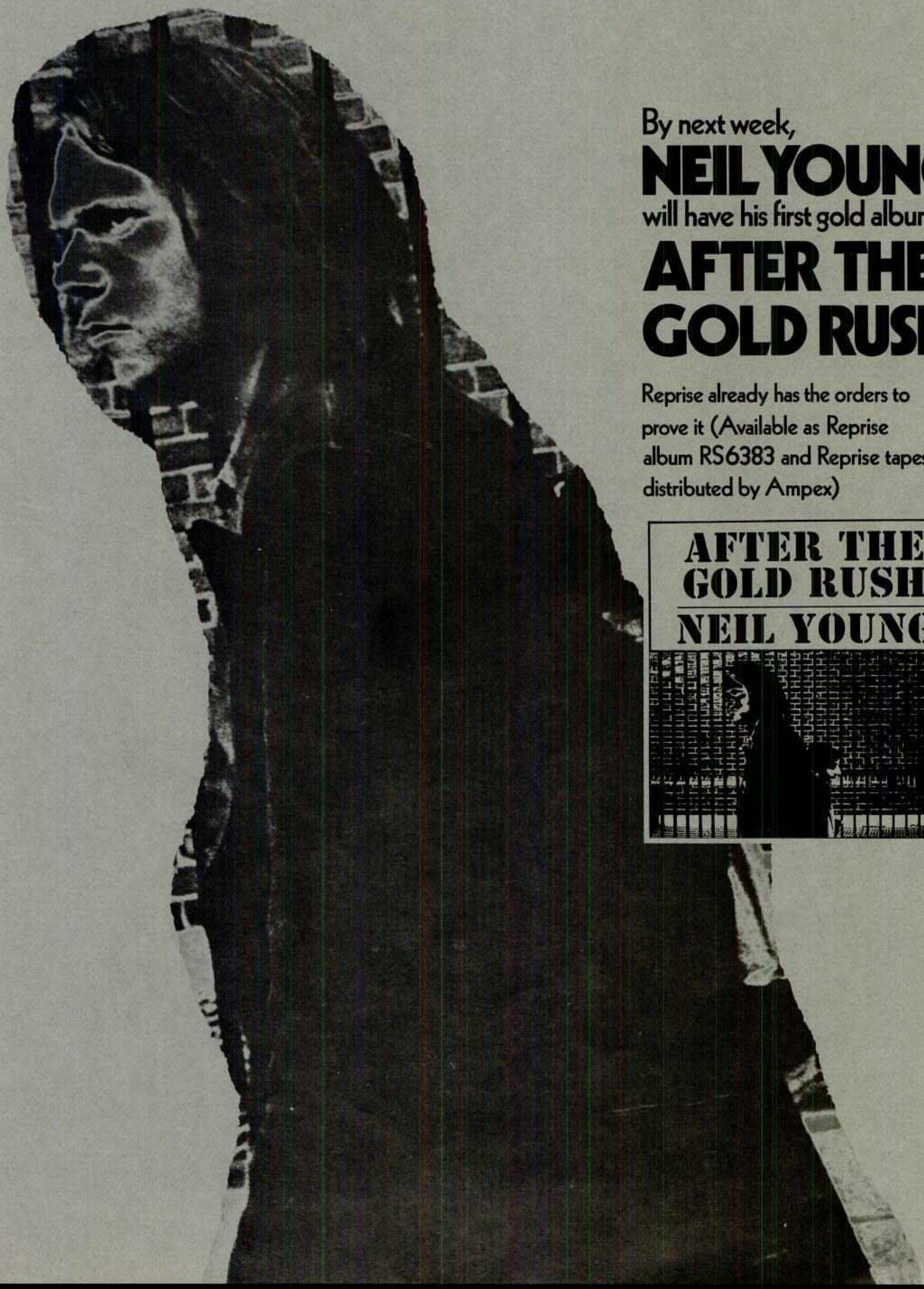
The secret of ACI's startling success lies, according to Daspin, in its management. "A business is only as good or bad as its management" he said.

He continued, "As a manager you ought to know what you're doing, then you hire people who are experts in their field and let them do their own thing."

Obviously, Daspin has found the blueprint for success, for today, Tapette Inc.; PME (Precision Mould Engineering); CCC (Cassette Cartridge Components); CCD (Cassette and Cartridge Division); UMC (Universal Music Corp.); Audio Sonics Inc., and a number of affiliated merchandising, marketing, distributorship and retail outlets, offer a list of facilities that run the entire gamut of the tape industry.

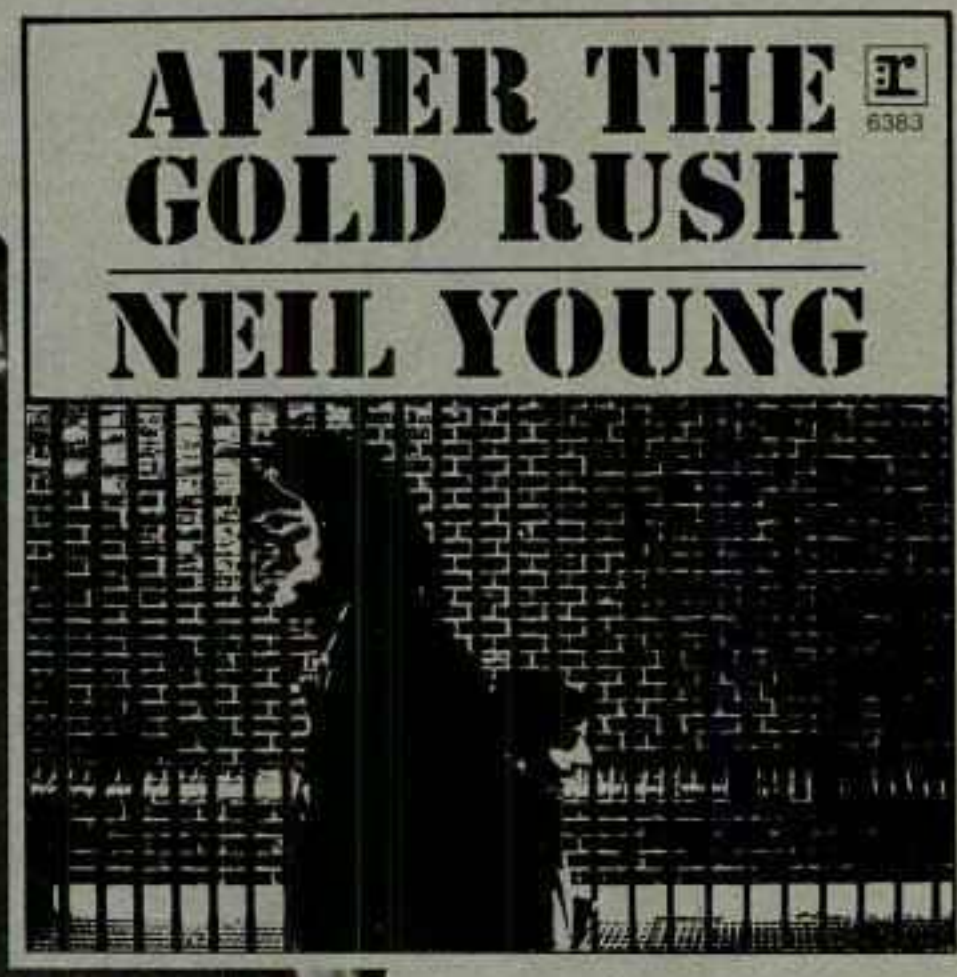
"You understand," said Daspin, "why ACI is confident that it can produce the two-tune cassette at a cost that is, at least, very economic.

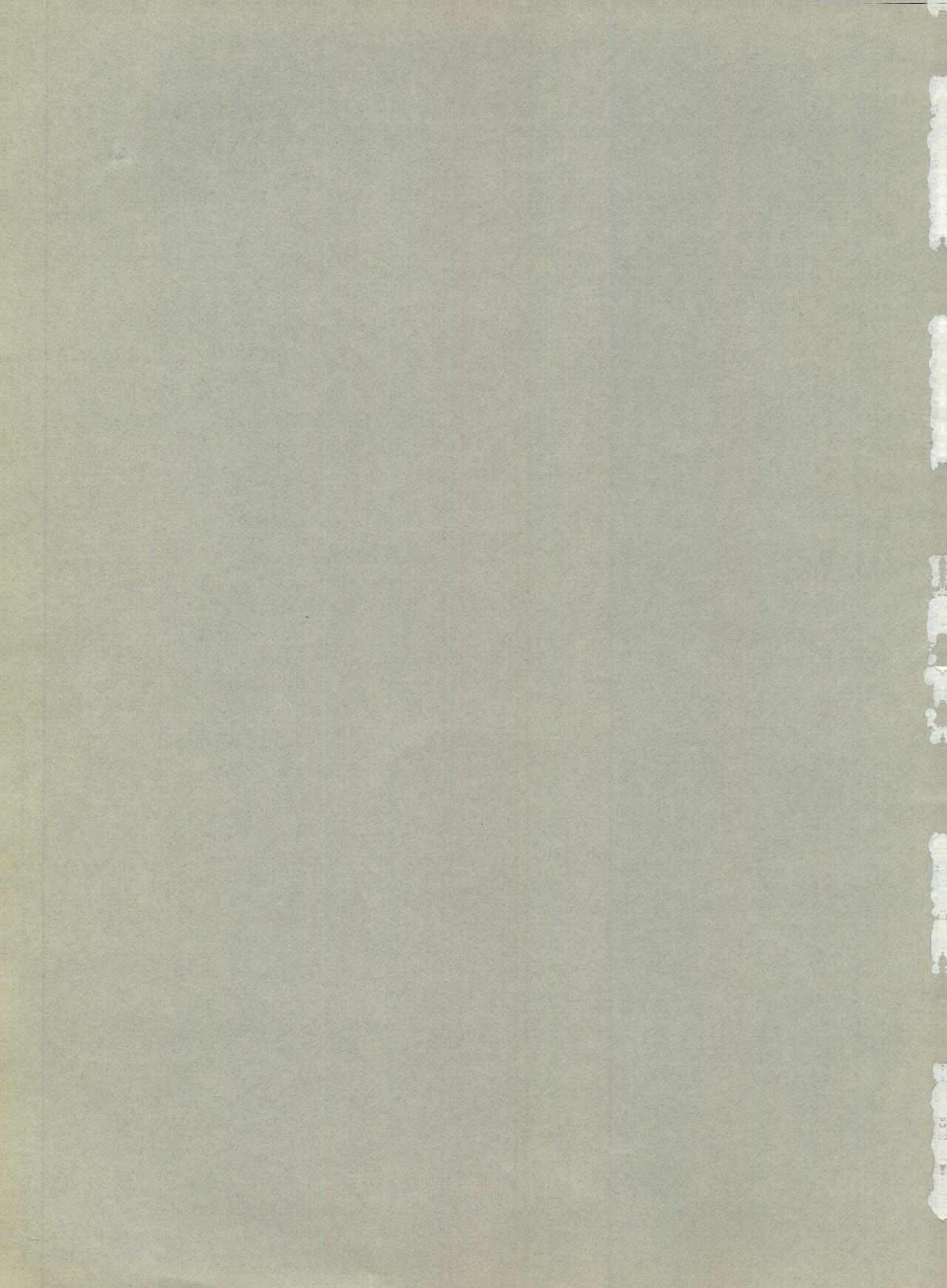
"There is nothing really new, or unique about our concept," he said modestly. "It's that age old story of building a better mouse trap cheaper."



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Talent In Action

SAVOY BROWN, FLEETWOOD MAC

Fillmore East, New York

It would have been an all-British evening at the Fillmore East Aug. 28 if Fairport Convention hadn't canceled at the last minute. Standing in for them were Polydor Records' Jake & the Family Jewels, whose country-folk-rock-funky material and easy sense of humor provided more fun than the East Village has seen in a decade.

The rest of the evening was devoted to the two sides of British blues: as it should be and as it usually is. Reprise's Fleetwood Mac have survived personnel changes without damage to the group's technical ability. But the band was more than tight; it was uptight. Their stiff, mechanical playing made their set a drab interlude between good acts. Most unforgivably, they returned to play an excellent encore, as if they could spare only one song's worth of enthusiasm, and saved it for last.

Closing the bill were Parrot recording artists Savoy Brown, who did just fine. They, too, stuck almost exclusively to blues material, but there was an easygoing give-and-take within the group that gave the music a kind of shifting dynamism. They played for a solid hour and a half, inspiring much applause and nary a yawn.

NANCY ERLICH

SONNY & CHER

Blue Room, New Orleans

Five years ago, Sonny Bono was saying that what he and his then teenage wife Cher wanted to do was to "attract the adult audience." Last year at the Blue Room Sonny and Cher did just that, drawing the crowds in record numbers and they are repeating this performance with a three-week engagement that opened Aug. 20.

This is a new, streamlined, Sonny & Cher with a fast-moving act that relies heavily on Cher's clear, vibrant voice and some well-rehearsed comedy spiced heavily with sexual innuendo.

Cher's voice is spotlighted with an exciting "Once in a Lifetime," the "Sit Down Kids" which she introduced and an electrifying "Danny Boy" which is masterfully and simply arranged, staged and sung. Cher tosses aside her quips in a deadpan, Keely Smith manner that is very appealing.

Sonny solos with "Laugh at Me" and a raunchily effective "Games People Play." Both he and Cher have amusing cracks about his singing style which come off well. It's apparent that while his pipes may not be the best in the world he is the guiding force behind the act's success.

Sonny and Cher who continue to grow as performers, changing with the times, with their audiences while still managing to keep the



TOMMY JAMES discusses the recording of his first solo album for Roulette Records during a recording session at New York's Allegro Sound with co-producer Bob King, right, and engineer Bruce Staple, seated.

hard core of devotees who put them up there in the beginning.
DAVID CUTHBERT

SMOKEY ROBINSON & THE MIRACLES, STEVIE WONDER

Greek Theater, Los Angeles

Stevie Wonder provided the fullness of funk and Smokey Robinson's crew provided the softness of a love ballad in being teamed here for the first time. The Tamla Records act's opening night, Aug. 31 was a fun evening for the young people who clapped enthusiastically with Wonder and for the young girls who squealed and squealed at Robinson.

The Miracles program was built around slowness and fastidiousness. Robinson's soft voice glided, the group's main and forceful weapon. His three associates fulfilled their traditional role of staying in the background, joining on occasion to sing phrases with him, but mostly to add syllable fills.

The group's hour on stage was devoted to love songs, which they did nicely. But their uptempoed version of the sadly probing "Abraham, Martin and John" was a total misinterpretation which destroyed the meaning and impact of the material. They should know better than to try to swing this sensitive song.

Robinson's slow "You Made Me So Very Happy" was a major bonus for him, with the group's involvement in five request songs proving a crowd-pleaser.

Wonder worked 50 minutes in the opening slot, incorporating electric keyboard and harmonica into his 11-song act. His slow, gutsy "Bridge Over Troubled Water" was his high point. ELIOT TIEGEL

WATTS 103rd STREET RHYTHM BAND

Ungano's, New York

The Second Coming, and the Watts 103rd Street Rhythm Band, provided a diversified and very entertaining bill of fare for first-nighters at Ungano's, Aug. 26.

Second Coming, on Mercury Records, is a nine member ensemble which merges a little jazz, a little rock, a little blues, and a little of the honky tonk rhythms of the Roaring 20s, to come up with a really together sound.

As its size indicates, Second Coming uses a lot of instruments on stage, but unlike a number of groups around today, they are much more than bunch of freaked-out noise makers. The group is definitely musical, and uses its instruments to communicate this fact with dramatic clarity.

Some really cool arrangements on tunes like "Jeremiah Craig," "Bring You Down," and "Take Me Home," help to enhance the overall presentation of this talented new outfit.

The Watts 103rd Street Rhythm Band is a funky, soulful group of young men, full of goodwill and sincerity. The West Coast outfit, on Warner Bros. Records, may not be original, but at least it is honest, and its togetherness, rhythm and kinky stage presentation more than offsets its lack of originality.

Led by Charles Wright, the group's eight members do their own thing, and dished out a number of funky tunes including, Sly Stone's, "Stand," "The Look of Love," and "Love Land" from their new album, "Express Yourself." RADCLIFFE JOE

JOHNNY MATHIS

New Grove, Los Angeles

Johnny Mathis' annual visit to this top showroom proves that he has one standard: a standard of excellence despite his program being built in the main on songs which are his standards.

(Continued on page 33)

Wight Makes Right But May Be Last Festival

• Continued from page 4

Miles Davis to the good-time sounds of John Sebastian who, accompanied by Zal Yanovsky, revived many of the songs which made the Lovin' Spoonful a household name.

Sound was piped through a four-kilowatt system which was more than adequate at half strength.

The Doors, one of the Saturday night headliners, turned in a solid performance of early hits mostly from their first two albums. Lead singer Jim Morrison's visit to England was very brief, coming as it did in the middle of his Florida trial for alleged self-exposure at a festival there last year.

Audience favorites also included Chicago, Procol Harum, Donovan, Jimi Hendrix, Sly and the Family Stone (playing to a very tired 6 a.m. audience) and an emerging Emerson, Lake and

Palmer for which the festival marked a second public performance. Cactus, the new American act headed by Vanilla Fudge alumni, also scored with the audience in their first ever European appearance. A unique act was the Voices of East Harlem ("all singing, all dancing"), inaugurating an extensive first European tour.

But undeniably it was the Who which proved to be the festival highlight, the act with the greatest impact on what had become a highly jaded audience. The Who was the only band to inject the rather disparate crowd of individuals with the wherewithal to make it a unified force, acting as one with the band. Towards the end of the Who's three-hour show, which again included "Tommy," the entire arena was on its feet in exuberant admiration.

The audience had come not only from Britain, but from all

nations of continental Europe, from the United States and Canada. A special student charter flight delivered music fans from Norway and other parts of Scandinavia. The English channel was loaded with car ferries from France, Holland and Germany. And since France has still to have its own even partly successful musical event such as this, it was not surprising that the French dominated the non-British audience.

Weather conditions were mostly favorable throughout, although Friday night was bitterly cold and a heavy rain fell on Monday morning. Police arrested 117 persons for drug offenses, but only 64 were charged with fines of \$96. Donations from the audience for a bail fund amounted to over \$2,400.

No doubt everyone is glad that the festival is over. But in the years to come it will be warmly remembered as an artistically successful presentation of extremely fine music. Every act on the bill was recorded, and people can now wait for the onslaught of albums (there will be no singles album pack such as "Woodstock" because each label involved is zealously guarding its own acts) and the film production to find out what they missed.

James Into Production — Plans Other Moves

By FRED KIRBY

NEW YORK — Tommy James, split from the Shondells, has gone heavily into production with the Tommy James Ventures Production Co., which he formed with Bob King. Although James still plans to perform live and record for Roulette, production will occupy a major part of his time.

The first act being produced by the new firm is Neon, whose debut Paramount album is due in late September. The group also has backed James. The company, naturally, also is producing James' own pressings and did out the first Alive & Kicking album for Roulette.

James, who explained that he liked performing and meeting people, but not traveling, said

that working in a studio attracted him. His first major crack at producing was for his "Crimson and Clover" album with the Shondells.

He noted that budget was an important factor in production costs, but a close relationship between producers and performers, as exists with Neon, could prevent too much use of studio time. The making of "something out of nothing," which is part of production also appealed to him.

James and King plan to branch out into other areas of music with other acts. Mark Alan, James' personal manager, also is involved with the firm and the acts Tommy James Ventures Production Co. will handle.

From The Music Capitals of the World

DOMESTIC

NEW YORK

Columbia's Byrds and Tonsil's Great Jones play Bill Graham's Fillmore East, Friday (11) and Saturday (12). . . . Motown's Supremes will appear on six TV variety shows during the next 12 months including the "Andy Williams Show," "Tom Jones Show" twice, "Glen Campbell Show," "Flip Wilson Show" and "Ed Sullivan Show." . . . Gloria Loring gives a concert in Galveston, Tex., Sept. 30. . . . Capitol's Merle Haggard is taping an "Ed Sullivan Show" at the Hollywood Bowl, Tuesday (15) and Wednesday (16) for airing, Nov. 22. . . . Straight's Alice Cooper is featured in "Diary of a Mad Housewife."

Motown's Jonah Jones opens a three-week engagement at the Rainbow Grill, Tuesday (8). . . . Shelley Yakus, engineer at A&R Recording Studios, and Gail Einstein will be married Sunday (13). . . . Herb Bernstein has arranged a new session with the Flamingos for Polydor. . . . RCA's Harry Belafonte signed a three-year contract with

Caesars Palace, Las Vegas, with a booking slated for Oct. 29-Nov. 18. . . . Polydor's John Mayall plays Chicago's Aragon Ballroom, Friday (11); Detroit's Cobo Hall, Saturday (12); Cleveland's Music Carnival, Monday (13); Philadelphia's Electric Factory, Friday (18) and Saturday (19); Seattle's Arena, Sept. 25; the Gardens, Vancouver, British Columbia, Sept. 26; and Edmonton Gardens, Alberta, Canada, Sept. 27.

Reprise's Randy Newman opens a two-week stand at Paul Colby's Bitter End, Wednesday (9). . . . Stanley Mills of September Music begins a two-week trip to the West Coast, Monday (7) to visit record companies and producers. . . . Polydor's Jake Holmes plays dates in England, Sunday (6) through Monday (14). He then performs in Denmark, Germany and Switzerland before returning to England, Sept. 30. His European tour winds up Oct. 5 in Guildford, England.

Stephen Simon has been appointed music director of the Handel Society of New York. . . .

(Continued on page 30)

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From The Music Capitals of the World

DOMESTIC

• Continued from page 29

Amos' **Johnny Tillotson** opened a four-week engagement at Las Vegas' Sands Hotel, Sept. 2.

Jules Herman and his orchestra opened at Roseland Dance City, Sept. 1, with vocalist **Lois Best**.

Sue Clark, former director of creative services for Command/Probe, has written a new book, "ROCK: A World As Love," which has been published by Cowles Book Publishing Co.

Bill's Gay 90's resumes Saturday cocktail hours, Saturday (12).

Roy Budd will write the score for "Flight of the Dives," currently filming in Ireland.

United Artists' Anthony & the Imperials, Gordy's **Edwin Starr** and Epic's **Vivian Reed** play the Apollo Theater through Tuesday (8).

ABC's **B.B. King** plays Chicago's Cook county jail, Thursday (10).

Nate Sasso will compose the score for Rosebud Films' "The Telephone Book."

Plaza 9 will institute a new show policy, Sept. 22, with the opening of "Dames at Sea," a musical, which closed off-Broadway last season. Previews begin Tuesday (15).

Charles Fox and **Norman Gimbel** have written the theme for "The Bugaloos," an upcoming NBC-TV series.

MGM will film a portion of **Elvis Presley's** concert tour for use in a film, "Elvis" about the RCA artist.

Columbia's **John Davidson** gives a benefit at Denison University, Tuesday (8).

Jimmy Helms has dedicated "Magnificent Sanctuary Band," his first Capitol single, to prisoners at Massachusetts Correctional Institute, South Walpole,

Mass. . . . **Jane Brinker**, president of Creative Casting, has been named casting director of "Conspiracy," a forthcoming off-Broadway musical, by producer **Wes Farrell**. **FRED KIRBY**

LAS VEGAS

The Nancy Sinatra Show at Caesars Palace broke all existing records for business done for one week of 14 performances in Caesars Palace's Circus Maximus.

Frank Sr. follows Nancy into the hotel Thursday (3). He will do eight shows a week.

Sergio Franchi at the Flamingo and **Johnny Carson** with **Doc Severinsen** open at the Sahara Hotel for the Labor Day weekend crowd.

Jimmy Durante, **Eddie Jackson & Co.**, plus **Abbe Lane** take over the Desert Inn Crystal Room Thursday (10).

The **Harper Valley P.T.A.**, who recorded the million seller "Harper Valley P.T.A." featuring their songstress, **Jeannie C. Riley**, had their appearance at the Mint Hotel extended for another two weeks.

Phil Campos, **Rene Noel** and the **Four Tunes** opened at the Mint Hotel Tuesday (1) for a month-long engagement.

Former Grand Ole Opry star, **Marty Robbins**, who has 25 top 10 country records to his credit during the past 12 years, is currently headlining in the Fremont Hotel's Fiesta Room.

The **Straight A's** join **Jerry Vale** in the Frontier Hotel's Circle 'F' Theater Thursday (10).

The **Folies Bergere** has celebrated its 11th year at the Tropi-

cana and played to more than 6 million. The hotel has options on the Folies until 1975.

Norm Crosby opened in Nero's Nook of Caesars Palace. Rounding out the bill with Crosby are the **Nitty Gritty Dirt Band**, **Burgundy St. Singers** and **Sisters Love**.

During **Elvis Presley's** recent International Hotel engagement Elvis had three singles recordings and four albums top the 1 million mark in sales.

Elvis also worked on his most recent MGM movie while here.

During **Jack Benny's** act at the Sahara Hotel Benny plays **Wayne Newton's** recording of "You're Nobody Till Somebody Loves You," during which time Jack moves through the audience with a tambourine soliciting donations. The money is donated to charities.

Eddie Cash opens Tuesday (14) in the Mint Hotel's Merri-Mint Lounge.

Louie Armstrong in with **Pearl Bailey** at the International Hotel is surrounded by a Dixie jazz group composed of local musicians headed by **James Mulidore**.

Mulidore is also backing **Vic Damone** every afternoon in the International Hotel's Convention Center when Damone does a 40-minute show for the Lincoln-Mercury Convention.

The "Topless Tower Sweets" starring **Alliene Flanery** and the **Ray Malus Quintet** opened in the Nighthawk Lounge of the Landmark Hotel.

Buck's Band held a jazz concert at the Desert Inn Hotel. The band included local musicians; **Dave O'Rourke**, **Carl Fontana**, **Mulidore**, **Ollie Mitchell**, **Don Overberg**, **Ron Feuer**, **Bill Christ**, **Santo Savino** and **Bobby Shew**.

The **Osmond Brothers** were in at United Recording for a Japanese Christmas album.

Bobby Russell recorded a new single at United while **Patty York** did a demo.

Impact of Brass did a soundtrack for a documentary film at United and **Murray Arnold** cut some singles on which he sings.

Peter Nero returned as a headliner in the Tropicana Hotel's

million-dollar lounge following a highly successful date there earlier this year.

Alex Shoffey and **Marty Erlichman** have firmed up **Barbra Streisand's** next appearance at the International Hotel, Dec. 13 through Jan. 3, 1971.

Bobby Darin's first film production, "The Vendors," was screened the day before he opened his current engagement at the Landmark Hotel.

Cy Newman general manager of soul station KVOV has signed **Joe Williams** to do a 3-6 p.m. stint, Mondays through Fridays.

Connie Stevens who stars with **Louis Nye** at the Sands Hotel Wednesday (16) is busy cutting four new single disks for Bell Records.

Singer Frank D'Rone, made his Nero's Nook debut with **Woody Herman** and his band.

Both **Marty Heim** and the **We Five** are at the Royal Inn.

The **DeCastros** opened at the Showboat Hotel.

Laura Deni

NASHVILLE

Phil Walden and **Tony Joe White** left for London on Aug. 20 to tape television shows including "The Top of the Pops," "Tony Joe White Special," and a possible **Bobbie Gentry** special.

White will also make personal appearances with a stop at the Isle of Wight pop fest.

Clarence Carter and **Candy Staton** were married Aug. 9 in Birmingham. Entertainment following the ceremony was provided by **Eddie Floyd**.

B.B. King and **Candy Staton**, along with other recording artists, made guest appearances at the Cook County Jail Aug. 29-30.

Paul Kelly will release a new LP soon, "Stealing in the Name of the Lord" on the Happy Tiger label. Kelly played the "Dick Clark Show" Aug. 29.

Doug McClure was in town recently to record for Epic records at the Columbia studio. The session was produced by **Glenn Sutton**.

Capitol's **Grand Funk Railroad** headlined a show at the Warehouse in New Orleans on Aug. 29. Also ap-

pearing in the show were **David Alan Coe** and Vanguard's **Third Power**.

Latimore Brown has a new release on Renaissance Records, "Sweet Desire."

Mike Vernon of Blue Horizon Records in England was here recently after completing some production for Nashboro in Baton Rouge on **Silas Hogan**, **Lazy Lester** and **Lightning Slim**.

Frieda Wallace recently completed work on a new LP at Nashville's Woodland sound studio. The album, "Freida Wallace Movin'," is on Viking Records and was produced by **Bob Montgomery**.

Plans call for one of the LP cuts, "Que Sera Sera," to be released as a single.

John Hurley has a new LP, "John Hurley Sings for the People." He also has a new single, "Sweet Pain."

Jim Wagner is in Las Vegas signing new acts for his Royal Talent Agency.

Don Tweedy co-produced, arranged and directed a session recently for **Henry Mancini** productions at Nashville's Woodland Sound Studio. Included was "Loss of Love" the theme from the motion picture "Sunflower."

The song was written by **Bob Merrill** and music composed by **Bob Montgomery**.

Don Carroll has completed production on **Richard Spencer** and also the **Swinging Medallions**. Both Spencer and the Medallions recently signed contracts with the Lowery Talent Agency.

1-2-3 Records will have five new releases this month, including material by **Glenn Wood**, **Sunshine**, a 15-year-old boy from West Point, Georgia, and **Joe Odom**.

The **New York Philharmonic** will perform in Atlanta on Sept. 18 conducted by **Seiji Ozawa**, who will become director of the San Francisco Symphony following the tour. The performance is being produced by **Braves Productions**.

The first product of the newly built Studio One in Atlanta is "Every Night," by **Billy Joe Royal**. The song was written

(Continued on page 32)

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From The Music Capitals of the World

DOMESTIC

• *Continued from page 30*

by **Paul McCartney**. . . . The **Classics IV** are working on a new single, "Ain't It the Truth." . . . **Tom Ghent** is working on a new LP produced by **Dan Penn** at the Penn studio in Memphis. The album title is "Canadian Jew." Penn has completed his first LP as a performer and writer. . . . **Kris Kristofferson** will return to the states this month from the Isle of Wight.

MIAMI

Jefferson Airplane was sold out at the Aug. 21 concert held at the Miami Jai Alai Fronton. Appearing with the group were **Great Jones** and the **Tunnel** who recently played a Youngsummer '70 lawn concert at Miami Beach Convention Hall. Sound system for the Airplane concert was handled by Ed Coe Productions. Promoters of the event were M and B Long Productions (**Michael Lang, M. K.**

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Woodstock and Miles Hornreich. . . . **Shirley & the Shirelles** followed **Cornell Gunter** and the **Coasters** into the Newport. **Bill Medley, Tommy Strand** and the **Upper Hand** and a local group, the **Peach**, are currently headlining the Hump in the Marco Polo. **Bobby Edwards'** Time discotheque in the Barcelona Hotel making an impact on the beach scene with the **Ninth Floor Simfony**, who just added a new trumpet player—**Ron Tooley**, a former member of **James Brown** band.

United Artists now distributing **Bob Archibald's** (Music Factory) new release "Treat Her Like a Lady" by the **Cornelius Brothers & Sister Rose**. . . . **Eric Clapton** and group have been taping at Criteria Recording Studios for the past two weeks with Atlantic's **Tom Doud** producing. . . . **Vonda Kay Van Dyke**, former beauty queen, taping an LP (rock-religious for the Word label) at Dukoff. . . . **Jackie Davis**, jazz organist, will tape an LP single, no other musicians, to exhibit the many varieties of sounds and expressions of the 1970 organ. Negotiations between Davis and the organ company are not yet completed. . . . "Hair" opened at the Coconut Grove Playhouse with the Seattle road company. Music is under the direction of **Ira Sullivan** utilizing local musicians.

Marion Love at the Club Gigi and **Joey Ace** and **His Heads of State** still in the Boom Boom Room at the Fontainebleau Hotel.

The Miami Beach Young Summer series ended this week on a triumphant note with Miami group, **Fantasy** ringing in the conclusion of the series. **Charlie Cinnamon**, director of Young Summer, estimated that 100,000 youths had attended. Fantasy's recording of "Stoned Cowboy" is getting much airplay over local station. Another Miami group making it is **Blues Image** with "Ride Captain Ride." . . . Miami slated for a heavy music season with **Chicago** in early October, **Iron Butterfly, Melanie & Friends, Chambers Brothers, the Byrds, Flying Burrito Brothers** and the **N.R.B.Q.** scheduled for September. Also on the October agenda are the **Buddy Miles Express** and **Pacific Gas & Electric**.

Tropical Records announces four new distributors in Washington, D.C., Baltimore, Pittsburgh and New York City. **Joe Simmons (Mr. Soul)** taped four tunes at the studio last week backed by the **Individuals** which are to be released soon. **Willard Bailey**, president of the firm, taped a new Young rock group **Little Rickie & the Deltones** in Baltimore for his label. "Ghetto Child" b/w "Ain't It Funky." . . . Criteria Recording Co. has installed its second 16-track recorder. Mainstream Records booking studio space two months in advance for taping. Criteria is now set up for quad-sonic sound making it the first studio with this facility in the South.

GWP picked up **Orchestra 70** album, composed of 20 local musicians. . . . Miami songwriter **Johnny Terry** off the Augusta, Ga. to write some more tunes for **James Brown**. He penned Brown's "Please Please" and "We Got Power" hits. . . . Trip Universal's **Nancy Graham** was a recent guest on the **Bob Gordon (WBUS-FM)** "Celebrity" show. . . . Out-of-town musicians, in town for a gig, can get instant repairs on all types of electronic equipment at Ace Music Store, as well as lease equipment needed. . . . The first national company of "Hair" opened at the Coconut Grove Playhouse Aug. 26 with **Heather McRae** and **Oatis Stephens**. The theater is sold out for five weeks. "Hair" will play here until Nov. 4.

Plaza Hotel (Miami Beach) has been sold to **Hugh Hefner** for his Playboy Empire with "name" stars scheduled. . . . Diplomat's Cafe Cristal opened briefly Sept. 5 to feature singers **Bob Newkirk** and **Nancy Donovan** with **Vann Smith's** orchestra. . . . **Johnny Milanese & the Interludes** continues in the Tack Room with one-nighter appearances by **Bill Bernadi, Ric Daniels, Candy Scott** and **Sena & Gyle**.

(Continued on page 33)

Talent In Action

• Continued from page 29

The Mathis staples very much dominate the act ("Love Look Away," "Misty," "A Time for Us," "It's Not for Me to Say," "Twelfth of Never," "A Certain Smile," "Wild Is the Wind," "Chances Are," "Wonderful, Wonderful" and "Maria"), but he projects them with freshness. He still makes them sound romantic and enticing.

The Columbia Records artist's new material includes "Raindrops Keep Fallin' on My Head," "Close to You," "Evil Ways" and "The Long and Winding Road." And each is done with consummate artistry and tenderness.

ELIOT TIEGEL

CANNONBALL ADDERLEY QUINTET

Shelly's Manne Hole,
Los Angeles

Cannonball's contagious music drew a full house on opening night, Sept. 1, and the program was both electric and eclectic.

The Capitol Records group's sorce into free form music places it in a non-melodic bag, but there is a hard, bedrock foundation of organized rhythm which ties everything together.

Joe Zawinul, the brilliant composer-pianist, has deserted the piano in favor of the electric keyboard and he is into weird sounds and basis overrides which color his playing. Adderley's alto saxophone is both violent at times and warmly lyrical and his brother Nat's cornet is searching for something and secure at other times.

Roy McCurdy's drums are like fire bombs bursting all over,

while Walter Booker's bass delves into the deep recesses of his inventive soul.

"Walk Tall" was the most melodic and mainstream of the selections. The final offering was a straight blues, with Nat doing the vocalizing ("I Got the Sweet Love on My Mind") and the crowd dug his efforts. During the set Cannon got off some lengthy, beautiful solos. He hardly spoke. His wry wit could have broken up the barrage of music.

ELIOT TIEGEL

BUDDY RICH

Club Paradise, Memphis

Buddy Rich and his 16-member orchestra filled Club Paradise with the big band sound and the audience loved it August 30.

The show was late in getting started due to the late arrival at the Concord Music Festival at San Francisco the night before.

Seated in his customary place among the Slingerland drums, Rich scored with such arrangements as "Nails," "Norwegian Wood" and "Buddy and Soul."

The two-hour show included a medley of tunes from "Midnight Cowboy." The show by Rich and his orchestra at the club at 645 East Georgia was the ninth in the Jazz on Sunday concert series sponsored by Mr. Horne.

JAMES KINGSLEY

THE COASTERS

Harlow's, New York

The Coasters still work the 1950's routines and why not? The combination of the group and the writing talents of Jerry Leiber and Mike Stoller (who wrote most of the group's hits) produced more than a footnote to the rock 'n' roll scene of just over a decade ago: it was self-contained, simple and urgent and reflected the sounds and phrasing of that time.

As their part of the Harlow's oldies nights, they did "Searchin'," "Yakety Yak," "Charlie Brown," "Poison Ivy" and "Along Came Jones." Little attempt was made to acknowledge the fact that outside it was 1970.

The Coasters, their material and their presentation stand up to the pressures of the 1970's music scene. This is not fake nostalgia, camped up. It's good pop music.

IAN DOVE

'Pressure' Turns Off Central Texas Fest

BASTROP, Tex. — Central Texas Music Festival which was scheduled to be held on a 680-acre tract of land Sept. 5 through Monday (7) has been canceled because of "severe pressure from local people and bad publicity in national magazines."

Some 25 rock bands were expected to take part over the Labor Day weekend. A local district judge also issued a temporary restraining order to keep the festival from being held.

Signings

Enzo Stuarti signed with Stereo Dimension. . . . Johnny Desmond to Al Rubin's new Musicanza Records with "Red, Red, Roses," his initial disk. . . . Vocalist Barbara Keith to A&M with "Free the People" as her debut single. Pianist Roger Kellaway also to A&M with Herb Alpert producing his first jazz album. . . . Capitol's Cynara signed with Vincent A. Fusco Management. . . . Woody Herman joined Stereodiddies Records with two comedy albums due a year. . . . Trials & Tribulations signed with Vanguard. . . . Signed to GWP Records were the Travesty, Ann Sarafini and Austin Graveling, all managed by John Perialas. . . . Fire's first Pye LP is "The Magic Shoemaker."

Cross Town Traffique joined Nectar, where "Loves a Habit" and "Shadow Woman" is their initial 45. . . . Potliquor, a Baton Rouge, La., group, signed with Janus. . . . Steel River, a successful Canadian group, to Stereo Dimension, who will release their "Ten Pound Note" single and "Weighin' Heavy" album, Canadian chart items, in the U.S. . . . Northeast Rising Sun signed with Stonehedge Productions. . . . Darryl Stuart's "A Smart Monkey Doesn't Monkey (With Another Monkey's Monkey)" is the first Terrell-Dahrouge Productions assignment under a new contract with Musicor.

The Staple Singers to Robert Stigwood for management and publishing. . . . Paula Stone joins Serrich Productions as a writer and artist, Company is owned by Sergio Mendes. . . . John Bassette, singer-composer to Liberty/UA, with Milt Okun handling production. . . . Phil Flowers to Bell with co-production by Fireplace Productions and Night and Day Productions. His initial single is "Man and a Wife." . . . Vocalist Casbears to Western Gramophone Records, with his first single, "Hey Diddle Diddle." Label is owned by Bob Mersey.

From the Music Capitols Of the World

• Continued from page 32

Singer Bobbe Brighton back from an Australia tour. Singer Barry Smith slated to move into the Twelve Caesar's Nero's Nook this month. . . . Dave Brubeck at Miami Beach Convention Hall, Sunday, Aug. 30, as part of the Summer Pops Concerts. . . . Dion of "Abraham, Martin and John" fame did a weekend gig at The Flick (coffee house) in Coral Gables. . . . The Mod Squad from Las Vegas at the Show Bar Lounge Aztec Motel on Miami Beach's Strip. Sid Engel & Trio returning to the Bird Room at the Marco Polo. . . . Booking agent Bobby Pike producing a variety-type radio show for WBUS-FM. The six-night show from 1:30 to 5 a.m. will emanate from a large Miami Beach Hotel with music and talk and guests from New York and California. . . . Margot Cornell who just completed a seven-week stint at the Gigi Club (Fontainebleau Hotel) going into the Red Carpet Lounge, Pompano Beach.

Elvis Presley signed for a concert in Miami Beach later this year. It will be his first appearance in Miami in 14 years. . . . The New Christy Minstrels did a week's engagement at the Crossway Airport Inn. . . . Jesse Ferguson, who once headed the Gospel Jazz Singers, now at the Wreck Barn Castaways, heading the Jet Setters. . . . Iron Butterfly due into the Jai Alai Fronton, Saturday (12). SARA LANE

LOS ANGELES

Gabor Szabo and his Blue Thumb sextet will perform at the Monterey Jazz Festival during the

(Continued on page 41)

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Radio-TV programming

AN EDITORIAL OPINION

Stereo Radio TV on the March

NEW YORK—Don't panic . . . it's not going to happen tomorrow and perhaps not even the day after, but television may actually put a dent into radio one of these days. Especially AM radio. But not the TV we know today. Would you believe three-dimensional TV with quadrasonic sound?

The TV I'm speaking of is "music format television"—much as radio is formatted now.

Sunday, Aug. 30, I watched WNEW-TV televise "Mid-Summer Pop," a show originated by Avco Broadcasting in Cincinnati that is being shown around the country. While I watched the show, I was able to hear the music on WNEW-FM in stereo. It was a great combination; I've wondered many times why television stations weren't broadcasting the sound in stereo. Just think how much enhanced "The Dean Martin Show" or "The Andy Williams Show" would be. Several of the TV shows are now taping the music parts of the shows in 8-track stereo in order to get a better sound, though the programs are broadcast in monaural.

Two factors may spur the

growth of music on television, perhaps one day developing into a total format concept. One of these is the music programming being produced by Bob Whitney Productions out of Fort Lauderdale, Fla.—"The Now Explosion." It's already being aired on such stations as WPIX-TV in New York on Saturdays.

Now, along comes U.S. Communications with "The Music Connection." Produced by Telejockey Inc., the programming is designed to be aired on weekends and at various times across-the-board. U.S. Communications is slating "The Music Connection" for WPHL-TV, Philadelphia; WPGH-TV, Pittsburgh; WXIX-TV, Cincinnati, and KEMO-TV, San Francisco. It has been running on WATL-TV, Atlanta, where "The Now Explosion" originally started until Whitney and U.S. Communications came to a disagreement. Whitney's version of music-TV programming is on another TV station in Atlanta, so a battle is developing hot and strong—the first ever in Top 40 TV.

Another factor that could influence more music programming on TV could be the coming world of the videotape cartridge. Cartridge TV will give TV stations an immediate and cheap source of programming—one thing they certainly don't have today. Like a record at a radio station, TV stations will be able to put on a cartridge of an artist performing, visually as well as aurally. This could lead to format TV; you'd have a country music station, a Top 40 station, a progressive rock station, an

easy listening station, a classical station, a jazz station perhaps, and a soul station. In New York, I point out, there's already a UHF-TV station that aims its programming at the Spanish-language audience and features a large portion of music shows.

Oh, yes: I also foresee talk TV formats, news formats, movie formats, comedy formats. To the networks, conceivably, will belong the domain of the

(Continued on page 39)

Gillett on U.K., U.S. Personality

By BOBBY GLASSENBERG

NEW YORK—The air personalities on FM stations in the U.S. have more control over the content of their shows than the personalities who host the progressive rock-type shows on the BBC in England, according to Charlie Gillett, author of "The Sound of the City: The Rise of Rock and Roll." Personalities in the U.S., he said, "are less concerned with their own personality and more concerned with the music, which in turn, give them a personality. This leads to a segue arrangement which is virtually unknown in England." Gillett is basically a journalist, but has done radio work.

When comparing the average air personality on this side of the ocean with his counterpart, Gillett said that "with a few exceptions, U.S. personalities seem more intelligent and interested in the music." This was from the standpoint of FM progressive rock and Top 40 in America compared to the same

type of show in England, where that country's government operates the radio stations and block programs during broadcast hours on BBC I, the music station.

As far as Top 40 programming, Gillett feels that English radio was perhaps slightly better. "Because this type of programming is only part of the 12-hour daily schedule of popular music programming, there is a greater variety of songs and less repeated plays for a particular song. This appeals to me because it is not boring." One problem, Gillett pointed out, with the BBC block programming style is that one cannot hear a soul single on the progressive rock show, for example. "It seems," said Gillett, "that a song, once categorized, remains in that slot and will only be played during that portion of programming which is dedicated to that particular category like progressive rock or Top 40 or oldies of whatever. The personalities also tend to patronize the oldies cuts instead of accepting it as music that fits in contemporary terms, as your air personalities will do." Gillett explained that perhaps an English personality would play an old Chuck Berry cut and then say "isn't that weird?" or some other phrase while the air personality in the U.S. would fit the cut into the format of a particular segment of his show.

BBC Attitude

"The attitude of the BBC is that three minutes is long enough for a record unless it is progressive rock. Melanie is

new product, there will still be a large majority of the current singles that WHN will not play. Trend will be toward softer rock records, much as most easy listening stations are programming today. No staff changes are contemplated. WHN is a 50,000-watt station.

Renwick pointed out that the upgrading of the sound would be nothing that a listener would discern, "although we feel we will pick up considerably more listeners as well as keep those we have now."

Cleveland Gets 2d Rock Outlet

CLEVELAND — The city gets its second rock station this week — WMMS-FM, Metro-media outlet. The trend of the programming will be greatly determined by what the city's only rocker, WIXY, does, but new general manager David Moorhead is expected to take the station in the same direction as WNEW-FM in New York, KMET-FM in Los Angeles, and KSAN-FM in San Francisco — progressive rock, but blending in Top 40 disks. WIXY stays a little softer. Moorhead, who built WOKY in Milwaukee into the powerhouse Top 40 station that it is today before moving to KMET-FM in Los Angeles, has lined up a pretty good staff of personalities, including Ted Ferguson.

WMMS-FM has featured progressive rock in the past, as well as Top 40 records, both without much success.

KFMG-FM in Power, Progressive Surge

DES MOINES — KFMG-FM will expand from 5,000 watts to 40,000 watts Oct. 1, and plans to go full time with their progressive rock, underground format by the middle of November.

"Our power increase will enable us to reach about 20 colleges in Iowa," said Richard Felt, sales manager of the station. "This means that we will

potentially have about 70,000 added listeners, all students in the area, this fall. This is a nice market for anybody," according to Felt.

The station has no playlist for it is felt that each air personality should be able to maintain his own show with outside help from the program director, Ron Sorenson. "The personalities are expected to review each new LP as it comes in and decide for themselves what music fits best into the station's personality and the individual personality of the deejay. Of course, Sorenson initially auditions the music as it arrives and makes his programming suggestions," Felt said.

According to Felt, KFMG-FM is the only station in the area which features album cuts. "Our service on albums is not too terrific at this time but we know what our listeners want and we are asking all record companies for their cooperation. This market is great for the consumer, but they really do not know what to buy unless they hear by word of mouth. We want to change that and expose new groups and albums whenever we can. For this type of programming, we need the best record service we can get," Felt explained.

(Continued on page 36)



DAVID ROGERS, left, Columbia Records; Gene Ferguson, national promotion manager for Columbia; Bill Williams, Dallas promotion representative for Columbia; and Don Day, program manager of WBAP, discuss the "Country Gold," grand opening events at WBAP as a cocktail party held for guests and friends after the day's events kicking off the new, 24-hour country format.



HAL CHESNUT, left, director of operations at WBAP, and Roy Acuff prepare to cut a cake baked for the Aug. 17, grand opening of WBAP, as Wesley Rose, president of Acuff-Rose Publishing Co., looks on.

Oldies Switch At WRNA-FM

CHARLOTTE, N.C. — WRNA-FM has abandoned its easy listening format in favor of programming oldies from the 50's and early 60's Monday through Saturday until 5 p.m.

Station manager Jerry Clegg said he began playing a few oldies in the mornings and afternoons and started getting calls from listeners requesting their favorites. As the number of oldies played increased so did the calls and requests.

"The overwhelming response" persuaded WRNA-FM to make the format change complete and daytime programming now consists of oldies exclusively, according to Clegg. WRNA-FM is the same station that adopted a progressive rock format for its evening programming, Monday through Saturday, after experimental programming proved so successful in May.

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Talent

From The Music Capitals of the World

DOMESTIC

• Continued from page 30

MIAMI

by Paul McCartney. . . . The Classics IV are working on a new single, "Ain't It the Truth." . . . Tom Ghent is working on a new LP produced by Dan Penn at the Penn studio in Memphis. The album title is "Canadian Jew." Penn has completed his first LP as a performer and writer. . . . Kris Kristofferson will return to the states this month from the Isle of Wight.

TOM WILSON

Jefferson Airplane was sold out at the Aug. 21 concert held at the Miami Jai Alai Fronton. Appearing with the group were Great Jones and the Tunnel who recently played a Youngsummer '70 lawn concert at Miami Beach Convention Hall. Sound system for the Airplane concert was handled by Ed Coe Productions. Promoters of the event were M and B Long Productions (Michael Lang, M. K.

Woodstock and Miles Hornreich). . . . Shirley & the Shirelles followed Cornell Gunter and the Coasters into the Newport. Bill Medley, Tommy Strand and the Upper Hand and a local group, the Peach, are currently headlining the Hump in the Marco Polo. Bobby Edwards' Time discotheque in the Barcelona Hotel making an impact on the beach scene with the Ninth Floor Simfony, who just added a new trumpet player—Ron Tooley, a former member of James Brown band.

United Artists now distributing Bob Archibald's (Music Factory) new release "Treat Her Like a Lady" by the Cornelius Brothers & Sister Rose. . . . Eric Clapton and group have been taping at Criteria Recording Studios for the past two weeks with Atlantic's Tom Doud producing. . . . Vonda Kay Van Dyke, former beauty queen, taping an LP (rock-religious for the Word label) at Dukoff. . . . Jackie Davis, jazz organist, will tape an LP single, no other musicians, to exhibit the many varieties of sounds and expressions of the 1970 organ. Negotiations between Davis and the organ company are not yet completed. . . . "Hair" opened at the Coconut Grove Playhouse with the Seattle road company. Music is under the direction of Ira Sullivan utilizing local musicians.

Marion Love at the Club Gigi and Joey Ace and His Heads of State still in the Boom Boom Room at the Fontainebleau Hotel.

The Miami Beach Young Summer series ended this week on a triumphant note with Miami group. Fantasy ringing in the conclusion of the series. Charlie Cinnamon, director of Young Summer, estimated that 100,000 youths had attended. Fantasy's recording of "Stoned Cowboy" is getting much airplay over local station. Another Miami group making it is Blues Image with "Ride Captain Ride." . . . Miami slated for a heavy music season with Chicago in early October, Iron Butterfly, Melanie & Friends, Chambers Brothers, the Byrds, Flying Burrito Brothers and the N.R.B.Q. scheduled for September. Also on the October agenda are the Buddy Miles Express and Pacific Gas & Electric.

Tropical Records announces four new distributors in Washington, D.C., Baltimore, Pittsburgh and New York City. Joe Simmons (Mr. Soul) taped four tunes at the studio last week backed by the Individuals which are to be released soon. Willard Bailey, president of the firm, taped a new Young rock group Little Rickie & the Deltones in Baltimore for his label. "Ghetto Child" b/w "Ain't It Funky." . . . Criteria Recording Co. has installed its second 16-track recorder. Mainstream Records booking studio space two months in advance for taping. Criteria is now set up for quad-sonic sound making it the first studio with this facility in the South.

GWP picked up Orchestra 70 album, composed of 20 local musicians. . . . Miami songwriter Johnny Terry off the Augusta, Ga. to write some more tunes for James Brown. He penned Brown's "Please Please" and "We Got Power" hits. . . . Trip Universal's Nancy Graham was a recent guest on the Bob Gordon (WBUS-FM) "Celebrity" show. . . . Out-of-town musicians, in town for a gig, can get instant repairs on all types of electronic equipment at Ace Music Store, as well as lease equipment needed. . . . The first national company of "Hair" opened at the Coconut Grove Playhouse Aug. 26 with Heather McRae and Oatis Stephens. The theater is sold out for five weeks. "Hair" will play here until Nov. 4.

Plaza Hotel (Miami Beach) has been sold to Hugh Hefner for his Playboy Empire with "name" stars scheduled. . . . Diplomat's Cafe Cristal opened briefly Sept. 5 to feature singers Bob Newkirk and Nancy Donovan with Vann Smith's orchestra. . . . Johnny Milanese & the Interludes continues in the Tack Room with one-night appearances by Bill Bernadi, Ric Daniels, Candy Scott and Sena & Gyle.

(Continued on page 33)

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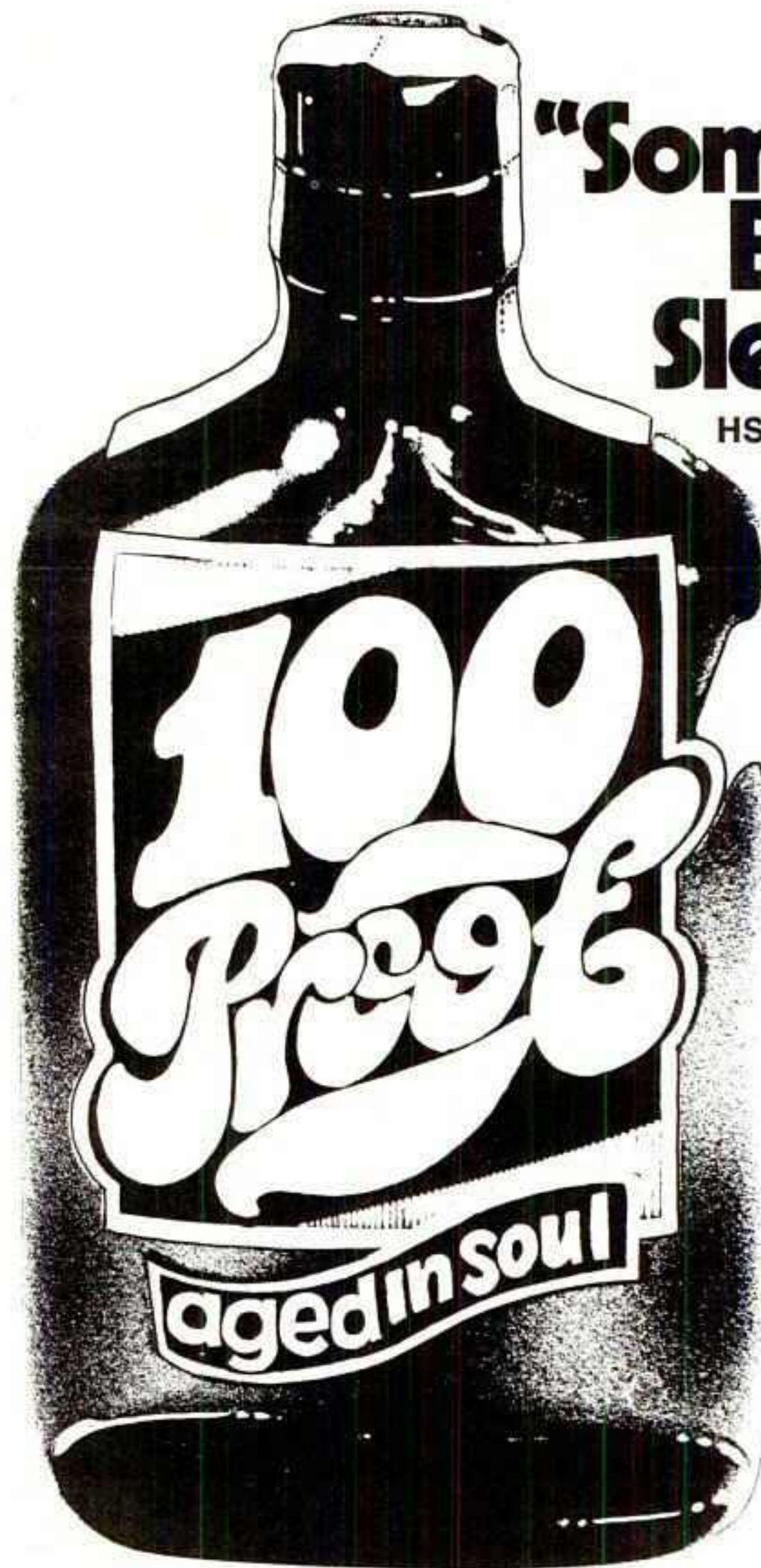
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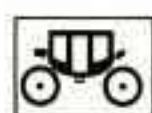
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Vox Jox

By CLAUDE HALL
Radio-TV Editor

Scotty Brink is with WLS, Chicago, after serving on WCFL, Chicago; he's doing a midday show. . . . Dick Heatherston is on WPOP in Hartford; he'd been on WFIL, Philadelphia, and this is his second time around for WPOP. . . . KXLY, Spokane, is seeking morning man, newsmen, and a copywriter/production man. Contact Jon A. Holiday. . . . Keath Heyn has bowed out of KMCO in Conroe, Tex., to try to do independent production work. By the way, I want to mention here that Joe Cooper, general manager of KMCO, does one of the damndest talk shows I ever heard in my life; it's fascinating. Perhaps a little too homespun for a major market, but great for any southern and southwestern town like I was raised in.

Will K.O. Bayley please contact me; I lost your address/phone number. . . . Don Kelley has been appointed program director of WQXT in Palm Beach, Fla.; he also does the morning shift. Dave Dayton, former program director at KGMO in Cape Girardeau, Mo., is now midday personality on WQXT. The station is now upbeat MOR in format and Kelley needs all of the oldies he can get his hands on. . . . Bob De Leon, program director of KFIV in Modesto, Calif., writes: "I would like to extend my thanks for including our station lineup in Vox Jox. All of the jocks were very pleased. . . . well . . . almost all the jocks. Derek Waring, noon-to-4 p.m., was omitted from your column. I had a talk with Derek and he assured me that he always reads Vox Jox and will continue to do so. Therefore, I am sure it was a printer's error rather than a personal matter between the two of you. I have been quite concerned about Derek since he read the column in question. He has been in a depressed state of mind; he hasn't had a bite to eat; and his show is dragging. . . . so much so, that it sometimes ends at 4:30 instead of the scheduled time at 4 p.m." My apologies. I've given myself a lashing with a wet noodle.

Clark Race evidently didn't go to KLAC, Los Angeles, as I re-

KFMG-FM in Power

• Continued from page 34

"The ideal situation on an FM station which features LP's exclusively," according to Felt, "would be to send each personality a copy of the LP. This would be costly, I realize, if it were done for every station. But if the record companies gave direct service to each personality who programmed his own show exclusively with LP cuts, I think it would greatly influence the buying market. After all," continued Felt, "we are here to sell records as well as keep our audience entertained and informed."

The air staff at the station includes Johnny Kranz, Joe Rosenberg, Ron Sorenson, Mel Martin and Dave Mallow, with Mike Frisbee on the weekends.

ported; changed his mind, I guess, after press time. . . . Keith Waltman, WAHT, Lebanon, Pa., needs artists for a Sept. 26 benefit show for the Jaycees. . . . Jack G. Carnegie, general manager of WSAI in Cincinnati, reports that the Top 40 station is king in the April/June Pulse. Monday-Friday 6 a.m.-midnight, WSAI has 22, WLW 17, WKRC 15, WCKY 9, WCIN 7, WUBE 6, WZIP 3, WNOP 1, WPFM-FM 1, WCLU 2, WAEF-FM 3, WCXL-FM 2, WEBN-FM 2, and WKRC-FM 2. And Carnegie writes: "The credit for our No. 1 position in the market should go directly to Nick Anthony, our program director, and George Burns, our director of national programming, who have worked diligently. We feel extremely fortunate in light of the fact that WLW is carrying the Cincinnati Reds baseball and a team that is ahead of the pack."

The Bill Gavin radio programming conference set for Nov. 20-22 at the Century Plaza Hotel in Los Angeles seems to be coming along pretty good. Ron Alexenburg, vice president of Epic Records, is meeting with such people and Southern Radio, and George Burns, program supervisor for Pacific and Southern, to shape up the final details Sept. 12-13. Should be an interesting November meeting. In September, I'd like to remind you, the Smiles broadcasting group is meeting in Raleigh, N.C., and that, too, will be a beneficial programming meeting. Such big guns as Sebastian Stone of WOR-FM, Jay Cook of WFIL, and Bill Sherard of WIXY will be on hand. Bob Hamilton, who operates a record news sheet similar to the Gavin Report, and Buzz Bennett are slated to moderate. Price is only \$60 and that figure includes the hotel bill and food and even a cocktail session. For further details, contact Rob Raleigh, WRNC, Raleigh, N.C. I'll be down there, and, contrary to Ken Dowe's opinion, I'm not all that nefarious. I'd like to see everybody there that can make the scene.

Hy Lit, station manager of WDAS-FM in Philadelphia, a progressive rock station, points out he has a summer spot special going—record companies receive 30 sixty-second spots for \$300, which includes production costs. . . . About 20 guys have written about not receiving their certificates; honest, men, they should be reaching you soon. Some special work was being done on them. . . . Dick Carr, an old friend, is now general manager of KCMO, Kansas City. He'd been with Metromedia and was one of their mainstays until recently in capacities ranging from program director to general manager.

Les Turpin is the new program director of WCBS-FM in New York. Considering the direction of the station at present (between Top 40 and progressive rock), Turpin is perfect for the job. I think they got a good'un. . . . WNCO and WNCO-FM, Box 311, Ashland, Ohio 44805, needs progressive rock albums for its 7 p.m.-1 a.m. show, according to Bob Henderson. WNCO's staff includes Walt Roberts, Gary Gott, JVT, Jay Gilbert, Pat Murray, and Henderson.

Skip Williams is now doing 7-midnight on WXCL, country station in Peoria, Ill.; he'd last been at KOOO in Omaha. Dale Eichor, music director of WXCL, reports that the station is doing quite well in ratings; says WLS booms into the market, helping dent WIRL a little. . . . Richard L. Clark, program director of KLOA, P.O. Box 938, Ridgecrest, Calif. 93555, needs Top 40 and progressive rock singles and albums, as well as oldies. . . . Judy Kellar, 20 years old and female, is the new program direc-



JACK G. THAYER, new general manager of WGAR in Cleveland, receives a special welcome on his return to the city after five years from Mayor Carl B. Stokes, right.

tor of WEEL, Fairfax, Va. (Washington suburb). Her daddy owns the station. Jack Alex, who left the station once before (until they asked him to come back), is now looking for a position again. Well, that's the radio business for ya. Somebody "good" comes along and POW, there goes a job down the drain.

Jim Wight has resigned as program director of WTOP in Toledo (they're looking for a new one as I write this column); and Jim is looking; call (419) 385-2507. . . . Dave Donahue has left WISM in Madison, Wis., to take over the program director's job at WITL, Lansing, Mich., which is owned by the same chain. He's now also the chain's consultant. New program director of WISM is Bill Vancil, who's been promoted from the FM side. The lineup on WISM now includes Clyde Coffee 5-9 a.m., Chuck Bailey 9 a.m.-1 p.m., John Little 2-6 p.m., Robin Steele 6-10 p.m. Daniel (Dan Diamond) Oberholtz 10 p.m.-2 a.m., and Les Patrick 2-5 a.m.

SPOTLIGHT TOP 40 PLAYLIST: Keys, Corpus Christi—"Patches" Clarence Carter, "Destiny" Jose Feliciano, "Looking Out My Back Door" Creedence Clearwater, "In the Summertime" Mungo Jerry, "I've Lost You" Elvis Presley, "Why Can't I Touch You" Ronnie Dyson, "War" Edwin Starr, "Solitary Man" Neil Diamond, "Candida" Dawn, "Hi-De-Ho" Blood, Sweat & Tears, "Wig Wam" Bob Dylan, "My Marie" Engelbert Humperdinck, "Sunday Morning Comin' Down" Johnny Cash, "Big Yellow Taxi" Neighborhood, "Band of Gold" Freda Payne, "Sugar, Sugar" Wilson Pickett, "Close to You" Carpenters, "25 or 6 to 4" Chicago, "Tell It All, Brothers" Kenny Rogers, "Julie, Do You Love Me" Bobby Sherman, "Sunshine" Archies, "Little Bit of Soap" Paul Davis, "Groovy Situation" Gene Chandler, "Carrie" Steve Weldon, "American Communicate" Ray Stevens, "I (Who Have Nothing)" Tom Jones, "Uncle John's Band" Grateful Dead, "Everybody's Got the Right to Love" Supremes, "Cracklin' Rosie" Neil Diamond, "As the Years Go By" Mashmakhan, "Everything a Man Could Ever Need" Glen Campbell, "I Found That Girl" Jackson Five, "Black Hands, White Cotton" Caboose, "Going to the County" Steve Miller Band, "That's Where I Went Wrong" Poppy Family, "We're All Playing in the Same Band" Bert Sommer, "Rubbie Duckie" Ernie, "Ordinary Secretary" Buell Price, "Revolution in My Soul" Reivers, "Riki Tiki Tavi" Donovan, Pick Hit is "Do What You Wanna Do" Five Flights Up, T.A. Records; Pick Album is "Silver Bird," Mark Lindsay.

Station looking: WSGN, Birmingham; WHBQ, Memphis; WJDX, Jackson, Miss. . . . I was just talking with Henry Allen, vice president of promotion for Atlantic/Atco Records, "Soul Shake" by Bonnie & Delaney is a nationwide hit and still selling like crazy and Clarence Carter's "Patches"

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5,000 watt modern country station, located in Mid-Atlantic medium market, will soon have opening for an announcer with experience. Prefer man with country or rock background who can run tight board. News and production ability will help. Third endorsed. Mature attitude. Civic minded. Please send tape and complete resume to Box 302, Radio-TV Job Mart, Billboard.

hit a million this very morning (31 Aug. 1970). . . . Tony Booth is now program director of KDKO in Tyler, Texas. He'd been with Armed Forces Radio in Seoul where he'd been station commander of the outlet serving the entire network. He'll do afternoon drive on the rocker.

Jim Harper, program director of country-formatted WKMF, Flint, Mich., likes Warner Mack's new Decca single "Live for the Good Times." . . . Chubby Howard at KAYE in Payallup, Wash., likes "Accidental Man" by George Owens on Show Biz Records. . . . Ted Cramer at KCKN in Kansas City likes "Steppin' Out" by Jerry Smith on Decca. . . . Bill Ward, station manager of KBBQ in Burbank (Los Angeles), likes the Warner Mack single and Dave Sturm, program director of KFAY in Fayetteville, Ark., likes Ray Griff's "Patches" on Royal American Records.

Dean Kelly has joined KELI in Tulsa, Okla., and Les Garland says the station is now playing two LP cuts an hour between 7 p.m.-6 a.m. "KELI was first to pull "I Heard It Through the Grapevine" by Creedence Clearwater off the Cosmo's Factory LP. Now all three Top 40 stations in Tulsa are playing it. Our current best sellers are "All Right Now" by Free, A&M, and "Mongoose" by Elephant's Memory, Metromedia. . . . Dave Jones has left KRAV-FM in Tulsa to join KAKC, a Drake-style station.

POSITIONS WANTED

College Grad, 3 years' experience, announcing, news, Military complete. Desire programming, administration, announcing position with management future. MOR or adult contemporary format in Southwest. Box No. 304, Radio-TV Job Mart, Billboard.

Air personality, six years' contemporary music radio background, including three major markets. Extensive programming background in format installation and the drake technique. Dedicated professional with excellent references, AFTRA member. College and first phone. 24, married. To be honorably discharged from service soon, looking to relocate. Presentation upon request. Box 305, Radio-TV Job Mart, Billboard.

Young pro, 1st phone, Top 40 jock in "Top 30" market wants to relocate, 25, married and Vet. Experienced combo man, programming and music. Heavy on demographics. Looking for a stable medium market to program or DJ slot in major market. Salary negotiable, but only sincere, stable stations need apply. Prefer South. Box No. 307, Radio TV Job Mart. BILLBOARD.

In second grade, he came in third place for tying shoes. Missed "cloak room monitor" by one vote. Knew all there was to know about black board erasing, 1956 Old Maid Champ. Has all the success spotted Wayne Corday? Find out. Send 25 Elvis Presley cards to: Wayne Corday or phone AC 406-446-1271. By the way, I like jumbo.

First phone. Four years' experience. Completing military service late September. Want to work and finish school in Southeast, medium market, university town. Write Box 293, Radio-TV Job Mart, Billboard.

High-rated personality, looking for challenge, over 3 yrs. experience, voices, creative production. Call 219-743-4611.

P.M. drive jock in Top 30 market, 8 years' experience, seeks P. D. job with station that is contemporary, or plans to be, in medium Eastern market. Box No. 306, Radio-TV Job Mart, Billboard.

Position wanted by first phone, experienced Program Director in any capacity, 10 years' experience, will travel yesterday. Call Bill Mundae (603) 225-9407 for tape and resume.

First Phone, M.B.A., 5 years' experience, seeks programming position leading to sales-management with contemporary station. Currently employed in medium market. Box No. 309, Radio TV Job Mart. BILLBOARD.

Are you looking for a young, enthusiastic person who is willing to learn and grow? I recently graduated from a nationally known broadcasting school and I am looking for a beginning. I'm draft exempt and willing to relocate. Call or write Bob Souza, 14 Lewis Lane, Saugus, Mass. 01966 (617) 233-3398.

Looking for a young, aggressive and reliable DJ who loves radio and current music? I'm your man. 3rd endorsed. Graduate of Broadcast School. Single. Small chance of being drafted (I-A Lottery #294). Will relocate in U.S. and Canada. Consider any format and time-slot. Prefer Top 40-Progressive. Desire personal interview. Call 717-244-2917 or write David Wolf, 235 S. Pleasant Avenue, Dallastown, Pa. 17313.

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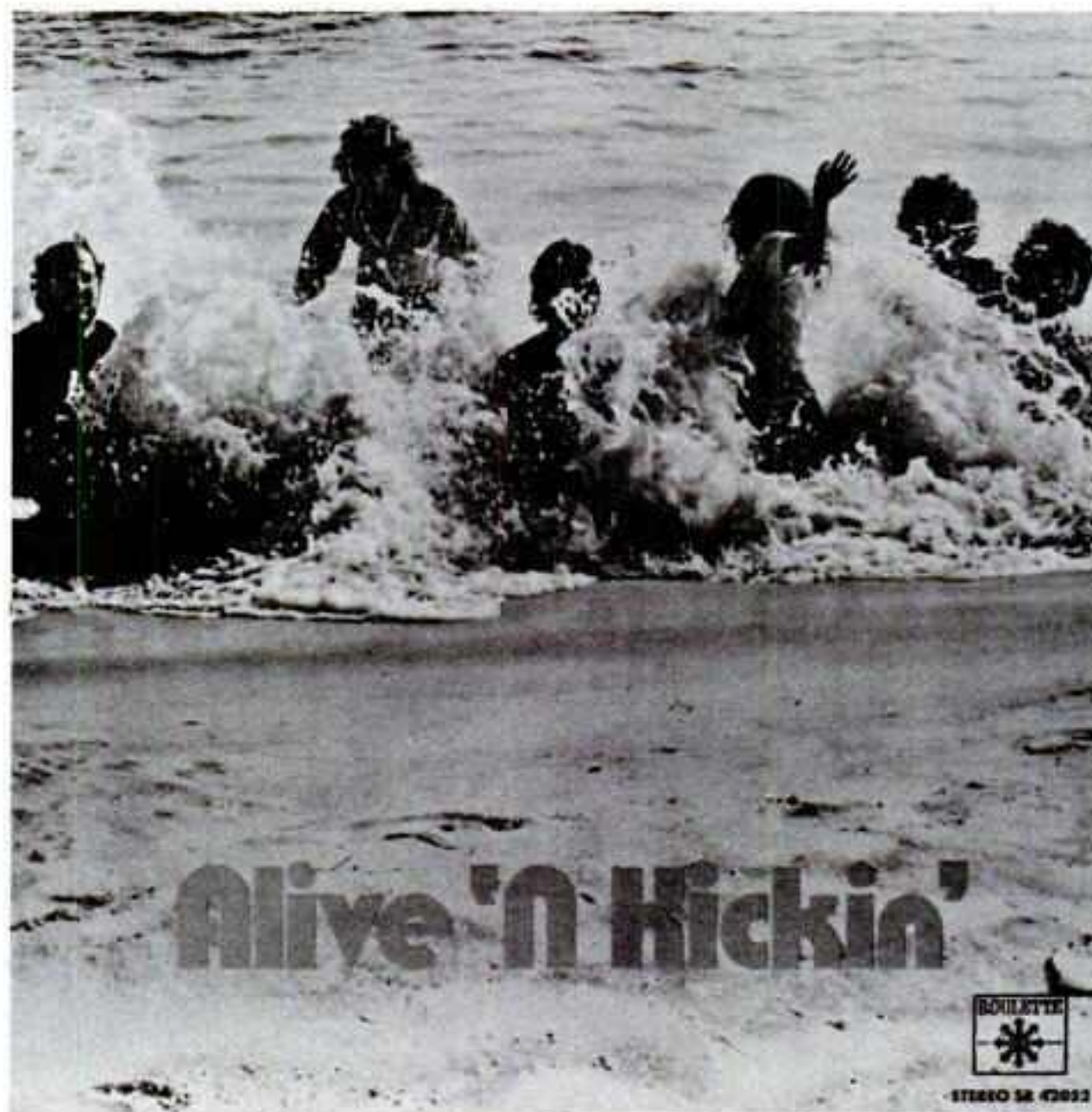
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Stereo Radio TV on the March

• Continued from page 34

high-budget shows such as "The Johnny Cash Show," "The Andy Williams Show," "The Ed Sullivan Show," etc.

In general, television today is very bad; even major network flagship operations are content to toss aside their daytime hours with reruns and summer brings on a flood of the same thing, most of which wasn't good enough to be shown in the first place. Often, in order to keep a good show on, the networks are forced into deals with the producers and have to air their less-quality product. I can think of several shows that are "riders" like this. But the thing I object to most vehemently is the reruns; I know of shows that people have grown up with.

One of the major problems, as far as I can tell, with television is that old-timers in radio went into it. But those were the radio men of 1940 who didn't know anything other than "shows" and block programming. Perhaps it's time for the new breed of radio men in the industry today to move over into television.

I was most impressed with the stereo sound and TV picture combination offered the other night by WNEW-TV and WNEW-FM; I watched Mountain and I watched the Grand Funk Railroad and I got to hear "all" of the sounds they were ostensibly creating on stage. One day, TV set manufacturers, now that color sets are leveling off in sales, will want to upgrade their

product to create new sales. Why not stereo sound? And even three-dimensional pictures are in the wing just waiting further developments to step on stage; a Japanese scientist told me a while back that 3-D pictures was possible, it's just that they were a little fuzzy now. But 3-D is coming.

All of these great wonders falling out of the side into the world of television do not portend the death of radio. No, I see bigger and better future ahead for radio. I'm especially intrigued with the experiments being done today in quadrasonic broadcasting and K101-FM in San Francisco is leading the pack in aggressive determination to make 4-channel stereo a reality. James Gabbert, general manager of K101-FM, demonstrated 4-channel sound for me in Chicago during the last annual convention of the National Association of FM Broadcasters (he set up the demonstration for members attending the meeting). Harry Maynard of FM Guide has also been a leader. Once you've heard the Mystic Moods in 4-channel stereo, it's difficult to return home to your little Lafayette rig that just has two bookcase speakers on the wall. Done correctly, quadrasonic sound is "total environment" sound—you're part of the orchestra, the Mountain, you're the lead singer in the middle of your country band. In regards to the Mystic Moods, I heard those raindrops "all around me" and the music swelled up around me. Thunder rolled from in front of me and went over my head and then off to the left in front of me. The sound was awe-inspiring.

On Aug. 30, KPIX-TV in San Francisco, teamed up with K101-FM and KCBS-FM for an hour-and-a-half show combining TV picture with quadrasonic sound. The show featured the Grateful Dead, the Quicksilver Messenger Service and Swamp Dogg. The first such show of this nature, a historic moment was broadcast last July. Called "Celebration," the event was produced by John Goldhammer and directed by Jim Crum. Bill Jackson was executive producer.

This is a clear example of radio and television working together. Maybe more of this teamwork will have to come. I don't know.

But the future of radio is vast and the directions are many and all of the directions seem to be fairly exciting. I think that UHF-TV needs a strong push (I don't know what kind of push, but the FCC gave FM radio a big boost with its non-duplication rule and maybe they'll do the same for UHF one of these days. Penetration of UHF seems fairly good, but something more is needed.

Broadcast TV, of course, may face some competition from home-use of cartridge TV. For most TV sets will have built-in cartridge TV units. But, because radio-TV is basically a "service" industry today in many ways, obviously it will serve an even stronger role as a service industry in the future.

Precisely when all of these changes will take place is difficult to say. The cartridge TV industry is expected to erupt on the scene within the next two years, but it'll take a while

(Continued on page 40)

Campus News

By BOB GLASSENBERG

Campus Radio is shaping up for bigger and better things this fall as colleges and universities across the nation prepare for the 1970-71 academic onslaught. Letters have been pouring across my desk from campus stations across the country promising total programming of pertinent music, which means good music in the context of campus radio, if they can receive good record service. This, of course, depends upon the distributors and the record companies themselves. I received one letter from WMSU, University of Southern Mississippi in Hattiesburg, requesting service from virtually every popular large label in the business. David Lamothe, their new music director, said that the previous music director sent letters to all major labels requesting service and received very few replies. This is only one example.

I believe in the sincerity of record companies and their desire to service those stations which request albums and singles. There is proof in action so let the games begin. The energy which the letters I have received emit is overwhelming. Record companies cannot let this energy go to waste. College broadcasters are the future of the industry. Ask any record executive. We, as responsible representatives of the music industry and purveyors and mirrors of social justice and injustice, cannot stand by and smile and talk. Action is the key word for the new school year. Serve the college stations and they will serve you. Thank you everyone.

"Supershow"

There is a new music movie on the scene, "Supershow." The British made film features stars of the rock and jazz world from both sides of the Atlantic jamming in a London Club. Captured on film are Buddy Miles and Steven Stills, Buddy Guy, Jack Bruce, Eric Clapton and Roland Kirk jamming the blues together; Colosseum and the Modern Jazz Quartet and Led Zeppelin all playing separately and in various combinations ending in a jam with Clapton, Guy, Stills, Jack Bruce, Duster Bennett, Buddy Miles and Dallas Taylor. The show runs 93 minutes and is in color. Distributing the film is Jay K. Hoffman Presentations, 325 E. 57 Street, New York, Suite 1B. Screenings are scheduled for Hartford, Conn., at Bushnell Auditorium, Sept. 25, and at Hunter College, New York, Sept. 17-19. Hunter is charging \$2.00 for students and \$3.00 for all other guests. This may be a good way to raise money for various school activities.

New Station

Central Piedmont Community College, Charlotte, N. C., has begun broadcasting services to the students, WSGA. The potential audience is over 10,000 students and they really need record service. They have a free format and need donations from all concerns in the broadcasting field. This means money as well as albums. The school is giving a little help but outside sources are needed. Send your help to Box 4009, Charlotte, 28204.

Correspondents

I have received many offers from campus radio station staff members to be correspondents. My answer is yes to all of you. I also need people outside radio to help gather music news and interviews with people involved with music on the campus. This means interviews with musicians teaching courses, campus bookers and even the local campus jukebox programmers. Let's get on it. A list of all correspondents will be published in this column toward the end of September or early in October.

Campus Programming Aids

In memoriam: Booker Ervin died Aug. 31 from undisclosed causes in New York. The Jazz Tenor saxophonist functioned in the underground avant garde jazz scene for many years. His albums include "Blue Book," Prestige S-7340; "Exultation!" Prestige S 7293; "Freedom Book," Prestige S-7295; "Groovin' High," Prestige S-7417; "Heavy!" Prestige S-7499; "In Between," Blue Note 84283; "n' Brass," Pacific Jazz, 20127; "Setting the Pace," Prestige S-7455; "Song Book," Prestige S-7318; "Space Book," Prestige S-7386; "Structurally Sound," Pacific Jazz, 20119; "Trance," Prestige S. 7462; and The Booker Ervin Quintet, "Cookin'," Savoy 12154.

WRBB, Northeastern University, Boston, Mass., Donna Halper reporting: "Attila" (LP), Attila, Epic; "Dando Shaft" (LP), Dando Shaft, Decca; "Parish Hall" (LP), Parish Hall, Fantasy; "Good Vibes" (LP), Gary Burton, Atlantic; "In the Wake of Poseidon" (LP), King Crimson, Atlantic. . . . WRMC, Moravian College, Bethlehem, Pa., Neil Kemper-Stocker reporting: "Back Home," Golden Earring (Dutch), Polydor; "Happy Being Me," Manfred Mann Chapter III (UK single), Vertigo; "One Way Glass" (LP cut), Manfred Mann Chapter III, Polydor; "Best of Pink Floyd" (Dutch LP), Columbia. . . . KSLA, California State College, Los Angeles, Steve Resnick reporting: "Slip On Through," Beach Boys, Warner Bros.; "Fire & Rain," Johnny Rivers, Imperial; "I'll Never Get Enough," Robbs, RCA; "Here Comes the Sun," We Five, Vault. . . . WLPI, Louisiana Tech., Ruston, Bob Wertz reporting: "Make It With You," Bread, Elektra; "Morning Much Better," Ten Wheel Drive with Genya Ravan, Polydor; "Stage Fright" (LP), the Band, Capitol. . . . WCHP, Central Michigan University, Mt. Pleasant, Ken Benson reporting: "Greenwood, Mississippi," Little Richard, Reprise; "Green-Eyed Lady," Sugarloaf, Liberty; "Closer to Home," Grand Funk Railroad, Capitol; "Axe" (LP), Randy Bachman, RCA; "Bein' Free," Jerry Jeff Walker, Atlantic; "The Strawberry Statement," Sound Track, MGM. . . . WWUH, University of Hartford, West Hartford, Conn., Charlie Horowitz reporting: "Stage Fright" (LP), the Band, Capitol; "Mad Dogs & Englishmen" (LP), Joe Cocker, A&M; "In the Wake of Poseidon" (LP), King Crimson, Atlantic; "Safe as Milk" (LP), Captain Beefheart, Buddah; "The Yardbirds" (LP), Yardbirds, Epic; "Thank Christ for the Bomb" (LP), Groundhog, Liberty; "The

(Continued on page 42)



BELL RECORDS executives Harvey Cooper, second from right, and Bob Murcer, second from left, deliver the Partridge Family's initial release, "I Think I Love You," to KHRM-FM Los Angeles air personalities Frank Touch, left, and Mike Saxson. The Bell promotion man traveled throughout the area in the bus like the one that will be used on the fall ABC-TV series "The Partridge Family" promoting the record.

Yesteryear's Hits

Change-of-pace programming from your librarian's shelves, featuring the disks that were the hottest in the land 5 years ago and 10 years ago this week. Here's how they ranked in Billboard's charts at that time.

POP SINGLES—10 Years Ago September 12, 1960

1. It's Now or Never—Elvis Presley (RCA Victor)
2. Twist—Chubby Checker (Parkway)
3. My Heart Has a Mind of Its Own—Connie Francis (MGM)
4. Mr. Custer—Larry Verne (Era)
5. Walk Don't Run—Ventures (Dolton)
6. Chain Gang—Sam Cooke (RCA Victor)
7. Volare (Nel Blu Di Pinto Di Blu)—Bobby Rydell (Cameo)
8. Kiddio—Brook Benton (Mercury)
9. Yogi—Ivy Three (Shell)
10. Mission Bell—Donnie Brooks (Era)

POP SINGLES—5 Years Ago September 11, 1965

1. Help—Beatles (Capitol)
2. Like a Rolling Stone—Bob Dylan (Columbia)
3. Eve of Destruction—Barry McGuire (Dunhill)
4. You Were On My Mind—We Five (A&M)
5. California Girls—Beach Boys (Capitol)
6. Unchained Melody—Righteous Brothers (Phillys)
7. I Got You Babe—Sonny & Cher (Atco)
8. Papa's Got a Brand New Bag—James Brown (King)
9. It Ain't Me Babe—Turtles (White Whale)
10. The "In" Crowd—Ramsey Lewis Trio (Argo)

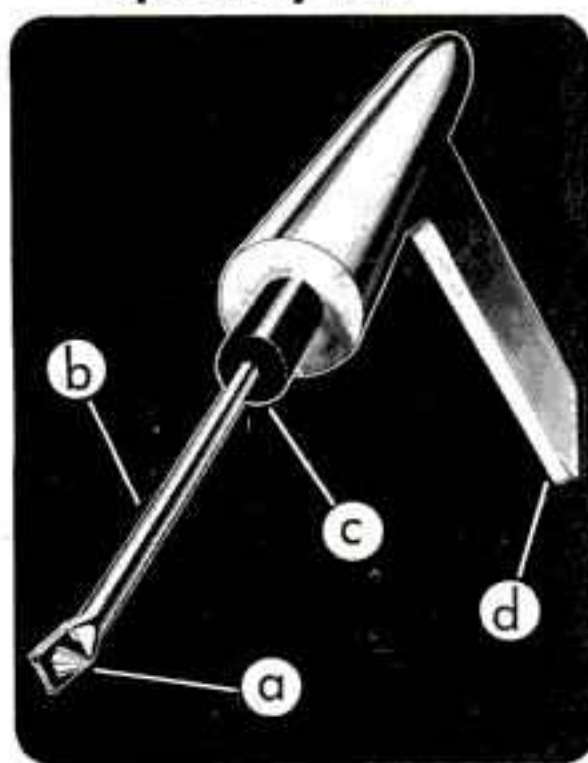
SOUL SINGLES—5 Years Ago September 11, 1965

1. Papa's Got a Brand New Bag—James Brown (King)
2. It's the Same Old Feeling—Four Tops (Motown)
3. The Tracks of My Tears—Miracles (Tamla)
4. The "In" Crowd—Ramsey Lewis Trio (Argo)
5. Since I Lost My Baby—Temptations (Gordy)
6. Nothing But Heartaches—Supremes (Motown)
7. Shake & Fingerpop—Jr. Walker & the All Stars (Soul)
8. Unchained Melody—Righteous Brothers (Phillys)
9. Agent 00-Soul—Edwin Starr (Ric-Tic)
10. It's a Man Down There—G.L. Crockett (4 Brothers)

COUNTRY SINGLES—5 Years Ago September 11, 1965

1. Is It Really Over—Jim Reeves (RCA Victor)
2. The Bridge Washed Out—Warner Mack (Decca)
3. Yes, Mr. Peters—Roy Drusky & Priscella Mitchell (Mercury)
4. Only You (Can Break My Heart)—Buck Owens (Capitol)
5. Yakety Axe—Chet Atkins (RCA Victor)
6. The Other Woman—Ray Price (Columbia)
7. Behind the Tear—Sonny James (Capitol)
8. Wild as a Wildcat—Charlie Walker (Epic)
9. Green, Green Grass of Home—Porter Wagoner (RCA Victor)
10. Truck Drivin' Son-of-a-Gun—Dave Dudley (Mercury)

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

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Say You Saw It in
Billboard

Gillett on U.K., U.S. Personality

• Continued from page 34

strictly American Top 40 group," said Gillett.

Another difference between English radio and American radio is that the English Top 40 shows often feature groups live or taped which play chart hits made by other groups.

Gillett also said that the advertising on Top 40 stations in the U.S. drive him crazy. He also said that England's Top 40 has a type of advertising, for other radio shows, which he considers about the same caliber as the Top 40 spots in America. "I almost like the ads I have heard on the progressive rock stations in the States," Gillett said. "I have listened especially to KSAN-FM, KMPX-FM and WBCN-FM. Their advertising spots not only leave off the hyperbole, but they seem to fit in well with the music and overall sound of the station," Gillett said. He also commented that BBC jingles for the most part, are produced in the U.S. and use American announcers.

Producing the separate shows in England was Gillett's major complaint. "There is a separate producer for each segment of programming," he said. "Then there are senior producers who coordinate all record play and make sure that the record is not repeated too often and contains no objectional material. These people do this for the entire country, and rarely have the public's feelings in mind. There is no listener feedback that I know of, so these people virtually dictate the tastes to the audience rather than having the audience dictate its taste to the producers."

There is another problem on BBC radio, according to Gillett. "Everyone involved is a career media man looking to get into television. Radio is really considered inferior and no one wants to stay in radio. This means that few people have any feeling for the music. They want to be promoted out of radio."

"I also like the fact that in the U.S. there is almost an ap-

prentice program for commercial radio," commented Gillett. "This operates on the college level where good radio habits of professionalism are built. There is no such program like this in England. Perhaps the advent of commercial radio in England will change all of the standards we now operate under, I don't know. But I do know that until the standards change, I am happy I have a phonograph of my own."

NEW THEME FOR 'BONANZA'

NEW YORK—A new theme for the television show "Bonanza" has been written and arranged by David Rose, the show's musical director for 11 years and recipient of the Emmy Award for his contribution to the long-running TV western. A stereo album of the new "Bonanza" music is being prepared for national distribution.

Selling Sounds

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

SOUNDVIEW STUDIOS, Kings Park, N.Y. (516-724-9361) very busy. Work includes Sum Pear album Aug. 23-24, produced by Bob Gallo for Louis Lofredo Associates Inc.; Big Maybell Aug. 25 produced by Bob Gallo for Jack Taylor; Uncle Chapin, Polydor Records, Aug. 26 produced by Shadow Morton and Bob Gallo; Sum Pear album (completing last tune) Aug. 27. Engineers for various work included Bob Gallo, Bob Dorsa, George Stermer.

★ ★ ★

MUSICAL PERSUASION Inc. has signed Al Kooper, noted record producer and artist on Columbia Records, for work in commercials. Firm is located at 417 Park Ave., New York, N.Y. 10022 (phone 212-421-6066) and represents such artists as Quincy Jones, the Tokens, Charlie Calello, and Paul Leka in the radio-TV commercials field.

RIBA MUSIC CO., New York (516-935-7611) has created an identifying music logo and jingle for Hathaway's Furniture Galleries. Spots were 10, 30 and 60 seconds. Music was composed, arranged, and conducted by Richard Babeuf. Babeuf is also finishing up original material and charts for a new group called Labyrinth which will debut this fall with a new electro-visual presentation concept.

★ ★ ★

HIT FACTORY, New York, recording studio operated by Jerry Ragovoy, will be featured in a musical documentary on the National Educational Television network. The TV special shows the Silver Bird doing a session produced by Wes Farrell.

★ ★ ★

A day-long radio commercials workshop will be sponsored by the International Radio and Television Society Oct. 20 at the Waldorf-Astoria Hotel, New York. WMCA's Stephen Labunski and CBS Radio's Maurie Webster will head the sessions. Newly appointed members of the Workshop Committee for the radio discussions are: George H. Gallup, vice president, sales, NBC Radio Network and chairman of last year's IRTS Workshop; Frederick G. Neuberth, executive director, New York Market Radio Broadcasters' Association Inc.; Richard H. Harris, president, Radio Advertising Representatives; Diane Storch, director of creative services, Radio Advertising Bureau, Inc.; Leo V. Collins, marketing services director, ABC Radio Network; Lou Du Charme, supervisor of commercial planning, Young & Rubicam Inc.; Donald T. Harrington, vice president, Radio/TV Department, SSC&B; Dick Seideman, president, Richard Rodd Advertising; Richard Mercer, vice president, Batten, Barton, Durstine & Osborn, Inc.; Ted LeVan, president, Narwood Productions.

★ ★ ★

The David-Garson Jazz-Rock Band of Philadelphia has cut a
(Continued on page 42)

Letters To The Editor

'Q&A'

This is an answer to an article by Claude Hall based on an interview with Ira Heilicher, vice president of Heilicher Brothers, Minneapolis (Billboard, 8/15/70). My remarks are directed to Mr. Heilicher.

According to your first paragraph, "It doesn't pay for a distributor to stock a record even though the radio station may be playing it and getting heavy re-

quests. . . ." If airplay and requests are not enough of an indication for you to at least initially order and stock the record, what is?

You suggest: 1. Lower buying quantities on singles and more liberal buying procedures for the distributor; 2. The manufacturer absorb or help costs of shipping records to accounts and radio stations in your market; and 3. Manufacturers lowering prices of records because of transshipping. Do you really think lowering prices will bring an end to transshipping? To my knowledge, items 1 and 2 are in fact being offered by a majority of manufacturers today. I cannot believe you suggested item 3, however, I will not exacerbate the situation by refuting it.

You further stated "the major problems are in record promotion" and went on to say your company spends "roughly \$40,000 a year on promotion and expenses for four promo men and one man who mails records." I suggest you reevaluate the salary structure of your promotion reps. It would seem one problem is they are all grossly underpaid. As for the "man who does nothing but mail records," you could be using him to visit stores and merchandising product. I seriously doubt you receive enough records to keep him busy mailing them five days a week.

As I continued to read your article, I became more upset by the negativity of it all. You stated your firm "tries to service 135 stations." Ira, a company of your size can and should service 135 stations! You've got the staff, the facility and I venture to say, the cooperation of a majority of the manufacturers you represent. What more do you need or want? You've got to do something! Be functional!

How can you discriminate by servicing only the "stations that can do the most good in exposing product?" I do not believe you could "go broke providing record service to all the block-formatted radio stations." They're all important! Every minute of their time is important to re-

(Continued on page 42)

WDVR-FM in 'Sound' Pitch

PHILADELPHIA — WDVR-FM, beautiful music station here, is now distributing a double-LP record set featuring 25 tunes by the London Philharmonic Orchestra to some 3,000 advertising agencies around the nation. Leonard Berwick, vice president of WDVR-FM, said the purpose "of the album is to give agency people the opportunity to hear our sound." The LP, "Music for Beautiful People," was produced by Haddon Record Corp., Haddonfield, N.J. Cover and inside jacket is key to promotion for the station.

Stereo Radio TV

• Continued from page 39

to grow and iron out the kinks. Radio, of course, is going to still be here, bigger and better than ever and probably mostly FM rather than AM.

At the moment, however, AM is stronger than ever and growing. FM is catching up fast in many markets, but any demise of AM is many, many years away yet. The radio bill requiring all radios to be capable of receiving FM as well as AM broadcasts should help the already vibrant growth of FM, because it'll move FM radio firmly into cars.

So, the future should be quite interesting.

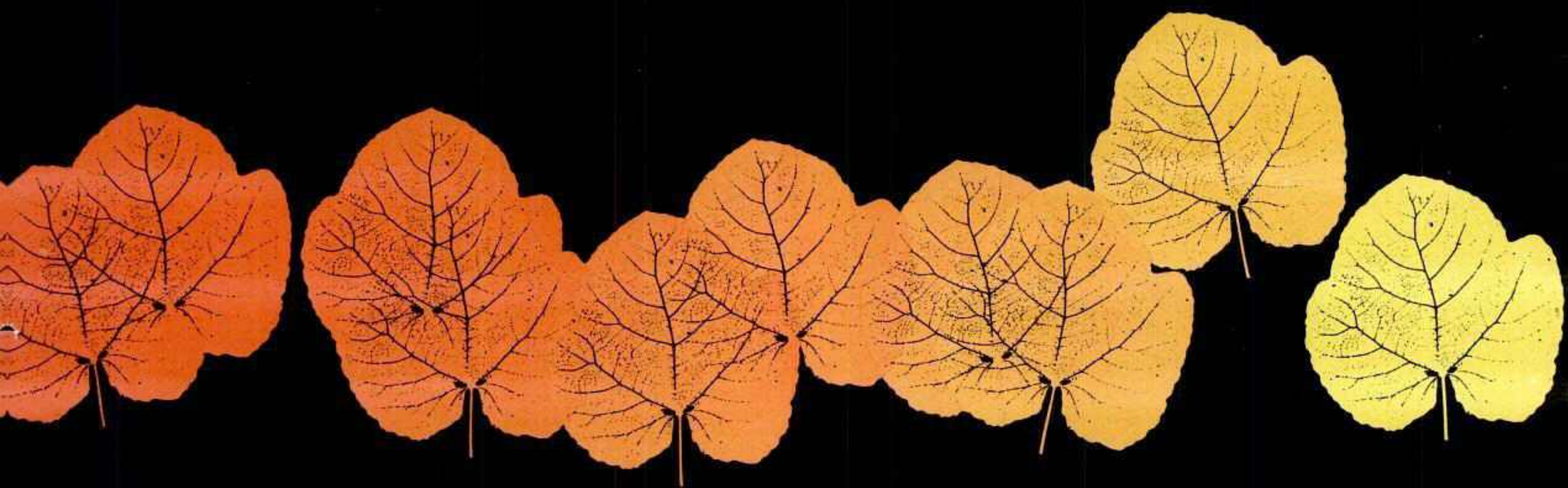
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AMPEX OF CANADA: 2832 Slough St., Malton, Ontario, Canada AMPEX STEREO TAPES INTERNATIONAL: 1 Yarmouth Place, London W1Y 7 DW

ABC: Brief History

When the record division of American Broadcasting Companies, Inc. was organized in 1955, Samuel H. Clark was named its first president. During the following ten years, he firmly established ABC Records as a major force in the entertainment industry. In 1965 he was elevated to group vice president, non-broadcasting operations, American Broadcasting Companies, Inc. (encompassing ABC Records, Inc., ABC music publishing, theatre operations, ABC Pictures, ABC Amusements and other operations). Clark then turned over the presidency of ABC Records to Larry Newton who had served as his vice president in charge of sales.



SAMUEL H. CLARK
*group vice president,
non-broadcasting operations*

For the next five years, while the record division expanded, Newton acquired the highly successful Dunhill label, which had flourished under the direction of Jay Lasker, who was named vice president in charge of Dunhill and West Coast operations.

Earlier this year, upon his elevation to vice president, ABC Pictures Corp. in charge of worldwide sales, Newton turned over the presidency of the record division to Lasker, ensuring the company a continuing dynamic and vital role in the music industry.



LARRY NEWTON
*vice president
ABC Pictures Corp., in charge of worldwide sales.*

New Home, Face, Philosophy- ABC/Dunhill On 15th Anniversary



The company's new two-story headquarters in Los Angeles on Beverly Blvd.

By ELIOT TIEGEL

A new face, a new home, a new philosophy.

All three belong to ABC/Dunhill Records, the recording division of American Broadcasting Company which is now ensconced comfortably in Los Angeles. And celebrating its 15th anniversary there as the only division in the ABC structure operating completely on the West Coast.

ABC's move to Los Angeles and into its two-story home on Beverly Blvd.—not too much of a drive from CBS Television City—is a result of the tremendous growth of LA as a creative center for recordings and pop musical activities.

The entire ABC/Dunhill operation is located in the ABC Records building at 8255 Beverly Blvd., with a building addition being constructed to house accounting and royalty departments.

Jay Lasker, as the company's third president, is a ten year "native" of Los Angeles, who has been associated with ABC since April 1966 when Dunhill Records, of which he was a one third owner, was purchased by the broadcasting company.

A tall, powering man whose casual dress typifies the informality of the Los Angeles recording fraternity, Lasker is setting his own personal conceptual stamp on the ABC organization. The company's operational philosophy is more like a swinging independent than a large major: small, selective release patterns. "What we are doing is taking the Dunhill philosophy of very selective product rather than a buckshot approach. We are into very heavy promotions to support our releases."

The company's promotional budget—including radio spots—is its single most expensive operational cost, even exceeding recording costs. "We don't sign that many acts," Lasker says in his second floor office where one wall is filled with 13 gold records and a sign which proclaims "If it's on Dunhill Believe it."

As a result of not chasing after every rock group which waves its long hair in Lasker's face, the company doesn't have what the president calls "shotgun recording costs," which allows it to invest more capital into promotional activities.

Lasker's philosophies affect the ABC, Dunhill, Impulse, Bluesways, Westminster, Command and Probe lines.

"An act knows that when they sign with us they will be with the most promotionally oriented company in the business. Our distributors love it because they don't have that continuous flow of product coming in."

Personal Challenge

Having taken office in May upon the promotion of Larry Newton into the ABC corporate family, Lasker today talks about getting "all the facts about the company in my head." "My own personal challenge is to make the company number one in profits. That's the objective I've set for myself," he acknowledges. "We don't want to be number one in volume; just number one in profits."

Lasker looks upon the operation as one company, with pop records being released on ABC or Dunhill and jazz and blues on Impulse or Bluesway. Westminster maintains a steady release flow while the Command and Probe lines are undergoing an evaluation by the chief executive.

Lasker talks of being "excited" about the Impulse line and he plans to give it a more contemporary look in the way albums are recorded, released and promoted. "There is no reason why jazz should be treated differently." Recording activities are being cut back since there is ample product already in the can. "We are looking for quality in our jazz recordings and we are going to spend a lot of money promoting jazz."

Jazz to Lasker, who helped found Reprise 10 years

ago, means steady sales and a profitable market, with an almost negligible return factor. "There is a lot of money to be made in jazz and more if it's treated with greater discretion."

Lasker feels blues and pop are basically the same kind of music and he points to B.B. King's success of this year in becoming a nationally known performer after years and years of being recorded on small blues oriented labels. King, who started out on the Bluesway line, has been moved to an ABC Records logo. It happened with his "Hummingbird" single which was released last month.

In the classical field, Beverly Sills is Westminster's most successful attraction, with a Segovia protege Carlos Barbarosa just joining the roster.

The company will henceforth release all new classical material on its newly formed Audio Treasury Series, which carries the parent ABC identity. The top Westminster catalog items have been repackaged in a new series, Westminster Gold. And in the tape field, the Apt name re-emerges as a \$3.98 budget line for 8-track and cassette, with 35 titles in the initial release package.

The Dunhill label, which has been the most successful of all the ABC owned companies during the past several seasons, has added several new names to its own artist roster, notably: Atlee, a rock group; Emmitt Rhodes, a 20-year-old singer-writer-producer; Magna Carta, another rock group from England.

The ABC line is moving into soundtrack properties from the parent company and has a package from the new ABC-TV children's show "Lancelot Link, Secret Chimp" plus the soundtrack from the ABC Pictures release "Zachariah" patterned musically after "Easy Rider" in that there are a number of contemporary acts performing solo, such as the James Gang (which records

Continued on page ABC-8

ABC RECORD & TAPE SALES

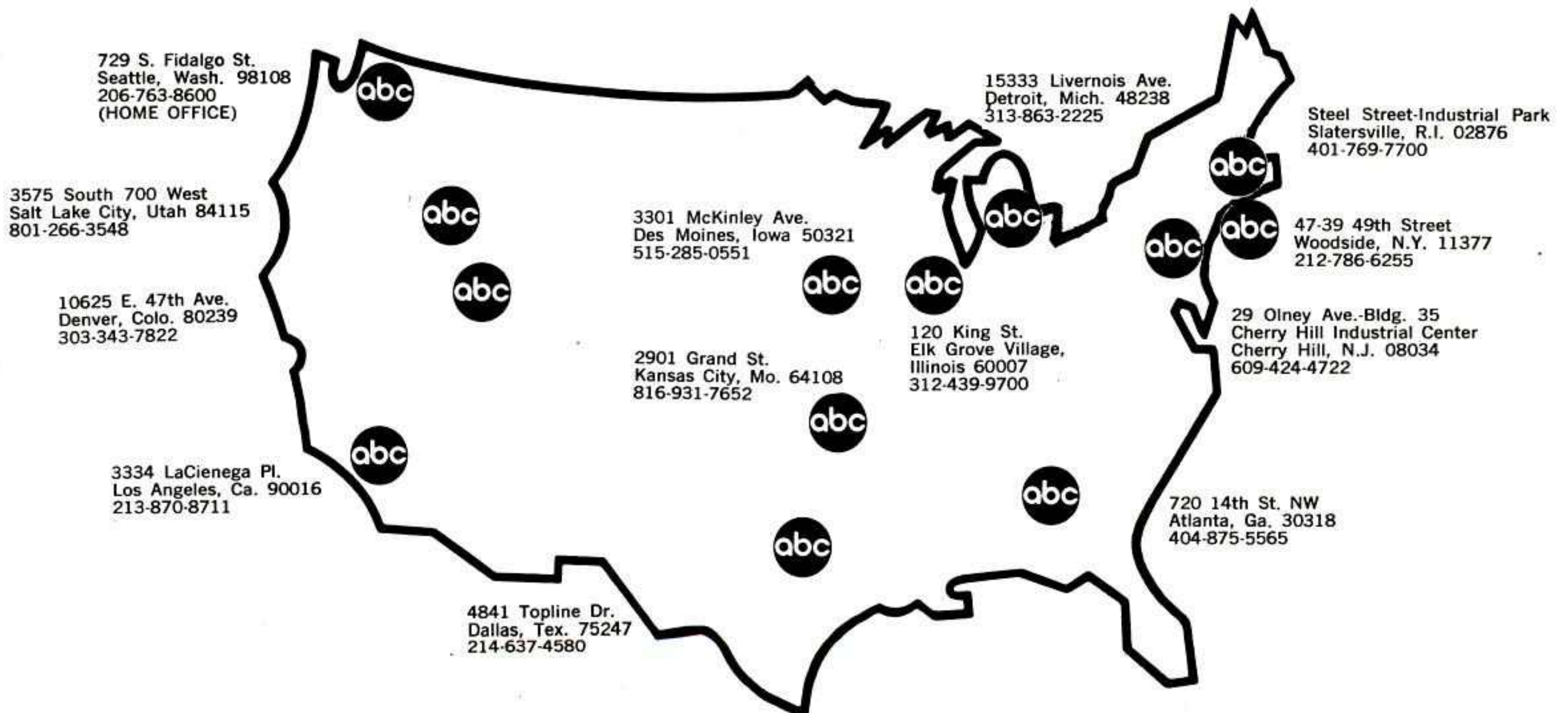
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Reb Foster Associates, Inc.



Jay Lasker, ABC/Dunhill's president

New Home, Face, Philosophy- ABC/Dunhill On 15th Anniversary

Continued from page ABC-4

for ABC), Doug Kershaw (who records for Warner Bros.) and Country Joe and the Fish (who record for Vanguard). In a more adult mold, ABC will release the music from the parent company's theatrical release, "Song of Norway."

"We are picking up quite a few of the ABC picture properties," Lasker says. "It's the greatest amount of inter-company cooperation in the music area we ever have had. But we really don't have to take anything. Our only criterion is that the music has to have a potential as a recording, able to stand on its own merit."

In an era in which money—or the lack of it—can strangle a record company, small independents are looking to the big fish for financial support. Will ABC get involved in purchasing other labels? "My thinking at this point is not one of acquisition," Lasker answers, a serious expression crossing his face. "It's one of internal growth. Our concentration is to build from within. While other companies have been chasing the Rolling Stones (which this past summer indicated they wanted to get into a new recording situation), we haven't opened our mouths because we know it's beyond the things we've set for ourselves."

One of the main goals for the company is to present a strong marriage of image that ABC and Dunhill, two formerly autonomous labels, are now closely lined. This goal has been accomplished by the linking of both companies' names into ABC/Dunhill.

In another major sense, there is also a second linking in that Lasker, as the new president, maintains daily contact with Sam Clark, ABC Records first president when the company's name was ABC-Paramount Records. Clark is now a corporate vice president in charge of all non-broadcasting activities including theatrical films and motion picture houses. "He's very active in the record area," Lasker says. While Lasker gets Clark's advice on matters, he, Lasker, runs an autonomous operation. Clark, with his background, becomes an invaluable sounding back for Lasker.

Lasker's executive team, or the now crew, encompasses Howard Stark, executive vice president of ABC

Records; Marv Helfer, administrative vice president, ABC Records; Steve Barri, a&r vice president, ABC Records; Barry Gross, Dunhill's promotion vice president; Dennis Laventhal, national sales director for all the labels; Marty Goldrod, national sales manager for ABC Records; Julie Ziman, national sales for Dunhill. In the field, the company's sales executives are Joe Carbone in the East; Marty Hirsh in Chicago and Charlie Trepel in the South.

Operating from Los Angeles in the promotional area besides Dunhill's Gross are Marty Kupps, handling ABC and Larry Ray handling albums for all the labels. Promotional fieldmen include Marty Singer in Philadelphia; Chuck Livingston in Chicago; Richard Taub in Dallas; Mickey Wallach in New York and Rich Paladino in Los Angeles.

The company's a&r department, headed by Barri, includes Ed Michel (handling jazz, blues and classical projects); Bill Szymczyk; Harvey Bruce and Lee Young, the administrative chieftain.

The company's publishing wing, encompassing five firms, is operated by vice president Joel Sill, with Mike Gould his administrative assistant.

ABC publishes the works of most of its acts, including Steppenwolf, Three Dog Night, B.B. King, the James Gang, Grass Roots, Smith and John Lee Hooker.

Ray Charles, who records for his own Tangerine Records, is released on the ABC label. Charles as an artist has been associated with ABC for 10 years, having come to the company from Atlantic.

Lasker's background with Reprise, handling the Frank Sinatra type of middle of the road artist, his experience with VeeJay handling rhythm and blues and some Beatles material and his deep involvement in running Dunhill's contemporary rock operation, puts him in good stead in understanding the artistic temperaments of the acts which record for all the ABC/Dunhill labels.

Talent Magnet

Ten years ago he would never have guessed that Los Angeles would become such a magnet for talent because all the major companies were in New York.

But the Beatles put the emphasis on the teen buyer, he says, and the Southern California area represents the youth market, so it's right for ABC to be headquartered here.

When teens began to really buy albums, all the labels began to look for youth oriented acts that could be marketed in the LP field, he points out. "I've always felt that this area's informal atmosphere, as opposed to the hospital look of the buildings in New York, was more conducive to creativity."

Lasker feels the area's creative environment draws songwriters who consciously probe social issues. Dunhill's own first big hit was "Eve of Destruction," which Lasker says "talked about sending men to the moon while we still have Selma, Ala." At its height, Dunhill employed 17 people. ABC/Dunhill's payroll today covers a staff of 35.

There is a feeling of informality which permeates the company's headquarters. "It's a controlled informality here," Lasker is prone to explain. "By that I mean we have the aura of informality, but we know where we are at all times. And this produces a better flow of ideas." One of the advantages of being headquartered in Los Angeles is the freedom to get in one's car and drive over to a club to hear a group audition in the afternoon, or going to an afternoon screening of a film with the idea of possibly bidding for the sound-track rights.

Around 95 percent of the firm's product is created and recorded in the L.A. environs because the artists reside here. There are around 15 acts on the pop roster, with Lasker noting: "We would prefer to sign artists who are local" because it is infinitely easier to communicate with them on a host of business matters.

The company's own 16-track recording studio in the headquarters building is now used for sessions, with Steve Barri enjoying the comfort of having a facility in the same office in which he does much of his creative planning.

The 1970's represent a new day for ABC/Dunhill. The company has a California look. There is the West Coast informality which springs up at a visitor. But as Jay Lasker states:

"We have the aura of informality, but it's a controlled informality. We know where we are at all times."



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The Responsibility Of ABC's A&R Department



STEVE BARRI,
vice president of a&r operations.

By LEROY ROBINSON

Jazz Producer

And talking to Michel, you assume that to be a fact immediately, as he says: "I'm a freak in the sense that I am not mainstreamly involved in a&r. I do the jazz producing for the jazz company," and "there's no reason why a legitimate first class jazz record can't sell to a pop audience. It's melodic, it's interesting, it has a different sound to it."

Ed Michel is indeed the specialist who must utilize a certain insight into what will be merchandisable because his is a specialized market. And, therefore, it takes a very learned and experienced individual to make jazz work for ABC/Dunhill.

At 34, Michel looks back on 13 years of experience, mostly in jazz, serving under such mentors he speaks fondly of as Dick Bock and Val Valentin, for Muntz in the infancy days of tape cartridges, and as a freelance producer, before coming to ABC a year and a half ago. Since that time he has done all the producing, both in New York and Los Angeles, of such jazz artists as Ahmad Jamal, Milt Jackson & Ray Brown, and Buddy Montgomery, for Impulse.

Like Barri, Michel thinks of spending well for the products he's responsible for, so one of the first moves he made in his area of the a&r department was in economy. "I'm of the opinion that since I'm making limited market album records, I don't want to spend an awful lot of money. That is to say, I'll spend the money, but I don't want to waste a penny of it."

Michel's concern is not necessarily a personal one, albeit he admits to being "super stingy," or only in the best interest of Impulse Records, but for the artist whom he has a great deal of compassion for. He says, "It's the artist's money, it's not our money. We're laying it out, sure, but it's his money. He's gotta earn it back before he's paid royalties."

And to insure that the artists he records have the best advantage going for them in the way of promotion and sales, Michel gets into the act of merchandising as well. "More and more, Jay (Lasker) is pushing me into things that I hadn't done, like promotions, talking to radio stations and disk jockeys, booking agents, and just overall followup on spreading the worth of our recording artists. And I think it's very good for me."

It certainly has been very good for the jazz artists on Impulse, particularly since Lasker, president of ABC/Dunhill and a "super merchandiser," according to Michel, feels that he "doesn't care if it's a jazz record or pop record; just sell it." Plus, Lasker gives a tremendous boost to everything that comes out of his a&r department, explains Michel, because he has asked only one thing: "Just give me something I can sell, and wail."

With that in mind, a&r fills the order regularly.

Impulse, under Michel, has been successful (its best selling artists are Pharoah Sanders and the late John Coltrane) because he has maintained the character his predecessor brought to the label. And he feels that he's not afraid of the new jazz, and that there is "a tremendous body of music in the traditional and mainstream music," which he does not ignore or disregard in any package he puts together.

The aforementioned is partly the reason Michel and the other member of the department, Bill Szymczyk, will be working on a special project. "We are going to be co-producing an album with guitarist Howard Roberts. We're tremendously excited about it because Bill is coming in as a pop producer who really makes super-freak albums, and I'm coming in as a jazz producer who makes freak albums," excitedly explains Michel.

"I'm usually leery of co-production deals; producers really step on each others egos," continues Michel. "But Bill and I have two such different sets of intentions, or different sets of directions we go in, that we really feed on each other. It should be very good."

Szymczyk agrees with the above. He is also, at this writing, a very busy producer who is presently in charge of music for a production of a major motion picture, "Zachariah," overseeing all the music of the production. He is also an extremely important entity in ABC Records because of his showing the music world just how great an artist B.B. King is and has been for a long time. Under Szymczyk's guidance, the success of King's albums has been overwhelming.

At 27, and with six to seven years of experience, Szymczyk brings to the a&r department that extra something of individuality that makes his ABC/Dunhill releases have a total quality. One reason this is possible is "I make an album, not a single," explains Szymczyk. "I want every track to be a hit," which is not of the ordinary for pop record production. But it has been the key to Szymczyk's success, and the ABC Records brass, as well as Steve Barri, respect his methods.

These methods will be utilized when he records Howard Roberts with Michel, and it has already been used in an album recently completed of Jimmy Witherspoon, which the entire a&r department is overly optimistic will be heavily a part of the competition ABC will enter into with other record companies producing similar products.

There is a mutual admiration society extant within the firm's a&r department. And it's all because of the exciting triumvirate Jay Lasker has assembled with Steve Barri, Ed Michel, and Bill Szymczyk. They are young, talented, aggressive, a part of the urgency of today's youth and the music that surrounds today's generation of listeners, and definitely an asset in the 1970's for ABC/Dunhill.

Publishing Division Expands It's Copyright Desires

ABC/Dunhill's publishing division is being geared for full status as a complete company. "We want to become a full-fledged, complete and total publisher," asserts the division's director Joel Sill.

"We have the facilities to be a full-fledged company because we have the right elements—a record company, film company, a TV outlet—all of which can use our acts or we can exploit their songs."

In the past, Dunhill's publishing companies, Trusdale (BMI) and Wingate (ASCAP) were repositories for songs written by the groups which recorded for that label.

In fact, notes Howard Stark, the ABC/Dunhill executive vice president: "Our publishing at this point is based on our own artists with 75 percent of the songs being written by them."

As a result of the amalgam of the two labels last

May, there is a new consciousness—and desire—in the publishing wing to sign more outside writers who are not aligned with any groups and there is a drive on to get more non-ABC acts to record material from the six major firms which are owned by ABC. These include, in addition to Trusdale and Wingate, Amco (ASCAP), Pamco (BMI), Westpar (BMI) and Porgie (BMI).

There are around 10 writers involved in the ABC/Dunhill publishing business, with six on an exclusive basis. Sill, who is 23 and has grown up in the music business (his father is Lester Sill, the Screen Gems-Columbia executive), looks for the professional structure of a song from a writer. He singles out three new young writers for praise: Harvey Price and Dan Walsh, both 21, who have written material for the Grass Roots and who record as the Arcade on ABC, and Kenny Loggins, a writer for the Smothers Brothers TV show.

"Previously we felt publishing was a gas station for our record company," Sill says, "with songs being the source for the industry and our company owning film, we can go outside our own organization for material."

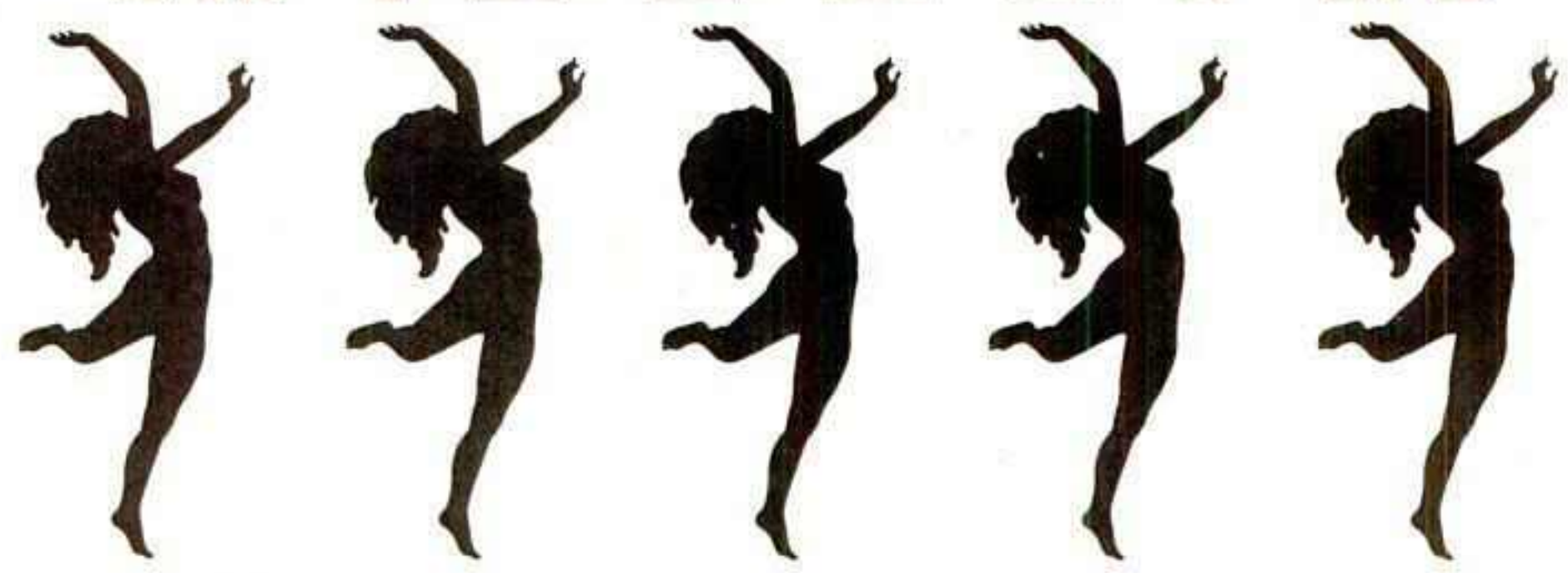
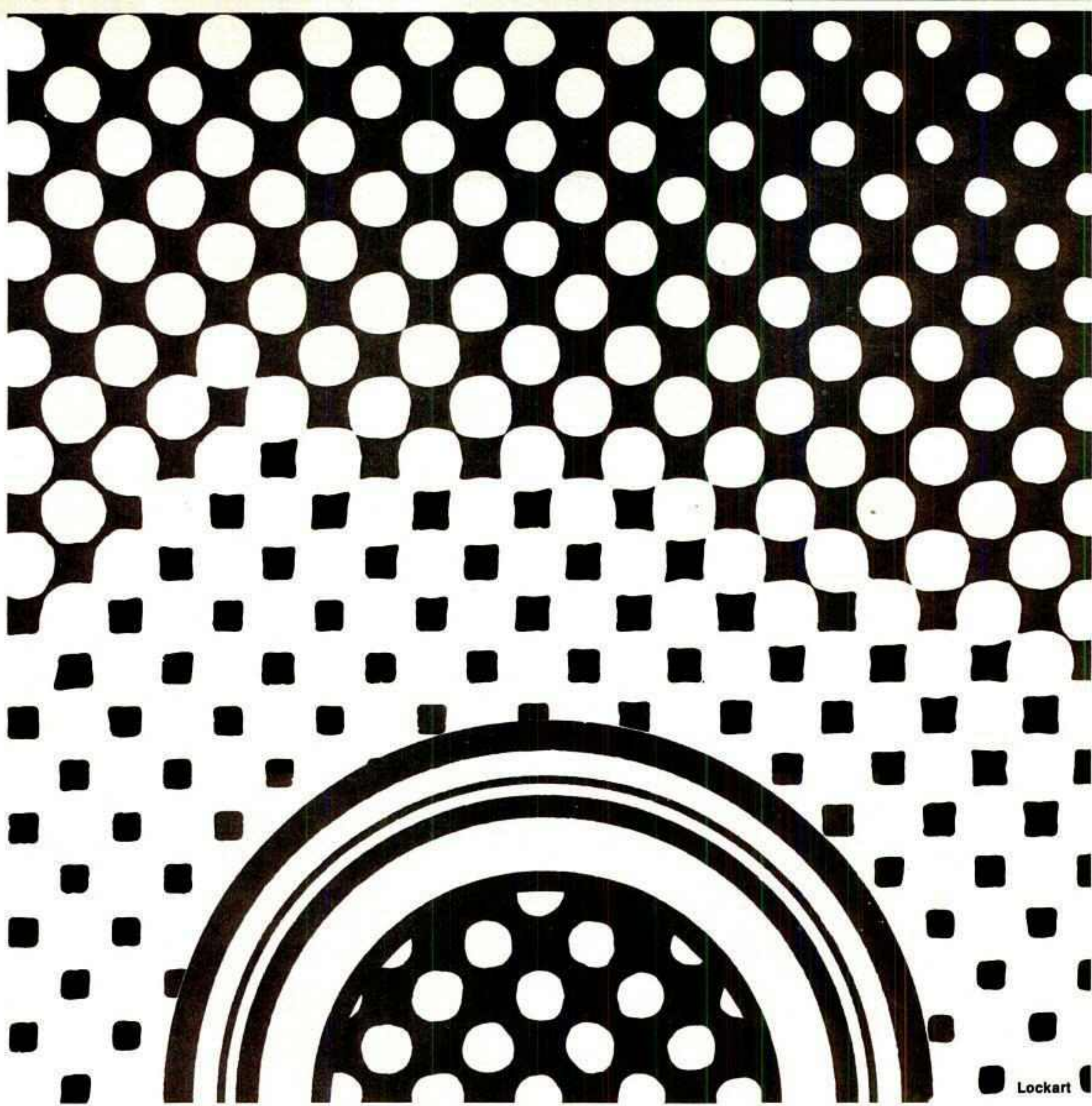
Music Potential

The people at ABC's film company are creatively aware of the potential of contemporary music, Sill says, adding that he and Steve Barri, the a&r director, are getting involved in film projects at their inception.

The publishing operation is structured so that Sill's efforts plus those of his administrative assistant, Mike Gould, flow through Stark and Lasker.

The company has decentralized its departments so that everyone is responsible for their own specialty areas, but not to the point where top management loses sight of what's happening.

Continued on page ABC-14



ABC/Dunhill

15th Anniversary

**Congratulations
from Ray Charles and the
staff of Tangerine
Records, Inc.**



JOEL SILL,
head of the publishing division.

What's happening is that ABC plans to set up new publishing deals in Europe notably in the United Kingdom and Germany. Contracts are being renegotiated in South America and South Africa. New affiliations include Edzioni Musicali Phonofilm in Italy; Agence Musicale Internationale in France, Belgium and Holland. In Japan, Victor Publishing Ltd. and Seven Seas Music Co. handle the ABC and Dunhill interests. Associated Music Party Ltd. and Castle Music Party, Ltd. are the firm's two Australian publishing affiliates. Sweden Music AB is the Scandinavian representative.

The company plans to more aggressively promote its copyrights in the international market, Stark points out.

Domestically, Vince Marchiolo is the publishing representative responsible for finding talent and exploiting songs. Dione Petty runs the Nashville office which is basically an outlet for publishing activities.

Gould, as the department's administrator, processes the paperwork, freeing Sill to generate income. Gould oversees all copyright deals and handles synchronization fees and relations with the Harry Fox office. "He handles all the areas where there are questions and doubts," Sill explains. Gould joined ABC last May and he is one of Los Angeles' best known publishing figures.

"Things are starting to come together," Gould says. And that's a good analysis for the future.

International Exploitation, Promotion Major Point With ABC/Dunhill

Whatever ABC/Dunhill's plans are for the international marketplace, one thing is certain: each licensee or office will be promotionally oriented.

"The whole theme of our international and domestic operation is promotion to build the label and build its acts," explains Howard Stark, the company's energetic executive vice president.

"The plans we have for our international operation are much wider in scope than they have been in the past," Stark continues. "Most of the big companies are widening their international scope. It will never get to the point where it outweighs our domestic operation; rather it will be an adjunct to our domestic sales."

Henceforth, all of the company's product overseas will be distributed on the Probe label, a move to provide one logo identity around the world. Both the ABC and Dunhill label names have been in use by other companies, so the American ABC and Dunhill companies have been restricted in their own usage overseas.

In the past, ABC and Dunhill product was released by EMI on its Stateside label. The Probe identity will also carry the explanation that the company is a subsidiary of ABC/Dunhill.

ABC/Dunhill's concept for a licensee is a company which is steeped in exploitation. "This is a major point with us," emphasizes Stark, a 10-year veteran with ABC. "We are not just there for the money, but for the promotion."

"As the years have gone by, our licensees have become more promotionally aware, just as we in the States have become more promotionally minded."

Stark admits that the company has had to educate its licensees to the value of promotion, following ABC's own internal education. The Japanese, for example, as a rule have gone ever farther in promotion than other countries. (Toshiba is the Dunhill licensee and King is ABC's.)

Len Wood's EMI organization in England, Stark points out, is also very cognizant of promoting ABC's acts.

"The Japanese do very novel things. They are always running contests involving promotional books, games and toys. They bring a lot of merchandising facets into play with their promotions."

Individually, Ray Charles, Steppenwolf and Three Dog Night are accepted overseas, "by virtue of the fact their records are played and they make appearances. But appearances," Stark continues, "without a good record means nothing."

Tommy Roe is a major star in South Africa, and his appeal seems to have a wide international scope. In Italy, instrumental jazz albums on the Impulse line are "dynamite."

ABC does not have at present any company-owned foreign offices. "It's too premature to say what our plans are for the future but it's an area for thought. We want to do what's best for our company over a period of time." Stark does acknowledge that ABC will open a London office this year.

"We measure the potential of ownership against the potential of what we are trying to accomplish. Money is important but there has to be other things. Personnel is a problem. Our major interest is the building over the next five years of ABC/Dunhill and then in turn building it all over the world."

Stark and his boss, president Jay Lasker, have been overseas meeting with representatives from many parts



HOWARD STARK,
the company's executive vice president.

of the world and the two plan a number of trips across the oceans to build ABC's relationships in the licensing and subpublishing fields.

Overseeing the company's international operation falls under Stark's aegis. There is no international director replacing the late Dave Berger who had handled that assignment.

Lasker and Stark have established a policy of having more than one person present at major deals, both international and domestic.

Stark is Lasker's right-hand man, and the way the company is now structured, the two are involved in the international expansion and licensee structure of the new ABC/Dunhill.

Sitting in his office several steps away from Lasker's own comfortably interiorized lair, Stark faces 12 ABC gold singles hanging on his wall.

Stark wears a blue dress shirt open at the neck with his tie hanging loosely as he talks about the feeling (or ambiance) which permeates the office where people rub elbows with each other easily and the grapevine is very small and word gets around quickly.

Several Cycles

The company's two-building complex will not get any bigger, Stark points out, because "we don't want the spaciousness to ruin the effect of informality which we now have."

Stark has gone through several cycles with ABC. He joined ABC when it acquired Westminster and handled sales for the classical line. Then he moved into the Impulse operation as its operational head. When ABC opened its New York branch, he ran that operation and then came back into the headquarters on Broadway as sales manager when Larry Newton became president in 1964-'65. Two years ago he moved to California as West Coast operations vice president.

The progression of moves which ABC has taken or is contemplating for the future—both international and domestic—are marked by a deliberate slowness. "We think things out," Stark says with a gleam in his eye.

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Gas Station

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The people at ABC's film company are creatively aware of the potential of contemporary music, Sill says, adding that he and Steve Barri, the a&r director, are getting involved in film projects at their inception.

Through the ABC Television Network, the publishing wing has begun to realize new sources of material.

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MARTY KUPPS,
ABC's national
promotion manager.



LARRY RAY,
ABC/Dunhill's national
LP promotion manager.

By JOE PRICE

Ask any record promoter what the differences in techniques are in promoting records as opposed to saying hyping a new brand of breakfast cereal, and chances are he'll think you've blown your mind for asking the question in the first place. For he is so deeply ensconced in his own thing that he can't fathom doing anything else for a living. Or if he can, he won't admit it. He is at the epicenter of the universe!

He's phlegmatic to the point of hemorrhage, intense to the point of explosion, imaginative to the point of prevarication, cunning to the point of thievery.

His entire world is comprised of disk jockeys, program directors, top-40 AM's, free-form FM's (as underground FM's seem to be fading), turkeys, WATS lines, smashes, mind-blowers and stiffs. Alas, the stiffs:

"There's no such thing as a stiff here," says Barry Gross, ABC/Dunhill's young, aggressive, outspoken, promotional vice-president. "Not going in, anyway. There's no way to know from day to day where your next hit is coming from, so you work everything. Everything must be promoted; but everything!"

Asked what fresh new promotional gimmicks his department was now employing as standard operating procedure, Gross retorts: "There are no gimmicks in promotion today. We've made a very sophisticated business out of record promotion. It is not a hobby. In fact, we've just beefed up our promotion department by bringing in some top-notch men from the field.

"As you know, the entire organization is guided by Jay Lasker, our president, and I oversee the entire ABC/Dunhill promotion department. In addition to being in charge of the entire department, I oversee the promotion of singles as well."

The new men just added to the staff are Marty Kupps, who had just joined the label in mid-August, coming over from California Record Distributors in Los Angeles, and Larry Ray, who had just completed a three-year hitch at Elektra Records. Kupps' chief function is promoting ABC singles product, while Gross does Dunhill, though, as the latter explains, "there's

always plenty of overlap." Kupps' specialty is top-40 stations, handling them coast to coast.

Ray's bag is album product, dealing primarily with the underground or free-form FM stations across the country. "We service approximately 600 college station and we're getting more and more involved with them all the time," says Ray, adding:

"I go right to the campus and find out just where their heads are at musically. If a guy's on a soapbox, I'll wait for him to get off and then talk to him and find out what kind of sound he likes—as well as where he is politically. There is definitely a social revolution going on today and one of the main contributors is music. It started a long time ago with Pete Seeger. Today if a group doesn't have something to say, the kids turn 'em off."

A large part of Ray's job is to scrutinize albums and pick the track that would make the best A-Side for a single.

"He tells us what's the single in the album and it goes unquestioned," says Gross. "Larry has that ability. He's got a great ear."

"Another thing I do," Ray interjects, "is go to as many sessions as I can. It's very helpful to watch them cut. I like to work very closely with the artist."

The biggest selling single in the history of Dunhill Records, according to Gross, is Three Dog Night's "Mama Told Me Not to Come," which he reports has surpassed 1.5 million units to date. Asked what part of its success could be attributed to promotion, he answers: "There's no way to measure that."

Kupps, the most recent arrival to the label (and therefore the least talkative) says: "We service 650 top-40 stations direct from this office, and it's as important to us that the little guy in Burning Stamp, Iowa, gets our product as it is the guy in New York City."

ABC-Dunhill's promotional staff is augmented by independent promo people in four other cities—San Francisco, Chicago, Cleveland and New York. In addition to Gross, Kupps, Ray and two secretaries working in-house, there are always eight or ten promotional men in the field, working exclusively for the label. "We

have two 10-hour WATS lines and one 24-hour WATS," says Gross, "so we're in constant touch with the entire country at all times."

In trying to simplify his modus operandi, Gross breaks down the procedure thus: "There are four ways to promote a record.

(1) The greatest vehicle for the exposure of product is through the medium of radio. Whether it be top 40, middle-of-the-road, free-form, soul or country and our department is comprised of a group of individuals whose major efforts are directed toward getting the maximum airplay in the area where the individual record fits.

(2) "Word of mouth. We toss parties at our houses and we even invite promotion men from other companies. This generates a real excitement prior to release. It's happening with B.B. King right now." King's new album, "Indianola Mississippi Seeds," had not yet hit the stalls at the time of this writing.

(3) "Concert appearances. Every promotional manager always does on-the-spot checks in the area where the artist will be appearing. The market is different as you go from one state or even one town to another, of course.

(4) "And then we work through the network of distributors. The liaison in the field between these people and our office is all-important in making hit records."

Hot ABC-Dunhill album items, which will receive the heaviest promo concentration during September will be product by: The Grass Roots, Three Dog Night, Emitt Rhodes, Steppenwolf, Magna Carta, Artie Kornfeld and Mama Cass Elliott, all of Dunhill. "The Best of Doc Severinsen" is due out on Command, and on ABC Records will be product by the Blues Magoos, B.B. King, Tommy Roe, Lance Link, Rare Bird and three soundtrack LP's from "Zachariah," "Song of Norway" and "Lovers and Other Strangers."

The same answer emanated from both Gross and Lasker when asked how much money does ABC/Dunhill allocate to its promotional staff monthly: "The biggest part of our overall budget goes to promotion."

ABC Does The Healthiest Business - Sam Clark

The record industry is going to have to "take a hard look at its marketing philosophy," according to Sam Clark, group vice-president of non-broadcast operations of the American Broadcasting Companies Inc. A veteran record man and former distributor himself, Clark organized ABC-Paramount Records in 1955 for ABC, the firm that is now known as ABC Records. Previous to that, he helped found Music Suppliers in 1945, a leading Boston distributor, with Harry Carter and Gordon Dinerstein.

The independent record distributor will survive, Clark felt. "I think there is a place for the independent distributor because there will always be labels who, because of size, cannot afford to maintain enough branches to service accounts." He pointed out that a large part of the record business has been the independent label and even though a hot independent label may set up some distributor branches of its own, it will have need for distributors in other areas.

He said he looked back fondly on his days as a distributor. "I never got away from the distributor business. Being a distributor helped me to learn of dealer problems, distributor problems, and the problems of the manufacturer."

The record business has gone through a dramatic change from what "we knew years ago," he said, "which was essentially a catalog business. But only a

small part of the catalog business remains. The largest percent of a record company's profits today come from a small number of artists. Some labels may have only three or four artists who give them 60-80 percent of their business."

And Clark felt the growth potential of the industry "looks very good." The outlook has certainly been helped by the advent of the tape business in all its configurations.

"But I think the industry is going to be forced to take a hard look at its marketing philosophy. I'm specifically referring to the guaranteed sale or exchange privilege and the credit terms extended.

"Today, at no time do you know how you stand financially. There is no major company who doesn't need to project profits, cash flow, and cash requirements from time to time.

"And the way the record business is being done today, you can't do this. The distributor, heretofore, bought records based on a return privilege. You didn't buy the records that you didn't think would sell because you'd have to eat them. This led to the demise of various distributors when they found they had inventory above and beyond their ability to pay the manufacturers. But things are being done differently now.

"This is the only business I know where you don't get paid until the product is sold.

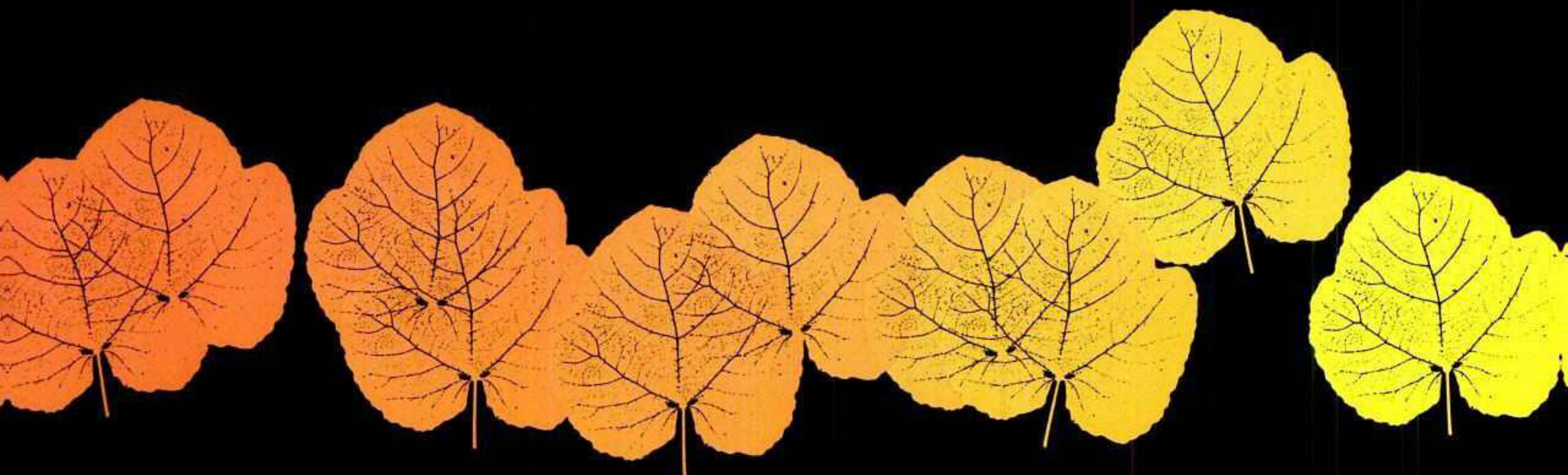
"But the industry had better realize no business can succeed without profit.

"If the industry continues with its present marketing philosophy, it's going to come back to haunt us." He pointed to current conditions in the movie industry and how some motion picture firms have had to write off as much as \$10 million.

"I have told record management of ABC Records that our goal is not to see if we can do the *most* business, but to see if we can do the *healthiest* business. The object is to make a profit. . . . I'm not interested in shipping the most records and getting them back."

Clark set up the record division of ABC in 1955. Larry Newton came in shortly after the forming of the company and later became head of the record firm. Clark said Newton had done an outstanding job with the labels before his promotion into the corporate structure. Among those who Clark brought into the record firm early were a&r producers Sid Feller and Don Costa, now successful on their own.

The first record released by ABC was Edyie Gorme's "Sincerely Yours" b/w "Come Home" No. 9655. Others who've been ABC stars include Ray Charles, Steve Lawrence. Clark spoke of Paul Anka walking in, strictly as a songwriter, and recording him. That session was "a wonderful experience," he said.

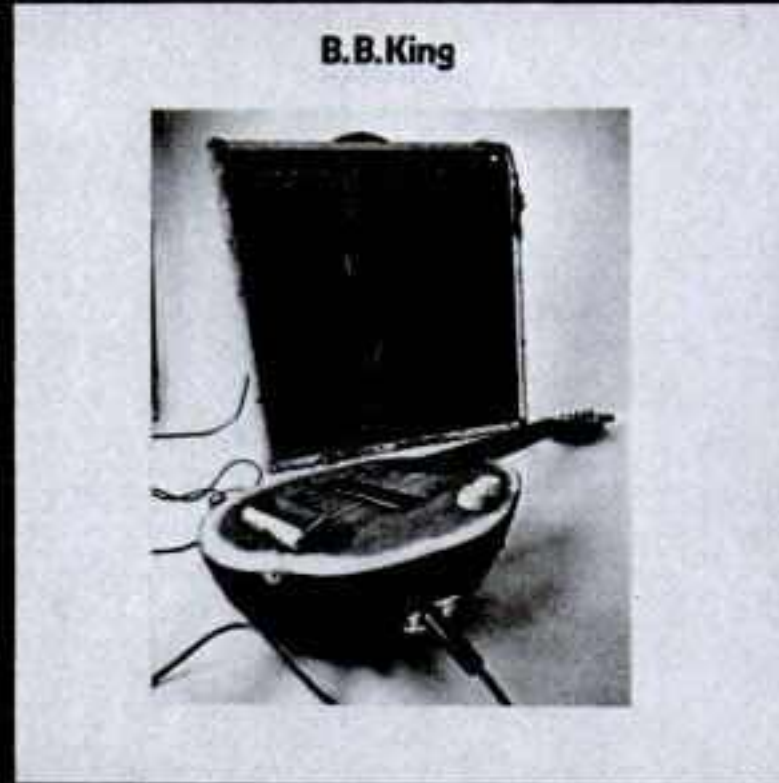


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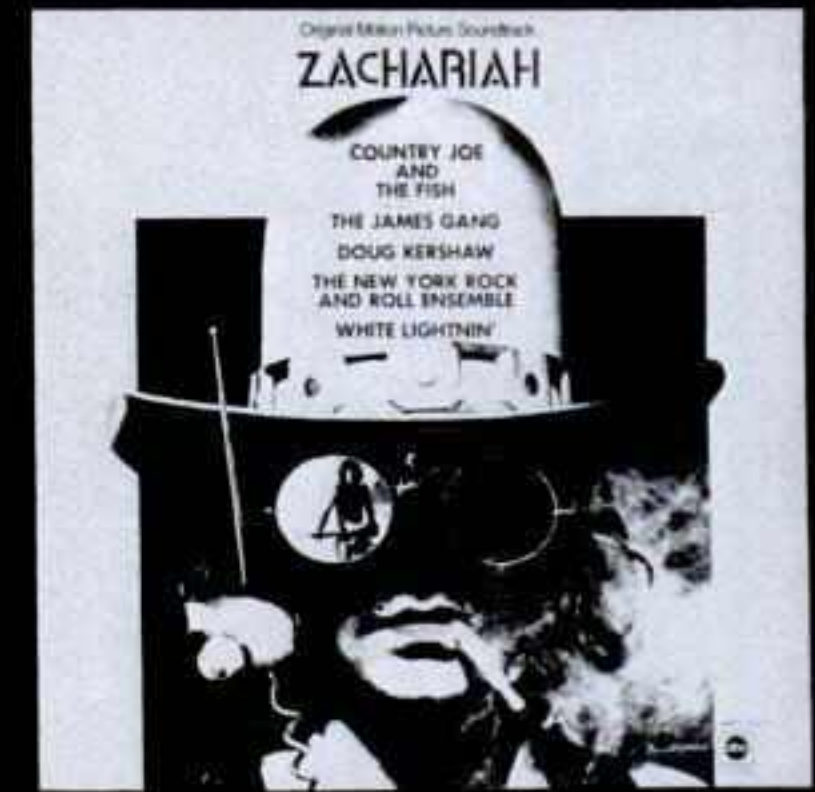
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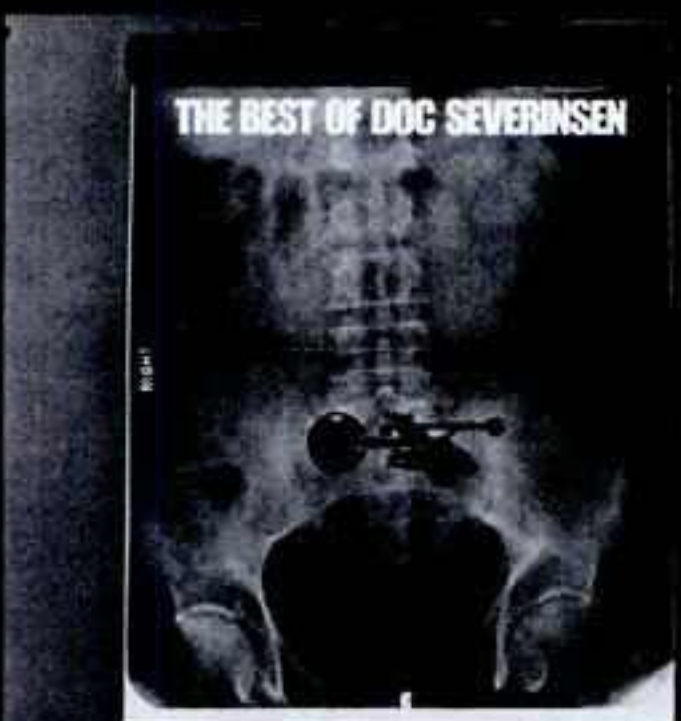
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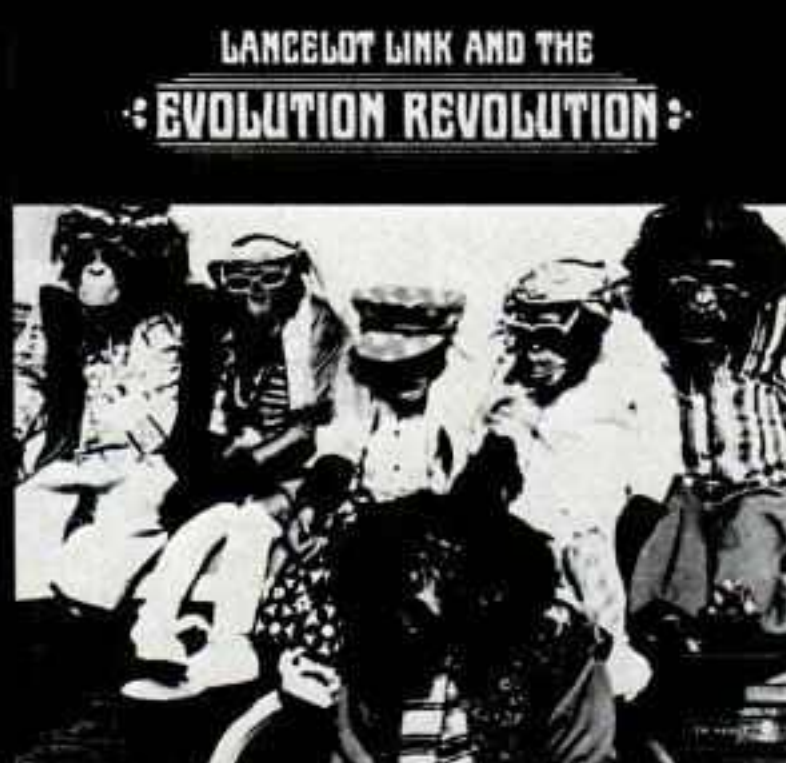
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ATLEE
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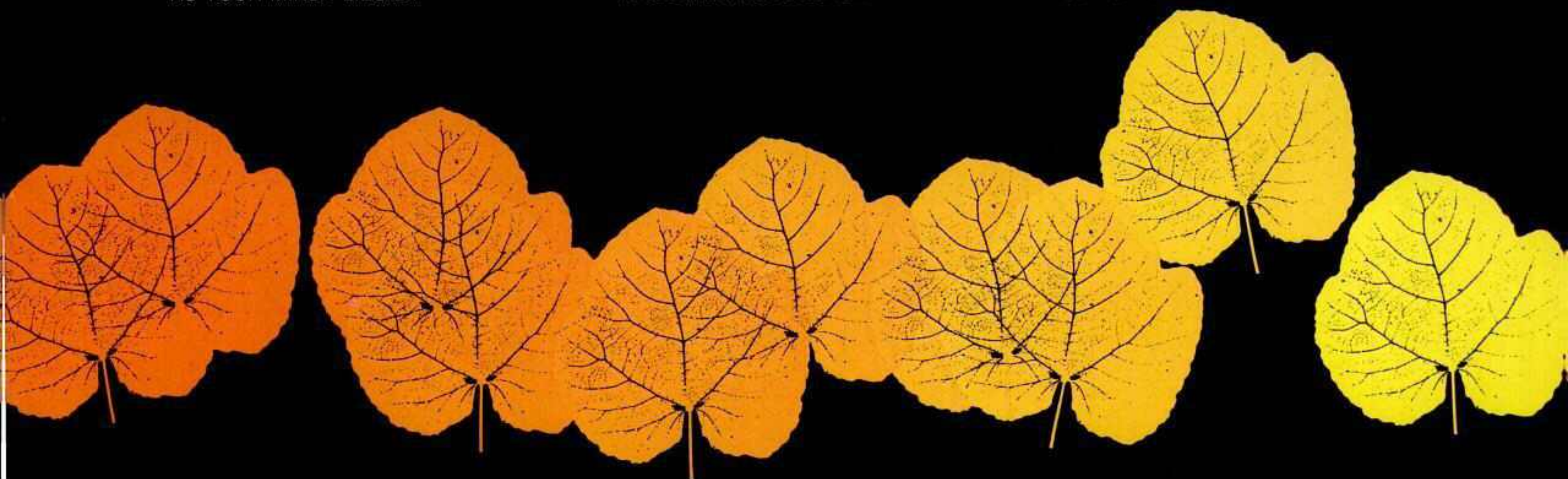
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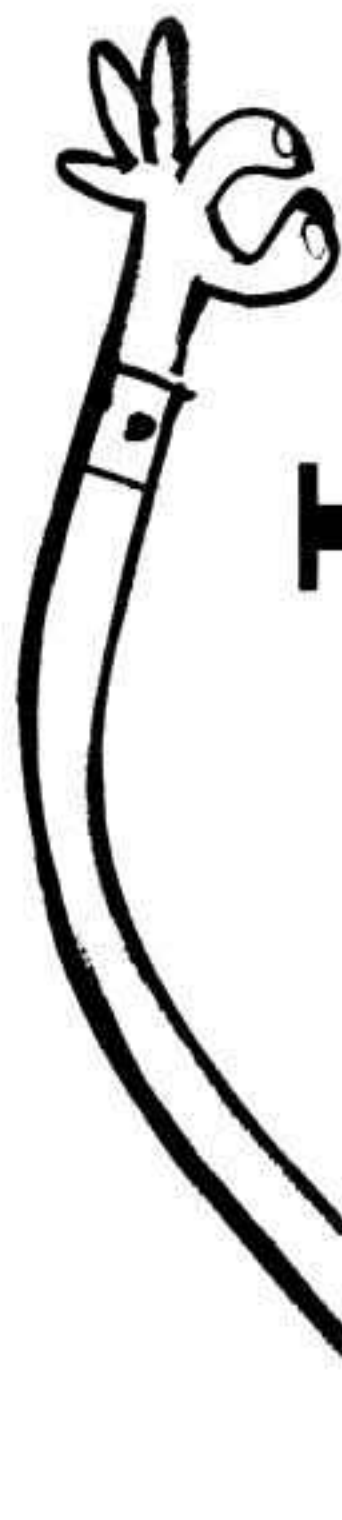
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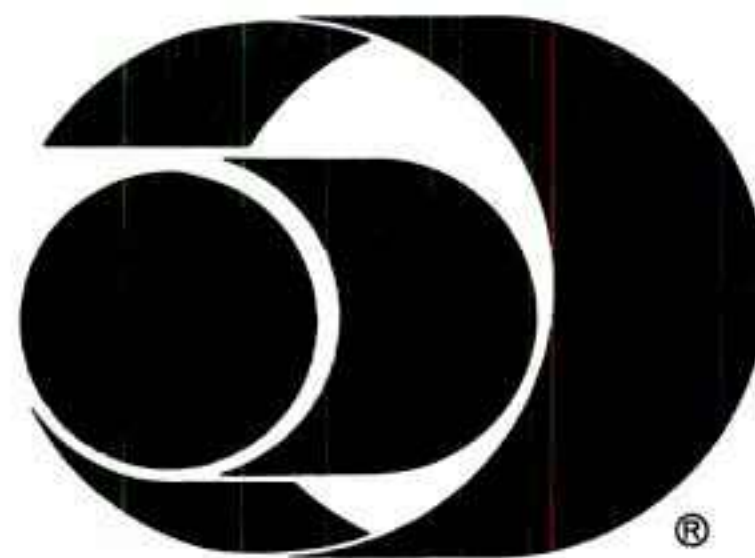
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ABC's Spectrum of Artists



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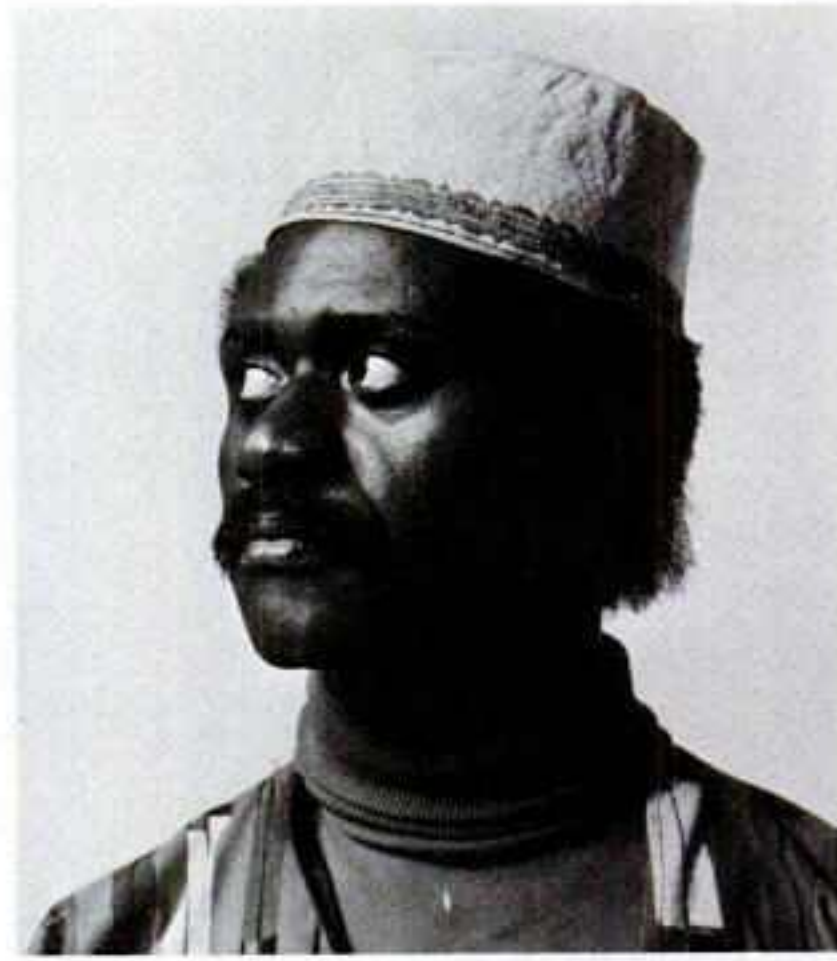
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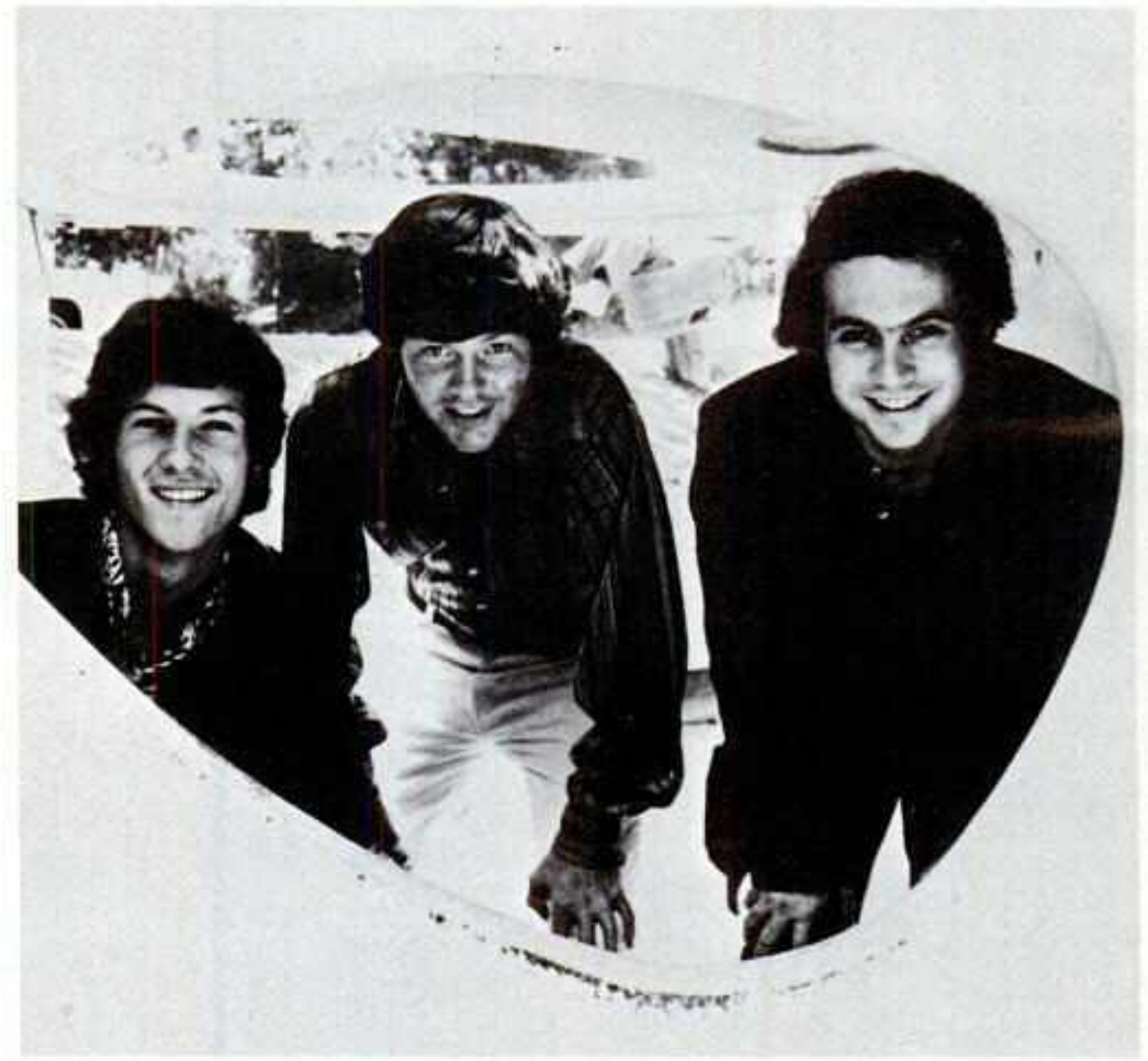
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ALICE COLTRANE (Impulse Records)



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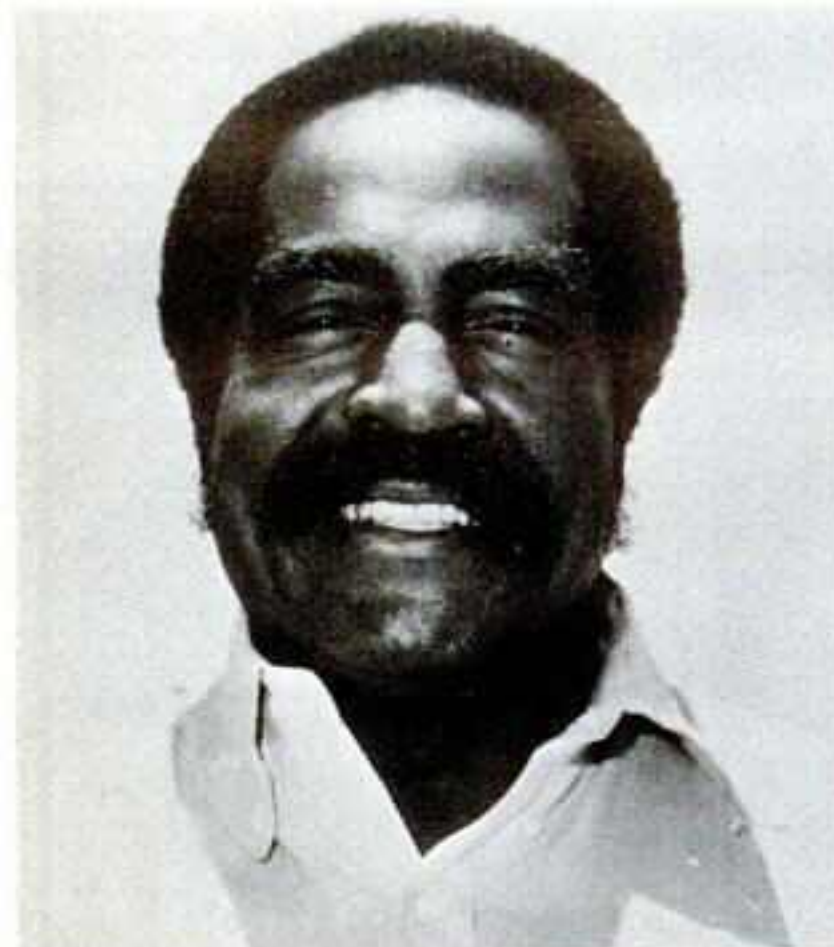
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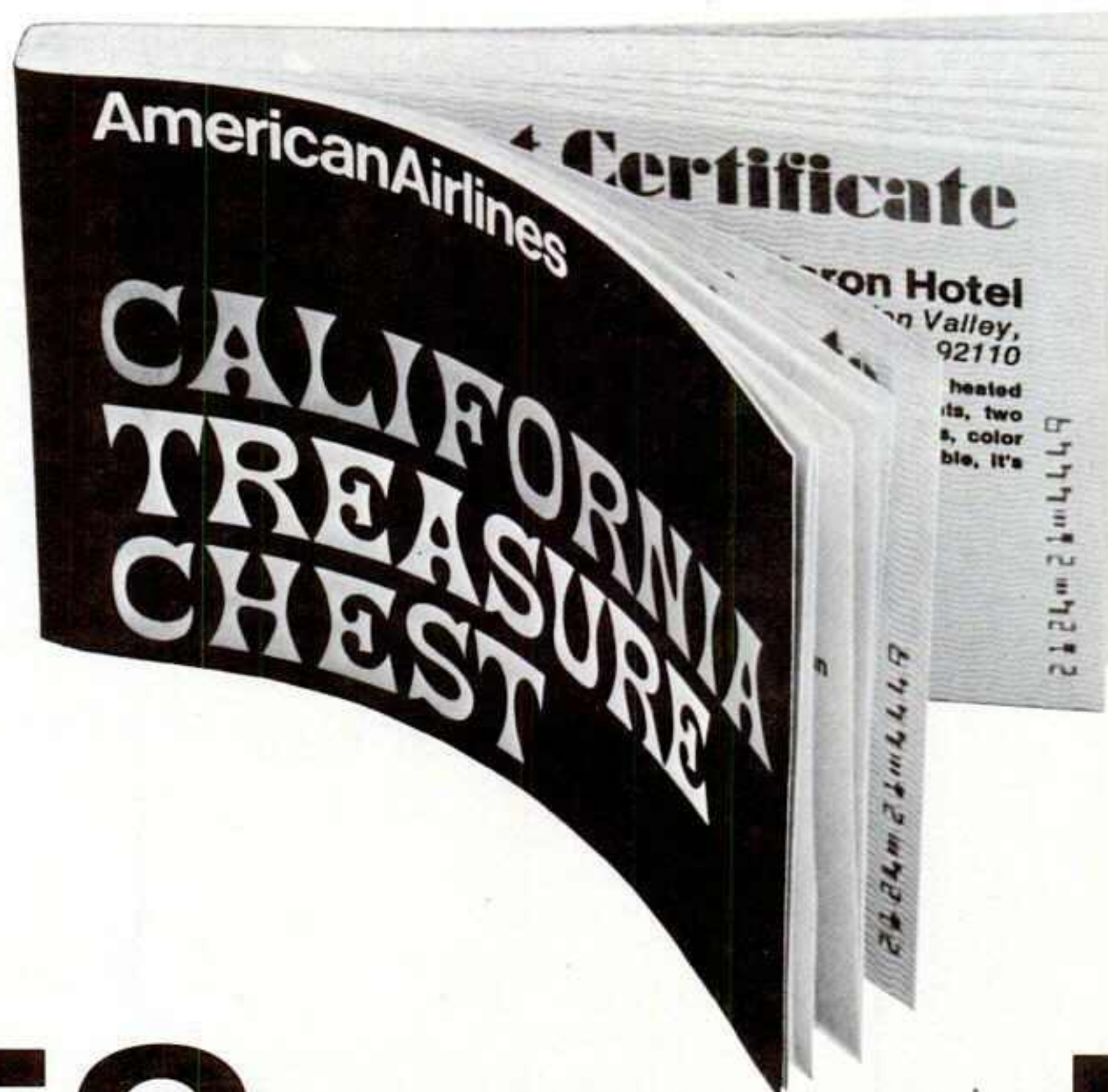
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E.M.I. Records (The Gramophone Co. Ltd.), E.M.I. House, 20 Manchester Square, London W1A 1ES

Soul Sauce

BEST NEW RECORD
OF THE WEEK:

"IF THIS WAS
THE LAST SONG."

DEE DEE WARWICK
(Atco)



By ED OCHS

SOUL SLICES: A summer of soft soul sounds is over and school is back in session again, as kids are buying notebooks and textbooks instead of the summer-to-autumn sounds. Action is in the air, though, as soul continues its brave new day of experimentation, an internal boom and a most soulful near-future. So look out, Chicago is on the rebound, and as goes Chicago. . . . The Moments, prospering under the wing of producer Sylvia Robinson, is over 300,000 on "If I Didn't Care." Her own "Have You Had Any Lately" is showing new regional strength, reports Bill Darnell, while the label is expecting a heavy soul reaction to Titus Turner's remake of the Isley Bros. "Get Down Off the Train," on Turbo. . . . The pop market is taking a second listen to hard-working soul hits, like Gene Chandler's "Groovy Situation," Spinners' "It's Shame" and Jackie Lee's "The Chicken." Same action is expected of disks by Charles Wright, Candi Staton, Impression, Whispers and 100 Proof. These are all national numbers. . . . A upcoming B.B. King album, to be titled "B.B. King in the County Jail" will be taped by ABC/Dunhill, Thursday (10), when the blues star plays for the 1,600 inmates of Chicago's Cook County Jail. He's appearing at Mister Kelly's in that town till Sunday (13). . . . Don't forget big new Atlantic LP's by Aretha Franklin, Clarence Carter, Roberta Flack, Wilson Pickett, Esther Phillips, as well as top jazz offerings, and comes from Donny Hathaway and Otis Redding, and Dee Dee Warwick, hot again with "If This Is the Last Song." . . . Buddah's got the next power product with Curtis Mayfield's Isaac Hayes-like production, "Curtis," a solo voyage. It's mighty, mighty. Also LP's from the Impressions and the Edwin Hawkins Singers with "More Happy Days." . . . Congratulations to NATRA's "Man of the Year" Al Bell of Stax Records, and to Fore's chairman for the coming year, Aki Aleong. Warren Lanier, Fore's past chairman, will go into his new venture, June Productions, based in Los Angeles. . . . The Pompeii-distributed Jackson Sound label kicks it off with Tommy Tate's "Let's Be Heard." . . . Make SOUL SAUCE your bulletin board in Billboard for the latest in news, views and vibrations. SOUL SAUCE sells soul to the top and over, so call or write us first. . . . On stage at the Apollo till Tuesday (8): Edwin Starr, Vivian Reed and Ronnie Dyson. . . . Breakout of the Week: Four Tops' "Still Water (Love)." . . . Clifford Curry to SSS Int'l with "Soul Ranger" while the Younghearts move over to Zea with "Young Heart Get Lonely." . . . James Brown, who claims 29 gold records counting his latest "Get Up" blast, recently grossed \$92,236 at Philadelphia's Spectrum, breaking the Temptations' previous house record. He will not be denied his audience.

★ ★ ★

FILETS OF SOUL: No doubts about Wilson Pickett, Mavis Staples and Candi Staton. Building impressively are push records by Otis Leavill, Whispers, Bobby Womack, Freddy Robinson, Johnny Adams, Kool & The Gang and the Sequins. Spreading fast, far and wide are naturals by the Delfonics, Isaac Hayes, O.C. Smith, Chairmen of the Board and Impressions, while showing no signs of age are faithful sellers from Jesse James, General Crook, Meters, Chi-Lit, Spencer Wiggins and Originals. And just starting to spread: R.B. Greaves, Ann Peebles, Bobby Byrd, Three Degrees, Sonny Charles and the Emotions. . . . Flips with ears: Kool & The Gang, "Funky Man"; Originals, "I Like Your Style"; Delfonics, "I Gave to You"; Candi Staton, "How Can I Put Out the Flame." Flips are keeping more soul disks in play. . . . SOUL SAUCE picks to run: Presidents, "Which Way" (Deluxe); Al Wilson, "Do the Right Thing" (Bell); Paul Kelly, "509" (Happy Tiger); Lee Dorsey, "What You Want" (Bell); Branding Iron, "Right, Tight & Out of Sight" (Volt); Barbara Mason, "Yes, It's You" (Nat, General); Vandals, "In My Opinion" (T-Neck); Bobby Adams, "Mr. Preacher Man" (Hometown). Also new: O.V. Wright, "Ace of Spade" (Back Beat); Geraldine Hunt & Charlie Hodges, "You and I" (Calla); Maskman & The Agents, "It's the Thing" (Dynamo); Popular Five, "Baby, I've Got It" (Mr. Chand); Sam Moore, "Tennessee Waltz" (Atlantic); Oscar Perry, "Fool From the Sticks" (Back Beat). . . . New Jackson Five, "I'll Be There" b-w "One More Chance" (Motown). . . . Douglas Records' milestone, "The Last Poets," is over 225,000, and is now available from Douglas and Pickwick on 8-track tape. . . . Knaptown Records of Indianapolis is running with "Young Girl" by Jazzie Cazzie. . . . Aki Aleong reals SOUL SAUCE. If you read SOUL SAUCE, write us c/o Billboard, 165 W. 46th St., N.Y. It's time.

SEPTEMBER 12, 1970, BILLBOARD

BEST SELLING Soul Singles

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

This Week	Last Week	Title Artist, Label, No. & Pub.	Weeks on Chart	This Week	Last Week	Title Artist, Label, No. & Pub.	Weeks on Chart
1	2	DON'T PLAY THAT SONG Aretha Franklin, Atlantic 2751 (Progressive, BMI)	5	25	19	EVERYBODY'S GOT THE RIGHT TO LOVE Supremes, Motown 1167 (Think Stallman, BMI)	8
2	3	PATCHES Clarence Carter, Atlantic 2748 (Forever, BMI)	8	26	24	I'LL BE RIGHT HERE Tyrone Davis, Dakar 618 (Julio-Brian/Jadan, BMI)	11
3	1	SIGNED, SEALED, DELIVERED (I'm Yours) Stevie Wonder, Tamla 54196 (Jobete, BMI)	11	27	32	I WANNA KNOW IF IT'S GOOD TO YOU Funkadelic, Westbound 167 (Bridgeport, BMI)	3
4	5	AIN'T NO MOUNTAIN HIGH ENOUGH Diana Ross, Motown 1169 (Jobete, BMI)	5	28	37	YOU'RE GONNA MAKE IT Festivals, Colossus 122 (Collage, ASCAP)	4
5	6	IT'S A SHAME Spinners, V.I.P. 25057 (Jobete, BMI)	8	29	20	DON'T NOBODY WANT TO GET MARRIED Jesse James, Zea 1002 (Three & Three/South Richmond, BMI)	7
6	4	GET UP I FEEL LIKE BEING A SEX MACHINE (Parts 1 & 2) James Brown, King 6318 (Dynatone, BMI)	8	30	30	I'M GONNA FORGET ABOUT YOU Bobby Womack, Liberty 56186 (Kags, BMI)	4
7	12	EXPRESS YOURSELF Charles Wright & the Watts 103rd Street Rhythm Band, Warner Bros. 7417 (Warner-Tamerlane, BMI)	3	31	31	BLACK FOX Freddy Robinson, Pacific Jazz 88155 (Agent, BMI)	6
8	8	DO YOU SEE MY LOVE (For You Growing) Jr. Walker & the All Stars, Soul 35073 (Jobete, BMI)	9	32	—	BABY, I NEED YOUR LOVIN' O. C. Smith, Columbia 4-45206 (Jobete, BMI)	1
9	7	WAR Edwin Starr, Gordy 7101 (Jobete, BMI)	9	33	25	HUMMINGBIRD B.B. King, ABC 11268 (Skyhill, BMI)	7
10	16	IF I DIDN'T CARE Moments, Stang 5016 (Whale, ASCAP)	4	34	40	(I Know) I'M LOSING YOU Rare Earth, Rare Earth 5017 (Jobete, BMI)	4
11	11	I LIKE YOUR LOVIN' (Do You Like Mine) Chi-Lites, Brunswick 55438 (Julio-Brian, BMI)	11	35	38	IN MY OPINION Vandals, T-Neck 923 (Triple Three, BMI)	3
12	10	YOURS LOVE Joe Simon, Sound Stage 7 2664 (Wilderness, BMI)	6	36	39	HEY ROMEO Sequins, Gold Star 101 (Ordens, BMI)	4
13	13	STAY AWAY FROM ME (I Love You Too Much) Major Lance, Curtom 1953 (Camad, BMI)	10	37	44	STAND BY YOUR MAN Candi Staton, Fame 1472 (Gallico, BMI)	3
14	29	SOMEBODY'S BEEN SLEEPING 100 Proof Aged In Soul, Hot Wax 7004 (Gold Forever, BMI)	3	38	50	STILL WATER (Love) Four Tops, Motown 1170 (Jobete, BMI)	2
15	15	DON'T MAKE ME OVER Brenda & the Tabulations, Top & Bottom 404 (Blue Seas/Jac, ASCAP)	6	39	34	SOMETHING STRANGE IS GOIN' ON IN MY HOUSE Ted Taylor, Ronn 44 (Respect, BMI)	10
16	9	(If You Let Me Make Love to You) THEN WHY CAN'T I TOUCH YOU? Ronnie Dyson, Columbia 4-45110 (Chappell, ASCAP)	10	40	41	PURE LOVE Betty Wright, Alston 4587 (Sherlyn, BMI)	3
17	14	GROOVY SITUATION Gene Chandler, Mercury 73083 (Cachand/Patchell, BMI)	11	41	43	SET ME FREE Esther Phillips & the Dixie Flyers, Atlantic 2745 (Tree, BMI)	6
18	18	EVERYTHING'S TUESDAY Chairmen of the Board, Invictus 9079 (Gold Forever, BMI)	6	42	—	WHERE ARE YOU GOING Jerry Butler, Mercury 73101 (Cannonball, ASCAP)	1
19	17	LOOKY LOOKY (Look At Me Girl) O'Jays, Neptune 31 (Assorted, BMI)	7	43	47	I WON'T CRY Johnny Adams, SSS International 809 (Ron, BMI)	3
20	26	I HAVE LEARNED TO DO WITHOUT YOU Mavis Staples, Volt 4044 (Groovesville, BMI)	4	44	46	GIMME SOME General Crook, Down To Earth 103 (Merye-Earl, BMI)	4
21	22	SHE SAID YES Wilson Pickett, Atlantic 2753 (Cotillion/Erva-Mikim, BMI)	4	45	45	HEY BLACKMAN Ed Robinson, Cotillion 44090 (Cotillion/9 Mile, BMI)	3
22	23	WE CAN MAKE IT BABY/ I LIKE YOUR STYLE Originals, Soul 35074 (Jobete, BMI/ Jobete, BMI)	5	46	48	LOVE UPRISING Otis Leavill, Dakar 620 (Julio-Brian, BMI)	2
23	28	SEEMS LIKE I GOTTA DO WRONG Whispers, Soul Clock 1004 (Roker, BMI)	3	47	33	RUNAWAY PEOPLE Dyke & the Blazers, Original Sound 96 (Drive-In/Westward, BMI)	9
24	42	(Baby) TURN ON TO ME Impressions, Curtom 1954 (Camad, BMI)	2	48	—	FAIRY TALES Spaniels, Calla 172 (Big Seven, BMI)	1
				49	—	A MESSAGE FROM THE METERS Meters, Josie 1024 (Rhineland, BMI)	1
				50	—	I DO TAKE YOU Three Degrees, Roulette 7088 (Planetary/Make, ASCAP)	1

From The Music Capitals of the World

DOMESTIC

• Continued from page 33

Sunday evening Sept. 20 show. He joins a talent roster comprised of the Buddy Rich Band and Leon Thomas. Szabo will also appear in a solo role with the Oakland Chamber Orchestra during the Sunday afternoon concert. During the Saturday evening show, Slim Gaillard and Slam Stewart will be reunited, as they play with Milt Buckner and Jo Jones. Other acts on that bill include Woody Herman and his band, Joe Williams and the Cannonball Adderley Quintet.

Mick Abrahams, lead guitarist with Blodwyn Pig, has left the group to form his own band. . . .

Jimmy Lewis has written Ray Charles' new Tangerine single, "If You Were Mine." Lewis also wrote the songs for Charles' "Doing His Thing" LP. Charles is doing one nighters in the South and then heads out to the Bahamas for concerts.

Fred Calvert Productions has formed Fred Calvert Music, with Steve Zuckerman its head and a record production company. . . . KGBS disk jockey Hugh Jarrett will be reunited with Elvis Presley on the vocalist's tour. Jarrett, who used to host Presley's early concerts and also sing with the Jordanaires, will be the MC for the concert tour and also bring his locally originated Hugh Jarrett

Singers group. . . . Halliburton Music and Amenra Music have been reactivated by Vi-Way Productions, with president Artie Wayne delving into film and TV scores.

Duke Ellington and his band perform Monday, (7) through the 12 at Disneyland. . . . Ray Anthony and his "Direction 71" head for Harrah's in Lake Tahoe Sept. 24 for three weeks. The leader will play at Expo 70 prior to the Nevada engagement. . . . Singer Jan Daley works the Ye Little Club in Beverly Hills for two weeks. . . . Vocalist Johnny Gamboa, who plays 11 instruments, will visit the Bob Braun TV show in Cincinnati over WLW. Jim Gerard's TV outing on WFBM in Indianapolis and Betty Hughes' show on WCAU in Philadelphia. He records for Epic.

FILM FACTS: The Lettermen have cut "Bracken's World" (theme from a TV series) for Capitol. 20th Century Music Corp. will issue the score's sheet music.

ELIOT TIEGEL

(Continued on page 49)

Billboard SPECIAL SURVEY For Week Ending 9/12/70

BEST SELLING Soul LP's

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

This Week	Last Week	Title Artist, Label, No. & Pub.	Weeks on Chart	This Week	Last Week	Title Artist, Label, No. & Pub.	Weeks on Chart
1	1	ABC Jackson 5, Motown MS 709	15	26	21	COME TOGETHER Ike & Tina Turner & the Ikettes, Liberty LST 7637	18
2	2	THE ISAAC HAYES MOVEMENT Enterprise ENS 1010	22	27	27	WOODSTOCK Soundtrack, Cotillion SD 3-500	13
3	5	DIANA ROSS Motown MS 711	9	28	29	EXPRESS YOURSELF Watts 103rd Street Rhythm Band, Warner Bros. WS 1864	11
4	4	DIDN'T I (Blow Your Mind This Time) Delfonics, Philly Groove PG 1153	6	29	32	COSMO'S FACTORY Creedence Clearwater Revival, Fantasy 8402	4
5	8	ECOLOGY Rare Earth, Rare Earth RS 514	9	30	30	HOT BUTTERED SOUL Isaac Hayes, Enterprise ENS 1001	62
6	3	THE LAST POETS Douglas 3	12	31	33	GULA MATARI Quincy Jones, A&M SP 3030	3
7	7	BLACK TALK Charles Earland, Prestige PR 7758	15	32	35	THEM CHANGES Buddy Miles, Mercury SR 61280	6
8	19	SIGNED, SEALED AND DELIVERED Stevie Wonder, Tamla TS 304	2	33	26	TELL THE TRUTH Otis Redding, Atco SD 33-333	7
9	10	LIVE AT LONDON'S TALK OF THE TOWN Temptations, Gordy GS 953	4	34	34	HAPPY & IN LOVE Gloria Lynne, Canyon 7709	7
10	6	STILL WATERS RUN DEEP Four Tops, Motown MS 704	24	35	38	BLOOD, SWEAT & TEARS 3 Columbia KC 30090	4
11	14	TURN BACK THE HANDS OF TIME Tyrone Davis, Dakar SP 9027	10	36	24	EAT OUT MORE OFTEN Rudy R. Moore, Kent KST 001	6
12	12	EBONY WOMAN Billy Paul, Neptune NLPS 201	7	37	—	TURNING AROUND Dee Dee Warwick, Atco SD 33-337	1
13	9	BITCHES BREW Miles Davis, Columbia GP 26	18	38	39	THIS GIRL'S IN LOVE WITH YOU Aretha Franklin, Atlantic SD 8248	31
14	13	GET READY Rare Earth, Rare Earth RS 507	34	39	36	STRUTTIN' Meters, Josie J05 4012	12
15	11	PSYCHEDELIC SHACK Temptations, Gordy GS 947	24	40	46	VIVA TIRADO El Chicano, Kapp KS 3632	13
16	16	STAIRSTEPS Five Stairsteps, Buddah BDS 5061	16	41	41	OLD SOCKS, NEW SHOES... NEW SOCKS, OLD SHOES Jazz Crusaders, Chisa CS 804	3
17	17	RIGHT ON Supremes, Motown MS 704	15	42	31	IT'S A NEW DAY James Brown, King KS 1092	14
18	18	I'LL NEVER FALL IN LOVE AGAIN Dionne Warwick, Scepter SPS 581	20	43	43	WHATLOVEHAS... JOINED TOGETHER Smokey Robinson & the Miracles, Tamla TS 301	15
19	25	MAYBE Three Degrees, Roulette SR 42050	6	44	37	GET READY King Curtis & His Kingpins, Atco SD 33-338	5
20	20	FUNKADELIC Westbound 2000	25	45	—	(If You Let Me Make Love to You) THEN WHY CAN'T I TOUCH YOU? Ronnie Dyson, Columbia CS 30223	1
21	44	WAR & PEACE Edwin Starr, Gordy GS 948	2	46	47	GREEN IS BEAUTIFUL Grant Green, Blue Note BST 84342	2
22	22	STAND Sly & the Family Stone, Epic BN 26456	72	47	42	MOON RAPPIN' Brother Jack McDuff, Blue Note BST 84334	4
23	23	GREATEST HITS Fifth Dimension, Soul City SCS 33900	16	48	50	CHAPTER TWO Roberta Flack, Atlantic SD 1569	2
24	28	BAND OF GOLD Freda Payne, Invictus ST 7301	5	49	45	BEST OF JERRY BUTLER Moments, Stang 1000	12
25	15	BAND OF GYPSYS Jimi Hendrix, Buddy Miles & Billy Cox, Capitol STA0 472	17	50	—	ERIC BURDON DECLARES WAR MGM SE 4663	1

Selling Sounds

• Continued from page 40

spot for the Genuardi Supermarkets, a Norristown, Pa. chain. **Jack Shupe**, Genuardi advertising director, produced the jingle, which will be used on Philadelphia area stations.

Derek & the Dominos recording next week or so at the Atlantic Records studio in Miami; **Tom Dowd** is producing the Atco Records LP. Group featuring Eric Clapton, **Carl Radle**, **Jim Gordon**, and **Bobby Whitlock**. Group starts Oct. 15 U.S. tour, then heads to England for tour.

★ ★ ★

Action at National Recording Studios, New York (212-757-6440), includes **Steve Karmen** recording music for Hershey Chocolate and Chrysler-Plymouth, **Jerry Jerome** producing jingles for Ideal Toy and Remco, **Lou Garisto** recording music spots for Swanson and Santiba, **Leo Hurwitz** Productions recording background music for the film "This Island," and **Arnold Eidus** and **Ted Bates** producing jingles for Wonder Bread. At the 730 Fifth Ave. studio of National, Jack Urbant was in with Aleghany Beverage music, Ted Bates produced Hostess Bread and Mars Candy jingles, Steve Karmen worked on music for Delco and Michigan Bank Americard.

★ ★ ★

Record Plant's Los Angeles studios recently had the Association doing an album for Warner Bros. Records, Country Funk doing an LP for Polydor, **Jerry Yester** and **Judy Henske** doing an LP for Warner Bros., and **Dave Mason** hot at work on a Blue Thumb Records LP. At the Record Plant in New York recently were the Rascals; Mountain, produced by **Felix Papalardi**, working on a Windfall Records LP; **Bull Gordon** doing a Paramount Records LP, and **Gershon Kingsley** and **Leonard Hambro** doing a Moog LP of Gershwin music for Avco-Embassy Records.

★ ★ ★

LeFevre Sounds Studios, Atlanta, recently had the **Goss Brothers** Productions in working on Charisma Records product, plus **Joe Sicurella** recording commercials for GRT Records. The Goss Brothers Production firm has a new commercials wing called Direction.

Campus News

• Continued from page 39

Planets by Gustav Holst, London Philharmonic Orchestra conducted by Bernard Herrmann, London Phase; "Two Hangmen," Mason Profit, Happy Tiger; WNIU, Northern Illinois University, De Kalb, **Curt Stalheim** reporting: "Lovin' You, Baby," White Plains, Deram; "We Can Make Music," Tommy Roe, ABC; "Out in the Country," Three Dog Night, Dunhill; "Never Marry a Railroad Man," Shocking Blue, Colossus. . . . WMOT-FM, Middle Tennessee State University, Murfreesboro, **Robert Mather** reporting: "Black Fox," Freddy Robinson, Pacific Jazz; "Chocolate Buttermilk," Kool & the Gang, De-Lite; "Morning Much Better," Ten Wheel Drive with Genya Ravan, Polydor; "A Part of Me," Country Funk, Polydor; "Green-eyed Lady," Sugarloaf, Liberty; "Neanderthal Man," Hot Leys, Capitol; "No 5" (LP), Steve Miller Band, Capitol; "James Gang Rides Again" (LP), James Gang, ABC; "Two Trips" (LP), Youngbloods, Mercury; "Stage Fright" (LP), the Band, Capitol. . . . WOTW, St. Anselm's College, Manchester, N.H., **Jay Cormier** reporting: "Morning Much Better," Ten Wheel Drive with Genya Ravan, Polydor; "Closer to Home" (LP), Grand Funk Railroad, Capitol; "Cracklin' Rosie," Neil Diamond, Uni; "Lookin' Out My Back Door"/"As Long as I Can the Light," Creedence Clearwater Revival, Fantasy. . . . WPNP, Tufts University, Medford, Mass., **Brion Love** reporting: "Last Puff" (LP), Spooky Tooth, A&M; "Eric Clapton" (LP), Eric Clapton & Friends, Atco; "Home" Procol Harum, A&M; "Hand Me Down World," Guess Who, RCA; "Yellow River," Christie, Epic. . . . KRC, Rockhurst College, Kansas City, Mo., **Pete Modica** reporting: "Holy Man," Diane Kolby, Columbia; "Half as Much," Sonny Charles, A&M; "I Don't Want Nobody," Rosey Grier, ABC; "Indiana Wants Me," R. Dean Taylor, Rare Earth. . . . WSCB "That's Where I Went Wrong," Poppy Family, London; "Candida," Dawn, Bell; "Look What They've Done to My Song, Ma," New Seekers, Elektra; "Gallows Pole," Led Zeppelin, Atlantic. . . . KFTD, alternate University **Jimmy Zilber** reporting: "King Kong" (LP), Jean-Luc Ponty, World Pacific Jazz; "Caught in the Act," Steve Stills, Karma; "The Plot" (LP), Mack Lucas, Undercurrent.

blessings . . . things are not really that bad.

Jerry Sharell
National promotion director
Buddah Records

BAN BANNED

It never ceases to amaze me—the variety of reasons given for banning records from the airwaves. The latest in question is "The Begatting of the President" with Orson Welles. Those who would be opposed to a record of

this kind seem to be those who perhaps do not understand the nature of God. My criteria for this record was not "Would people be offended?" but "Would God be offended?" I think not. I think God has a tremendous sense of humor! otherwise, how could he have put up with the likes of us for so long?

W.L. (Wendy) Williams
Operations Director
WRSC
State College, Pa.

Letters To The Editor

• Continued from page 40

recorded product whether it be in Lincoln, Neb. or Sioux Falls. It should be to you also.

Whatever price you pay for promotion copies, and I know many manufacturers do not charge a fee, is well worth it. But, if you don't service the record they cannot get airplay nor will they eventually sell. Service and in-market excitement are the only things, you as a Distributor have to offer. I heavily suggest you reevaluate your procedures and please, for the sake of the music business in Minneapolis, start thinking affirmatively. We, as manufacturers are doing everything possible to make your job easier.

Your reference to the "poor distributor being in the middle" is pure hogwash! If you've got

stock on the floor, you probably do not pay the manufacturer until he eventually absorbs your returns. There is absolutely no risk taken by your distributorship. If anyone, it is the manufacturer who takes all the risks all the time. You see, it is not a matter of the "poor distributor," it is more a matter of a distributor who performs poorly.

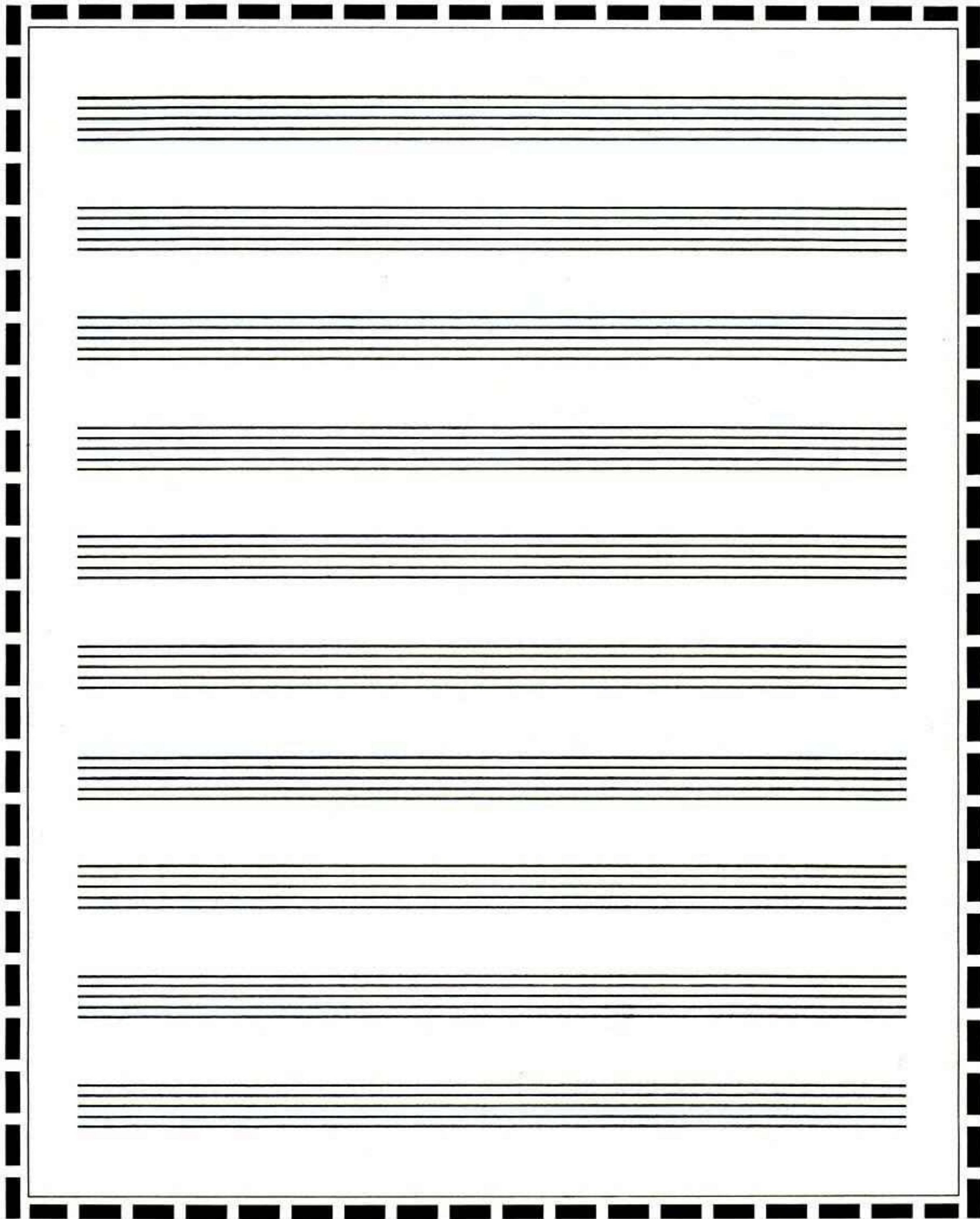
We have always felt the Minneapolis-St. Paul market was an important one. . . . Not just WDG and KDWB, but the entire territory . . . all 135 stations! Many of your remarks appear to be made in unfounded haste and lack of authoritative-ness.

Your firm is a good one which is well respected because of its performance and competent staff. I suggest you count your



JIMMY SMITH, the jazz organist, signs with new personal manager Lola Ward, as the MGM artist prepares to revamp his career for the jazz-rock market. A new album of ballads, "The Other Side of Jimmy Smith," has just been released, while another LP in a more contemporary vein will be ready in December. Both albums were produced by Johnny Pate.

Fill this out and you may win a trip to Japan.



The idea? It's called the First Tokyo International Popular Song Festival. The winning song earns \$3000, an all-expenses trip to Tokyo for you, the singer and an interested third party, plus \$1000 for the singer. Each finalist gets an all-expenses trip plus \$1000 and \$500 for his (or her) singer. 10 finalists will be selected.

What do you need to enter? Tinkle out your tune on a 7½ tape, write three copies for piano and singer in English, enclose your photo, the singer's photo, and brief personal histories . . . and send the whole thing to: Popular Song Fes-

tival, Yamaha International Corp., P.O. Box 54540, Los Angeles, Calif. 90054.

That's it. Entries must be in by September 30, 1970. The Festival runs from November 20 thru 22. And we don't care what kind of song you have in mind as long as it's your very own (either unpublished or published on or after January 1st, 1970 in the U.S.) and as long as it isn't classical.

Start tinkling now. Tokyo's going to be a heavy scene this fall.



Coin Machine World

Pick Top Jukebox Artists, Records; 'Best' Label Award to Be Eliminated

• *Continued from page 3*

Referring to the honor for labels, MOA executive vice-president Fred Granger says: "This called for a conclusion of fact we are not permitted to make. There is a lack of criteria and for the past two years this aspect of our awards has really been a popularity contest."

From 1964 through 1967 the award was called "Most Consistent Supplier of Good Records" won three times by Capitol and once by RCA. After changing the award to "Record Company of the Year" Epic and MGM each took honors.

"It was basically a matter of determining which label offered the best sample service, showed a special interest in jukebox operators by such things as conducting surveys and which one indicated more cooperation with jukebox operators," Granger says. He mentioned such highlights as Epic's invitation to MOA president Bill Cannon to attend a 1968 sales convention, various labels which have obtained MOA's membership list and the response to awards.

"Mort Hoffman wrote a letter to the MOA board after Epic won the award in 1968. Mort is one label executive who is really well known at our conventions. Sol Handwerker of MGM is another who has made a real effort to have artists at the firm's exhibit and who has shown a special interest in the jukebox market."

Granger is most hesitant to name one executive over another

and this is true of several operators surveyed.

"They (labels) are all trying," says Bud Hashman, Springfield, Ill. "It's really hard for us to pick one label over another. Samples do indicate that labels are interested in us and many record companies are good about sending them. I receive about 10 samples a week (he mentioned the Shelby Singleton labels, Epic, MGM, Capitol and

(Continued on page 48)

S.C. Jukebox Convention Set

By LAMAR GUNTER

CHARLESTON, S.C.—The South Carolina Coin Operators Association decided here recently to hold the association's 1971 convention in Columbia Feb. 19-21.

The association scheduled a full membership meeting to be held in Columbia Nov. 14-15 to complete plans for the convention at the Columbia Sheraton Hotel next February.

Peach State Trading Company, South Atlantic Distributing Company and Wurlitzer of Columbia will be hosts for the planning session.

A. L. Witt of Witt Music Company, Greenville, is convention and entertainment commit-

(Continued on page 48)



BROWNING BRYANT (second from left) will be one of the featured performers at the Music Operators of America's (MOA) stage show at its convention in Chicago Oct. 18. He is shown here at the recent convention of the South Carolina Coin Operators Association (SCCOA). Others in the photo (from left) are: Fred Granger, MOA executive vice president; Matt Renda, Bryant's manager; and Fred J. Collins Jr., past president of the SCCOA.

New Style MOA Talent Show

By MILDRED HALL

WASHINGTON—There will be a new tone to the Music Operators of America (MOA) stage show at the October 16-18 convention, and it is conservative. Hirsh de la Viez, who celebrates his own 50th anniversary in show business and his 20th production for MOA, says this year the show will be "clean and straitlaced," putting the jukebox operator on record as "establishment" oriented. Some raw humor at last year's banquet show drew criticism and signaled the need for a format change.

A new master of ceremonies for the show is another sign of the emphasis on conservatism. The production will have for its master of ceremonies Gene Brenner, who has done some emceeing of White House shows, and "some comedy," says Hirsh, who

Rowe Juke Dist. Meeting

ST. LOUIS—Rowe International, Inc. will debut its new jukebox to distributors here Sept. 24-25 in a workshop style meeting. The event will be held at the Chase Park Plaza Hotel and will commence at 9:30 a.m. Sept. 24.



FRED GRANGER and A.L. Lou Ptacek (from right) laugh at a joke from Elmer Boyce, president of the Montana Association. Dorothy Christianson, secretary, and Bob Walker, treasurer, look on.

MOA Date Dilemma For Label Exhibits

• *Continued from page 1*

show is worthwhile from a public relations aspect alone because, after all, the jukebox market represents \$60 million in singles sales each year. We would hope record companies make an effort to exhibit even if there are conflicting dates."

Without mentioning labels, he indicates that MOA is negotiating with some who hope to divide personnel.

Six record firms are signed (see separate story). Last fall some labels involved in NARM in Dallas used local distributors to man MOA exhibits.

"Those labels who do exhibit evidently believe it is worthwhile," Granger adds. "Every other year we try to include record companies in our seminars—we believe there's a place for the labels at MOA. We do know, of course, that because operators buy product from one-stops, record manufacturers can

view their participation differently from exhibitors of equipment.

NAMA Fight Against Crime

CHICAGO—The National Automatic Merchandising Association (NAMA) will contribute to crime prevention this fall by offering specially designed cups imprinted with messages aimed at crime prevention.

This is part of a nationwide public service program sponsored by members of NAMA through the cooperation of cup manufacturing companies. Messages on the vending cups are: "Lock your doors! Protect what's yours," "Suspicious persons? Call the police," and "Lock out crime, lock your car."

SEE LARGE MOA

CHICAGO—Although Music Operators of America (MOA) pre-registration forms were only mailed out Sept. 1, advance registration is ahead of last year, according to Fred Granger, executive vice-president. Attendance last year was 2,037, up from 1,968 the year before.

MOA is heavily promoting this year's show. Only three booths are still available in the growing games area of the Sherman House Hotel event and requests for banquet show tables are heavy, says Granger, who adds that he can still fit in some exhibitors.

Bigger MOA Show

CHICAGO—Although there are thus far eight less Music Operators of America (MOA) exhibitors than last year, those taking larger booths more than make up for the drop, according to Fred Granger, executive vice-president, who predicts just as large a jukebox show as in 1969. In fact, only three booths are still available in the growing games area where three more billiard manufacturers are lined up for the Oct. 16-18 show at the Sherman House Hotel here.

New billiard table exhibitors are Murrey & Sons and Delmo Billiards. National Shuffleboard and Billiards, not at last year's event, is back. Among those exhibitors stepping up their number of booths is United Billiards, indicating that some firms will be introducing new products.

Other entirely new exhibitors include Sensorama, Inc., a film maker; G a m e t Productions, which is offering an advertising plan for jukeboxes; Gold-Mor Dist., producers of Little LP's, and Myron Sugerman International which is taking a large area for its many arcade-type games.

As previously announced, some exhibitors are holding seminars in advance of MOA.

The exhibitor list to date: ACA Sales and Service, Advance Automatic Answering Service, Allied Leisure Industries, All-Tech Industries, American Shuffleboard Co., Inc.; Bally Manufacturing Corp.; Billboard Publications, Inc.; Brunswick Corp.; Cash Box Magazine; Chicago Coin Machine Division of Chi-

cago Dynamics; D&R Industries, Inc.; Delmo Billiards Manufacturing and Supply, Dynaball Co., Epic and Barnaby Records; Fischer Manufacturing Co., Inc.; Gamut Productions, Gold-Mor Distributing, Juke Record Co., Irving Kaye Sales Corp., MCA (Decca Record group), MGM/Verve Records, Marketplace, Midway Manufacturing Co., Murrey and Sons, National Billiards; Nutting Associates, Inc.; Nutting Industries, Ltd.; Record Source International, Record World, Rock-Ola Manufacturing Corp., Rowe International, Seeburg Corp., SEGA Enterprises Ltd.; Sensorama, Inc.; Shelby Singleton Corp.; Spindel Insurance Agency, Inc.; Myron Sugerman International Sutra Import Corp.; Tape-A-Thon Corp.; Tommy Lift Gate Manufacturing Co.; U.S. Billiards, Inc.; United Billiards, Inc.; V/T Music and Games, Valley Manufacturing and Sales Co.; Wico Corp.; Williams Electronics, Inc.; Wurlitzer Co.; Yeats Appliance Dolly Sales Co.

Vending Machine Down 9% from '68

CHICAGO—The shipment of vending machines by U.S. manufacturers in 1969 was down 9 percent from 1968. The 1969 total was \$187,515,000 while in 1968 it was over \$205 million, according to figures from the Bureau of the Census. The largest dollar amount was for beverage machines, \$119,863,000. This was down 9 percent from last year. Canned beverage units were down from 63,910 units to 61,900 in 1969. The only gains reported were registered by post-mix cup soft drink machines, 13,956 units vs. 13,760, and by hot canned food vending machines, 5,134 machines vs. 4,262.

BEHIND THE VOTE

Jukebox Programmer Finds Labels Slow With Samples

CHICAGO—Record companies would rate higher with Betty Schott if they were a little faster in sending out samples of new material. One of the few full time jukebox programmers, Mrs. Schott understands why operators have difficulty nominating the best record companies (see separate story). "Actually, there's so many factors that enter into programming jukeboxes and so many new record companies all the time that picking the best of all record companies would be very difficult."

Mrs. Schott, who programs jukeboxes at Western Automatic Music Co. here, employs numerous factors in determining what goes on the machines. "I must be on top of the music and so most of the time I already have the record or have decided not to use it when a sample arrives," is her comment regarding the value of samples and using samples as a criteria in judging the best record companies.

Data correlated from many areas go into determining her jukebox picks. Even her son in Taiwan (formerly Formosa) keeps her abreast of music tastes in Asia. She has a 19-year-old daughter that offers advice about rock music.

Her first point of reference, however, are the business paper

charts. "I go right to those songs from 100 up that were not on Billboard's Hot 100 the week before." An example is "Look What They've Done to My Song Ma," by the New Seekers which hit the "Hot 100" initially at 70. "I've been considering this record, but now this kind of chart action will make me consider it more seriously."

In addition to weighting chart action, Mrs. Schott follows the Star Title Strip weekly list and radio play lists from WLS, WCFL and WJJD. Requests

(Continued on page 46)

Jukebox Programmers Labels Show

• Continued from page 45

from locations are also important, but these often can lead her down a confused path.

"Actually, the location is usually a little behind me. I've been receiving requests for 'I Just Can't Help Believing' by B. J. Thomas. I first bought this record in mid-June (by mid-July it was up to 35 on the 'Hot 100'). Neil Diamond is out now with 'Cracklin' Rosie' but I'm getting requests for his 'Solitary man.' I'm still getting some requests for 'Raindrops Keep Fallin' on My Head' too."

For the most part, Mrs. Schott finds that she programs a new record and then pulls it back off the route only to re-program it again when the song starts getting heavy radio play and shows up on the charts. "This happens all the time."

There is one criteria missing among Mrs. Schott's programming guidelines—one-stop advice. The reason is that Mrs. Schott buys her records from distributors. She orders her title strips in advance from Star.

Keeping track of which distributor has which label is sometimes perplexing. "I have a big book—it's my bible. But now and then a new label will cause me to do some tracing down. I call Star, then I start calling the different distributors. The Billboard "Hot 100" listing identifying distributors is really helping me."

She says that normally she buys records twice a week. "I like to buy in large quantities because this saves postage and delivery costs."

About the only aspect of jukebox programming she isn't involved in is the actual placing of the records on jukeboxes which is handled by route personnel. She handles all the paper work, paying of bills, and maintenance of a huge library of older records and standards. "It really is a full-time job," she says, "and I love it."

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Rapid City, S. D.; Adult Location

John Trucano,
operator;
Pat Burns,
programmer;
Black Hills
Novelty Co.



Current releases:

"Candida," Dawn, Bell 903;
"Snowbird," Anne Murray, Capitol 2738;
"Close to You," Carpenters, A&M 1183.

Oldies:

"Sugar Sugar," Archies;
"Raindrops Keep Falling on My Head," B.J. Thomas.

Jackson, Miss.; Soul Location

Windham
Caughman,
programmer,
Capitol Music
Co., Inc.



Current releases:

"War," Edwin Starr, Gordy 7101;
"Signed, Sealed, Delivered," Stevie Wonder, Tamla 54196;
"Patches," Clarence Carter, Atlantic 2748.

Missoula, Mont.; C&W Location

Eva Shelhamer,
programmer,
Montana Music
Rentals



Current releases:

"Sunday Mornin' Coming Down," Johnny Cash, Columbia 4-45211;
"There Must Be More to Love Than This," Jerry Lee Lewis, Mercury 73099;
"Wonders of the Wine," David Houston, Epic 5-10643.

Oldies:

"Games People Play," Freddy Weller;
"Only the Lonely," Sonny James.

Glendale, Calif.; Young Adult Location

Carol Stephens,
programmer,
Valley Vendors



Current releases:

"Soul Shake," Delaney and Bonnie and Friends, Atco 6756;
"Lola," Kinks, Reprise 0930;
"Funk #49," James Gang, ABC 11272.

Oldies:

"Do the Funky Chicken," Rufus Thomas;
"Something's Burning," Kenny Rogers and the First Edition.

Springfield, Ill.; Adult Location

Bud Hashman,
programmer,
Star Novelty Co.



Current releases:

"Solitary Man," Neil Diamond, Bang 578;
"Hi-De-Ho," Blood, Sweat & Tears, Columbia 4-45204;
"Snowbird," Anne Murray, Capitol 2738.

Chicago; Kid Location

Paul Brown,
operator;
Betty Scott,
programmer;
Western
Music Co.



Current releases:

"Cracklin' Rosie," Neil Diamond, Uni 55230;
"El Condor Pasa," Simon and Garfunkel, Columbia 4-45237;
"Candida," Dawn, Bell 903.

Emporia, Kan.; Young Adult Location

Harlan
Wingrave,
operator;
Janella
Wingrave,
programmer;
Emporia
Music Service



Current releases:

"Close to You," Carpenters, A&M 1183;
"Tighter and Tighter," Alive and Kicking, Roulette 7078;
"I Lost You," Elvis Presley, RCA Victor 47-9873.

Hutchinson, Kan.; C&W Location

Norman Kightlinger, operator;
Beverly Ginn, programmer;
Kight's Vending

Current releases:

"Everything a Man Could Ever Need," Glen Campbell, Capitol 2843;
"Sunday Morning Comin' Down," Johnny Cash, Columbia 4-45211;
"He Loves Me All the Way," Tammy Wynette, Epic 5-10612.

Madison, Wis.; Kid Location

Lou Glass,
operator;
Pat Schwartz,
programmer;
Modern
Specialty Co.



Current releases:

"Cracklin' Rose," Neil Diamond, Uni 55230;
"In the Summertime," Mungo Jerry, Janus 125;
"Where Are You Going to My Love," Brotherhood of Man, Deram 85065;
"Candida," Dawn, Bell 903.

Omaha, Neb.; Soul Location

Howard Ellis,
operator;
Mac Ellis,
programmer;
Coin-A-Matic
Music Co.



Current releases:

"Signed, Sealed, Delivered," Stevie Wonder, Tamla 54196;
"War," Edwin Starr, Gordy 7101;
"Give It Up," Top Shelf, Loo Loo 2304.

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Jukebox Operators Find 'Top' Label Tough Pick

• Continued from page 45

Columbia). If I was really nailed down to a choice I suppose I would pick Epic."

Like many others, Hashman claims he does program samples but he offers: "There are few that go on to become big hits. 'Tennessee Birdwalk' was one and 'Spill the Wine' is another that came to mind immediately. I received a sample of 'Spill the Wine' four months ago, but I will not buy it because it's too long. I used a lot of 'Tennessee Birdwalk' and it's still on all my jukeboxes.

Sample service is often mentioned as the one major criteria in judging the best record company. The practice of one label distributing other brands clouds the old criteria of choosing the company that supplies the most hits during a given year. Les Montooth, MOA secretary, and an operator with over 500 jukeboxes in Peoria, says operators may not be able to recall the various subsidiary brands one label might distribute. Mentioning still another criteria—the

pressing quality—he says: "This is fairly uniform, too."

Mac Ellis, programmer in Omaha, Neb., says he uses all samples mailed to the firm. "About one in ten pan out, but we appreciate the service. He says that a sample of Bobby Sherman's "Julie, Do Ya Love Me" tipped him off to that hit.

Hashman isn't dismayed about the poor ratio of samples that eventually turn into hits. "This is natural—record companies have to push unknown artists. I'm willing to give them a shot."

"Sending samples to jukebox operators is a natural way to push new artists," says Mrs. Betty Schott, a Chicago programmer. "I find that the major labels do less sampling and I think this is because they know their product has a good chance of selling anyway. My complaint is that samples come in too late (see separate story)."

Granger indicates that the MOA awards in all categories will be overhauled. "We will probably add entirely new ones. This will be a major topic at our next board meeting."

S.C. Jukebox Convention Set

• Continued from page 45

tee chairman. If tradition is followed, he will be elected to succeed B. T. Barwick as association president at the convention. Barwick is with Sumter Music Company of Sumter, S.C.

Serving as convention co-chairman is Fred Collins Jr. of Collins Music Company in Greenville. Collins is immediate past president of the association.

Also on the convention's committee are H. C. Keels of Keels Music Company, Florence, and Kenneth Flowe of Greenwood Music Company, Greenwood.

S. J. Pratt of the South Carolina Alcoholic Beverage Control Board was speaker at the Sunday luncheon of the association.

About 50 members and their wives attended the Saturday evening dinner and dance at the Caballero in Charleston.

New Style MOA Talent Show

• Continued from page 45

MOA convention, will be Danny Davis and the Nashville Brass (RCA Victor) and the Caldwelles, a brand-new 15-member vocal group, "along the lines of the Young Americans."

The Caldwelles, as Hirsh describes them, are young, teenagers in fact, who have chosen to sing the cause of the middle-of-the-road way of American life, and they sing the kind of music that would be welcome to all ages. They have not yet recorded—but hope to, as a result of exposure on the MOA show. Hirsh de la Viez is a staunch believer in the value of jukebox exposure to promote talent. He can cite cases which have garnered jukebox audiences often loyal for years.

Hirsh believes that both the talent and the labels know the value of exposure on America's 600,000 juke boxes, with operators buying \$60 million dollars' worth of records—a total expected to go to \$70 million this

year, in spite of some soft spots in the economy. It has been Hirsh's experience that when a record takes off on the jukeboxes, its popularity is reflected at once in area retail sales.

His problem for the MOA shows is never too little talent—but always too much. "The labels always have cooperated with me. They know the value of juke box exposure. And operators have kept pace with the fast-breaking hits of today. The majority of them used to change records every two weeks, but now they change on a weekly basis," Hirsh says, again pointing to the every week service and need for fresh material more often.

The only point of difference he has with labels in rounding up talent is that they are anxious to get exposure for their new and unknowns, while he has to give the operators artists they know and favor and who have sold well on the jukeboxes. "I always work in a few of the new ones if I can, but I have to give the operators what they want at their own convention."

Hirsh says he is having a hard time holding the show to the three-hour limit, but he thinks he has it pretty well planned. Among the artist line-up are: Ronny Dove (Diamond); Ramsey Lewis (Chess-Checker-Cadet); Clyde McPhatter (Decca); the 13-year-old Browning Bryant (RCA Victor); Lois Walden (MGM) and Ferlin Husky (Capitol).

If some juggling of schedules will allow it, the Impressions, and the Five Star Steps (Curton), who will be in Chicago the week of the show, may be on. Jerry Butler and Jean Chandler (Mercury Records) also may appear. But perennial favorite Tony Bennett has a date with the Ed Sullivan show on TV and will not be able to appear.

'70 NAMA Directory

CHICAGO—The 1970 edition of the National Automatic Merchandising Association (NAMA) Directory of Members, containing a list of 2,000 vending and food management service companies has been published. The service firm roster is listed by state and cities and comprises independent firms as well as the branches of national and regional companies. Copies of the directory are available to nonmembers of NAMA at a cost of \$40 each.

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 Vendors Association of Virginia annual meeting, Mariner Hotel, Virginia Beach, Va.

October 6-9—International Machine Exposition, Kongresshalle, West Berlin, Germany.

October 9-10—Missouri Automatic Merchandising Council annual meeting, Holiday Inn, Lake of the Ozarks, Mo.

October 15-17—Ohio Association of Tobacco Distributors, Inc., 28th Annual convention and tobacco-candy exposition, Netherland Hilton Hotel, Cincinnati, Ohio.

October 16-17—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.

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Classical Music

'Onegin' on Melodiya/Angel

LOS ANGELES — A three-record package of Tchaikovsky's "Eugene Onegin" is being issued this week on Melodiya/Angel Records with Mstislav Rostropovich conducting the Bolshoi Theater Orchestra and Chorus. Yuri Mazurok and Galina Vishnevskaya are among the featured soloists.

The regular Angel label has a two-LP set of Verdi's "Requiem" and three albums by Carlo Maria Giulini and the

Chicago Symphony. Also on Angel are highlight albums from complete sets of Verdi's "Rigoletto" and Gounod's "Romeo et Juliet" and two Beethoven concerto pressings with pianist Emil Gilels and the Cleveland Orchestra under the late George Szell, taken from a complete piano concerto package.

A 10-LP "Guide to the Classics" is coming out on the Seraphim label with the historical

LP's also are available separately.

The soloists in the "Requiem" are Montserrat Caballe, Fiorenza Cossotto, Jon Vickers, and Ruggero Raimondi. The late Sir John Barbirolli conducts the New Philharmonia Orchestra.

Giulini and the Chicago have albums of Berlioz, Stravinsky and Brahms. The principals in the "Rigoletto" include Cornell MacNeil, Reri Grist, and Nicolai Gedda, Francesco Milinari - Pradelli conducting. Franco Corelli and Mirella Freni have the title roles in "Romeo et Juliet" with Alain Lombard conducting.



ARTHUR FIELDER, left, Boston Pops conductor, goes over arrangements for his first Polydor Records albums with Tom Mowrey, director of the classical division for Polydor. Two albums, produced by Mowrey, are due this month. The Boston Symphony's regular recording will appear on Deutsche Grammophon.

RCA Issues a 3-LP Pkg Of 'Elijah' in September

NEW YORK — A three-LP package of Mendelssohn's "Elijah" is being issued by RCA Records in September. Also slated are romantic guitar pieces by Julian Bream and

Donizetti rarities by soprano Montserrat Caballe and the London Symphony, Carlo Felice Cillario conducting.

Featured in "Elijah" are alto Shirley Verrett, soprano Jane Marsh, baritone Tom Krause and tenor Richard Lewis. Eugene Ormandy conducts the Philadelphia Orchestra. Pianist Artur Schnabel is the soloist with Ormandy and the Philadelphia in a pairing of Saint-Saens and Falla. Completing the Red Seal release is a Stravinsky pressing by Seiji Ozawa and the Boston Symphony.

A two-LP Victrola set has Handel's "Ais and Galatea" with the Deller Consort and the Stour Music Festival Chamber Orchestra. Also on Victrola is a monaural-only program with soprano Kirsten Flagstad in Wagner, Beethoven and Auber with Ormandy and the Philadelphia.

Reger Disk Firsts on McG-Hill

NEW YORK — An album of disk firsts by Max Reger is included in the latest release of McGraw-Hill Records. The pressing on the Telefunken label features baritone Max van Egmond, the Junge Kantorei, and the Berlin Symphony under Joachim Martini.

The Argo label completes its integral recording of the last six Masses of Joseph Haydn with the "Mass No. 7 (Paukenmesse)," which is coupled with Michael Haydn's "Ave Regina Caelorum." The artists are soprano April Cantelo, contralto Helen Watts, tenor Robert Tear, baritone Barry McDaniel, the choir of St. John's College, Cambridge, and the Academy of St. Martin-in-the-Fields, with George Guest conducting.

Miss Watts also has a Telefunken album of Brahms, Schumann and Mahler with Irwin Gage as piano accompanist. Bass Theo Adam has an LP of scenes from Richard Strauss operas with mezzo-soprano Gisela Schroeter, the chorus of the Dresden State Opera and the Dresden State Orchestra, Otmar Suitner conducting.

Also on Telefunken is a Beethoven set with soprano Hannelore Kuhse, alto Annelies Burmeister, tenor Peter Schreier, Adam, the chorus of Radio Leipzig and the Gewandhaus Orchestra, Leipzig, Herbert Kegel conducting. Completing the Telefunken titles are an

Das Alte Werk album of consort music by Biber, Poglietti and Rosenmueller on original instruments with Gustav Leonhardt and the Leonhardt Consort.

Four J.C. Bach symphonies are presented on a L'Oiseau Lyre with Emanuel Hurwitz and the Hurwitz Chamber Orchestra and Colin Davis and the English Chamber Orchestra.

Also on Argo is a set of strings and brass of Gabrieli, Vivaldi, and Vejvanovsky with trumpeters John Wilbraham and Philip Jones, the Philip Jones Brass Ensemble, and the Academy of St. Martin-in-the-Fields, Neville Marriner conducting. Christmas album and a set by folk singer Cyril Tawney complete the Argo release.

Houston Group Gets Grant for 5 Free Dates

HOUSTON — The Music Performance Trust Funds has granted a sponsoring grant to the Contemporary Chamber Ensemble, directed by Richard Pickar, to present five free concerts on the University of Saint Thomas campus this season, starting Sept. 27. The concerts will be presented through the cooperation of Local 65 of the American Federation of Musicians.

(Continued on page 50)

From The Music Capitals of the World

DOMESTIC

• Continued from page 41

CINCINNATI

Paul Dixon, WLW-T personality who was stricken with a coronary at his home here Aug. 24, continues in fair condition at Bethesda Hospital. He'll be out at least a month. "The Paul Dixon Show," five-day-a-weeker on Avco Broadcasting's four-city TV hook-up, continues with Kenny Price, "Midwestern Hayride" pilot, filling in for Paul, aided by the show's regulars, Colleen Sharpe and Bonnie Lou. . . . Singer Jimmie Rodgers in town last week for a guest shot on "The Nick Clooney Show" on WCPO-TV.

Reflections is the name of a new rock club slated to make its bow at 2505 Vine Street, in the University of Cincinnati sector, in mid-September. Angel on the project is Bob Ossenbeck, local real estate nabob. Club will also house a repertory theater and will have facilities for dancing and on-the-spot recording. Staff comprises Doug Yeager, stage director; Daniel Wolf, executive director, and Prez Tyus, promotion. Plans are to bring in top rock acts on the weekends.

Pat Kelly, personal manager to Scherri St. James & Co., has set the group on a three-weeker at the Ramada Inn, Portland, Ore., through Jimmy Richards Productions, Chicago. . . . Bea Donaldson, of the local Bea-Jan Productions, hopped into Cleveland last week to handle a promotion stint on the Jackson 5. . . . Wayne Shayne has ended a three-year tenure at WUBE Radio to join

the 50,000-watt WINZ, Miami, to do the afternoon drivetime and serve as music director and assistant to Al Law, station's new program director.

Word is that Ron Britain, who waxed popular on WSAI here a few years back, and now with WCFL, Chicago, is returning here Oct. 1 to fill the mid-day slot at WKRC Radio recently vacated by Joe Waldman. The latter, who quit WKRC following a hassle over policy, is now at WHIO, Dayton, Ohio. . . . Vivienne Della Chiesa, who formerly had her own show on WLW-T, set for a guest appearance on "The Nick Clooney Show" on WCPO-TV Wednesday (9), and Friday (11) does a single shot in the Casino Room of the Lookout House, Covington, Ky.

Pianist Peter Nero returns here Oct. 23 to launch the Cincinnati Symphony Orchestra's new "O'Clock Series." Other guests slated for the series during the season are trumpeter Doc Severinson, Flamenco guitarist Carlos Montoya, Pete Fountain, Roberta Peters and pianist Mike Reid, of the Cincinnati Bengals pro football team. . . . The benefit engineered by Frank Sinatra for the family of Dan A. Mitrione, former Richmond, Ind., chief of police who was slain by guerrillas in Montevideo recently while on a mission for the U.S. State Department, pulled a jam-packed S.R.O. crowd to the 4,200-seat Civic Hall, Richmond, Saturday night (29). Tickets were scaled at \$15, \$20 and \$25, with entertainment furnished by Sinatra, Jerry Lewis and a 22-piece orchestra flown in from Hollywood. **BILL SACHS**

PHOENIX

So that the Tom Jones situation isn't repeated—where by the Parrot recording star only filled half of the Arizona Coliseum here (a \$12.50 top) for his one-nighter last month—Col. Tom Parker, Elvis Presley's manager, insisted upon the house being scaled to a \$10 top (with other seats at \$7.50 and \$5) when Elvis commences the first of a string of national "super" concerts. It takes place at the Coliseum on Wednesday (9) several days after he closes at the International in Las Vegas, and launches his first concert tour in over 10 years. . . . A&M's Lee Michael's concert Aug. 22 at the Coliseum was cancelled. . . . Scottsdale's Executive House's annual Labor Day concert is called Mini-Festival in 3-D this year with A&M's Pete Jolly highlighted with singer Toni Lee Scott and the Nadine Jansen Trio, featuring Danny Shannon and Reed Curry. There will be two shows, at \$3.50 a ticket, at 3 and 9 p.m.

The Sons of the Pioneers moved into the Scottsdale Safari's French Quarter, following the DeCastro Sisters. Incidentally, pretty localite Pat Schultz, who joined the DeCastro Sisters act several months ago, is the daughter of the Arizona Republic's Women's Features writer Eleanor Schultz. . . . West Coast Productions cancelled out the early September concert at the Coliseum of Capitol's Grand Funk Railroad and Earth Records' Rare Earth. . . . The Johnny Ventura Trio, featuring Polly Gamble, is newly arrived at the Neptune's East. . . . The Islands is now harboring the Coulter Twins Quartet. . . . Caesar Gasca and his Latin melodies are the current attraction in the lounge at Del Webb's Mountain Shadows. . . . Columbia's Santana, Elektra's Bread and Vanguard's Country Joe & the Fish move into the Coliseum Thursday (17) for a one-nighter. **PHIL STRASSBERG**



NANCY VALE listens happily to a playback with Mickey Shapiro, right, president of Prophecy Records, and engineer Doc Siegel. The disk, "Maybe I'm Amazed," is her first single for the label.

Dexter's Scrapbook

By DAVE DEXTER JR.

HOLLYWOOD—Our Man in Germany checks in sporadically. His latest communique describes a newly perfected one-sided disk that plays pictures on your home television set, a development of combined German and British effort through the AEG-Telefunken and Teldec firms. With a five-minute running time, the new platter spins at 1,500 rpm. Anyone you know have a turntable that can handle it?

John Lennon and his Yoko have resided here several months now, without publicity. Phil Spector is working with Lennon in the production of a new album. Spector's associates say they hope to have it out "by Halloween, perhaps, or maybe the next Fourth of July."

England's Epic Clapton and Eric Burdon sometimes confuse some of us on this side of the Atlantic.

Clapton is a guitar virtuoso—perhaps Britain's best—who sparked the old Yardbirds, John Mayall, Cream, Blind Faith and, more recently, the American duo of Delaney and Bonnie. Recently he formed his own combo, oddly and inexplicably called Derek and the Dominoes. They are due in the U.S. in mid-October.

Burdon, a singer, made it first with the Animals. For more than two years he has lived up in the hills of Laurel Canyon in Hollywood, striving for a career in motion pictures with no suc-

(Continued on page 50)

Bubbling Under The HOT 100

- 101. FOR WHAT IT'S WORTH . . . Sergio Mendes & Brasil '66, A&M 1209
- 102. HOLY MAN . . . Diane Colby, Columbia 4-45169
- 103. WHERE ARE YOU GOING . . . Jerry Butler, Mercury 73101
- 104. LOVIN' YOU BABY . . . White Plains, Deram 85066 (London)
- 105. GOD, LOVE AND ROCK & ROLL . . . Teegarden & Vanwinkle, Westbound 170
- 106. FATHER COME ON HOME . . . Pacific Gas & Electric, Columbia 4-45221
- 107. WHEN YOU GET RIGHT DOWN TO IT . . . Delfonics, Philly Groove 163 (Bell)
- 108. ALL I WANT TO BE IS YOUR WOMAN . . . Carolyn Franklin, RCA 74-0373
- 109. FOR YASGUR'S FARM . . . Mountain, Windfall 533 (Bell)
- 110. CIRCLE GAME . . . Buffy St. Marie, Vanguard 35108
- 111. I'LL NEVER GET ENOUGH . . . Robbs, Dunhill 11270
- 112. ALL THESE THINGS . . . Uniques, Paula 332
- 113. RAINMAKER . . . Moods, Wand 11224 (Scepter)
- 114. GAS LAMPS AND CLAY . . . Blues Image, Atco 6777
- 115. OUR WORLD . . . Blue Mink, Philips 40686 (Mercury)
- 116. AND YOU DO . . . Charade, Epic 5-10644 (Columbia)
- 117. REVOLUTION IN MY SOUL . . . Reivers, White Whale 360

ACTION Records

Singles

★ NATIONAL BREAKOUTS

EL CONDOR PASA . . . Simon & Garfunkel, Columbia 4-45237 (Charing Cross, BMI)

★ REGIONAL BREAKOUTS

GOD, LOVE AND ROCK AND ROLL . . . Teagarden & Vanwinkle, Westbound 170 (Bridgeport, BMI) (Detroit)

POLYANNA . . . Brother John, A&M 1199 (Web IV, BMI) (New Orleans)

Albums

★ NATIONAL BREAKOUTS

KING CRIMSON . . . In the Wake of Poseidon, Atlantic SD 8266

ARETHA FRANKLIN . . . Spirit in the Dark, Atlantic SD 8265

MONGO JERRY . . . Janus JXS 7000

MOODY BLUES . . . Question of Balance, Threshold THS 3

★ ACTION ALBUMS

JAZZ CRUSADERS . . . Old Shoes, New Socks, Chisa CS 804

WILSON PICKETT . . . In Philadelphia, Atlantic 8270

FREDDY ROBINSON . . . The Coming of Atlantic, Pacific Jazz ST 20162

BUSH . . . Dunhill 50086

SPECIAL MERIT PICKS

• Continued from page 56

ceptional performances of novelties, which was a trademark under Robert Whitney, Mester's predecessor. Soprano Phyllis Bryn-Julson, also known for her fine treatment of unusual works is in top voice here in Philip Rhodes' "The Lament of Michal," while Rita Shane ably sings the Strauss Songs.

HAYDN: PAUKENMESSE—Various Artists/Academy of St. Martin-in-the-Fields (Guest). Argo ZRG 634 (S)
Neville Marriner conducts a notable performance of Haydn's "Paukenmesse (Mass in Time of War)." The sterling soloists are April Cantelo, Helen Watts, Robert Tear, and Barry McDaniell. The choir of St. John's College, Cambridge, and the Academy of St. Martin-in-the-Fields are also in splendid form. Completing this disk is Michael Haydn's "Ave Regina."

ROREM: WAR SCENES—Gramm/Istomin, Desto DC 7101 (S)
Bass-baritone Donald Gramm does a fine job as the singer of Ned Rorem's "War Scenes," an important cycle, and "Five Songs," both with texts by Walt Whitman. Eugene Istomin is excellent as piano accompanist. Rorem's "Four Dialogues" with Anita Darin and John Stewart as vocalists, complete the set. Richard Cumming and Rorem supply the piano accompaniment.

THE MUSIC OF ROBERT STARER—Various Artists (Kaplan), Desto DC 7106 (S)
This collection of first recordings of Robert Starer has some choice works of this important contemporary composer, including "On the Nature of Things," which the Collegiate Chorale under Abraham Kaplan performs admirably. Violinist James Oliver Buswell IV and clarinetist David Glazer are expert in "Variants" and "Dialogues," both with the excellent work of pianist Paul Schoenfield, who also is topnotch in "Piano Sonata No. 2."

SOUL

RUBY ANDREWS—Everybody Saw You, Zodiac ZS 1001 (S)
No small-time soul singer, this girl's got powerful gifts that have consistently put her on the soul charts. This LP rounds

out what was already known about this rhythmic, often dynamic, stylist. The production is outstanding, as are the fine arrangements, and Miss Andrews sells this sleeper to the breaking point. "Casanova '70," "Everybody Saw You" and "You Made a Believer Out of Me" could make believer into buyers.

BLUES

LARRY JOHNSON—Fast & Funky. Blue Goose 2001 (S)
Larry Johnson is a modern blues singer-guitarist who sticks rigidly to the old forms, playing what the sleeve notes refer to as "ragtime guitar" but which Johnson calls "hard chords." There's a mess of influences here: Gary Davis, Blind Willie Johnson, Fuller, McTell . . . and so on. But Johnson like Blind Snooks Eaglin before him, emerges with distinction. A fine interesting album in these modern, electric days.

SPOKEN WORD

THE BLACK EXPERIENCE—Various Artists. Spoken Arts 3002 (S)
The black experience, translated into prose, poetry and song, is the mammoth and vital undertaking of this six-disk presentation directed by Paul Kresh and produced by Arthur Luce Klein. Some of the most distinguished black performers of our time can be heard on these records, highlighted by Langston Hughes reading and talking about his poetry and "The Dream Awake," an epic poem by Owen Dodson. Disks available individually.

LANGSTON HUGHES READS AND TALKS ABOUT HIS POEMS—Spoken Arts SA 1064 (S)
In this recording of the poems of Langston Hughes, done more than a decade ago, the quality of expression that made this writer a household name throughout America, is immediately apparent. Hughes speaks with great sincerity of the problems that best and threaten to destroy the American dream. Yet, in spite of the despair, frustration and agony, there is hope and deep seated conviction that the dream will not die.

★★★★ 4 STAR ★★★★★

SOUNDTRACK ★★★★★

SOUNDTRACK—The Games. Viking LPS 105 (S)

POPULAR ★★★★★

THEM IN REALITY—Happy Tiger HT 1012 (S)
MORNING DEW—Roulette SR 42049 (S)
LOUIE & THE LOVERS—Rise. Epic E 30026 (S)
VARIOUS ARTISTS—Ambience One. Audio Fidelity AFSD 6237 (S)
VARIOUS ARTISTS—Ambience Two. Audio Fidelity AFSD 6238 (S)
CAMELOT STRINGS—The Bobby Goldsboro Song Book. Viking LPS 101 (S)
EARTHQUAKES—Whistlin' in the Sunshine. Star ST 118-18 (S)
IRMA GLEN—Music, Ecology, and You! Numinis CFS 2155 (S)
IRMA GLEN—A Bridge to Higher Consciousness. Numinis LB 2897 (M)

LOW PRICE POPULAR ★★★★★

JULIE ANDREWS—A Little Bit in Love. Harmony H 30021 (S)
101 STRINGS—The Romantic Melodies of Victor Herbert. Alshire S-5209 (S)
101 STRINGS PLAY SONGS OF FRANCE—Alshire S 5214 (S)
101 STRINGS—Hits Songs from Hit Movies. Alshire S 5210 (S)

CLASSICAL ★★★★★

CHOPIN A LA MOOG—Sonart Productions/Hans Wurman. RCA Red Seal LSC 3171 (S)
BACH: SYMPHONIES—English Chamber Orch. (Davis)/Hurwitz Chamber Orch. (Hurwitz). L'Oiseau Lyre SOL 317 (S)
GABRIELI / VEJVANOVSKY / VIVALDI: STRINGS & BRASS—Philip Jones Brass Ensemble / Academy of St. Martin-in-the-Fields (Marriner). Argo ZRG 644 (S)
ANCIENT ITALIAN ORGAN MUSIC—Fernando Germani. Archive 2533 043 (S)
REGER: CHORAL WORKS / REQUIEM—Egmond / Berlin Symphony (Martini). Telefunken SLT 43114 (S)
LADERMAN: SONGS FOR EVE/FROM THE PSALMS—Judith Raskin. Desto DC 7105 (S)
BIBER / ROSENMUELLER: CONSORT MUSIC ON ORIGINAL INSTRUMENTS—Leonhardt Concert. Telefunken SAWT 9556-B Ex (S)

LOW PRICE CLASSICAL ★★★★★

BACH: THE SEVEN MOTETS—Barmen-Gemmarke Schola Cantorum/Collegium. Aureum. RCA Victorla VICS 6037 (S)
MOZART: SYMPHONIES Nos. 21 & 27—Munich Chamber Orch. (Stadlmair). Nonesuch H 71244 (S)
VIVALDI: THE FOUR SEASONS—Armand/Toulouse Chamber Orch. (Auriacombe). Seraphim S 60144 (S)

JAZZ ★★★★★

HOUSTON PERSON—Truth! Prestige PR 7767 (S)

FOLK ★★★★★

CYRIL TAMNEY—A Mayflower Garland. Argo ZFB 9 (S)

BLUES ★★★★★

T-BONE WALKER—Stormy Monday Blues. Wet Soul WS 1002 (S)
MANCE LIPSCOMB—Trouble in Mind. Reprise RS 6404 (S)
BACON FAT—Grease One For Me. Blue Horizon BH 4807 (S)

RELIGIOUS ★★★★★

JEANNE & JOANNE—Look Around You. Supreme S 226 (S)
SOUNDS OF THE CENTURYMEN—Broadman 70-BC-1 (S)
MUSIC FOR THE FEAST OF CHRISTMAS—Ely Cathedral Choristers / Renaissance Singers (Howard). Argo ZRG 5148 (S)
JIMMY JONES—Zondervan ZLP 807 (S)
REGENTS—Reflections. Superior ZLP 8045 (S)
IRMA GLEN—Music-Prayer Therapy/Meditations and Music. Numinis LB 2900 (M)
RUDY ATWOOD—Gospel Grandeur. Supreme SS 2063 (S)
CHARLES ROBERT SLOAN/IRMA GLEN—The Promises of Christ Jesus. Numinis CFS 2156 (S)

LOW PRICE

RELIGIOUS ★★★★★

ST. MARY MAGDALENE CHOIR/101 STRINGS—Best Loved Music of the Catholic Church. Alshire S 5215 (S)

GOSPEL ★★★★★

THE CENTURYMEN IN CONCERT—Broadman 70-BC-2 (S)

INTERNATIONAL ★★★★★

ROBERTO JORDAN—Castillos de algodón. RCA Victor MKS 1860 (S)

LOW PRICE

INTERNATIONAL ★★★★★

BAULS OF BENGAL—Indian Street Music. Nonesuch H 72035 (S)
FREILACH TANZE—Alshire S 5211 (S)

SPOKEN WORD ★★★★★

THE RAIN GOD'S DAUGHTER AND OTHER AFRICAN FOLK TALES—Ruby Dee. Caedmon TC 1329 (S)
AGEE/EVANS: LET US NOW PRAISE FAMOUS MEN—Ruby Dee/George Grissard. Caedmon TC 1324 (S)
W.S. MERWIN READING HIS POETRY—Caedmon TC 1295 (S)
STORIES BY ISAAC BABEL—Joseph Wiseman. Spoken Arts SA 1093 (S)
DODSON: THE DREAM AWAKE—Jones/Premice/White/Various Artists. Spoken Arts SA 1095 (S)

CHILDREN'S ★★★★★

ALADDIN/ALI BABA—Various Artists. Spoken Arts SA 1032 (S)

BEST SELLING Jazz LP's

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	THE ISAAC HAYES MOVEMENT Enterprise ENS 1010	21
2	2	BITCHES BREW Miles Davis. Columbia GP 26	19
3	5	WALKING IN SPACE Quincy Jones, A&M SP 3023	43
4	4	GULA MATARI Quincy Jones, A&M SP 3030	5
5	6	SWISS MOVEMENT Les McCann & Eddie Harris, Atlantic SD 1537	40
6	7	BLACK TALK Charles Earland, Prestige PR 7758	10
7	3	HOT BUTTERED SOUL Isaac Hayes, Enterprise ENS 1001	61
8	9	VIVA TIRADO El Chicano, Kapp KS 3632	7
9	8	BEST OF SERGIO MENDES & BRASIL '66 A&M SP 4252	7
10	12	MEMPHIS UNDERGROUND Herbie Mann, Atlantic SD 1522	71
11	17	MUSCLE SHOALS NITTY GRITTY Herbie Mann, Embryo SD 526	3
12	10	WES MONTGOMERY'S GREATEST HITS A&M SP 4247	24
13	11	COUNTRY PREACHER Cannonball Adderley Quintet, Capitol SKAO 404	27
14	—	CHAPTER TWO Roberta Flack, Atlantic SD 1569	1
15	—	OLD SOCKS, NEW SHOES . . . NEW SOCKS, OLD SHOES Jazz Crusaders, Chisa CS 804	1
16	14	JEWELS OF THOUGHT Pharoah Sanders, Impulse AS 9190	20
17	15	RED CLAY Freddie Hubbard, Cti CTI 6001	11
18	18	KEEP THE CUSTOMER SATISFIED Buddy Rich Big Band, Liberty LST 11006	2
19	—	EVERYTHING I PLAY IS FUNKY Lou Donaldson, Blue Note BST 84337	1
20	13	BIG BOSS MAN Herbie Mann, Columbia CS 1068	3

Billboard SPECIAL SURVEY For Week Ending 9/12/70

MARKETPLACE

• Continued from page 44

PROFESSIONAL SERVICES

PROFESSIONAL RECORDED LYRICIST. Simon & Garfunkel style, extremely prolific, already has 2 composers but needs more to keep up with tremendous output. Must be professional; work fast; write commercial folk-rock; & provide demo records. In NY frequently but also works phone, mail. Box No. 5035, Billboard, 165 W. 46th St., New York, N.Y. 10036. se12

Dexter's Scrapbook

• Continued from page 49

cess. His new group, War, is comprised of six black sidemen and a Danish harmonica player and already they've hit the charts with "Spill the Wine" and a debut album. "I want to apply what I've learned in the music business to the film industry and merge the two. That's my ambition. To bring sight and sound together."

Swept into prominence along with scores of other British musicians in the turbulent wake of the Beatles' hurricane, the two Erics have enjoyed immense popularity, particularly throughout the U.K., since 1964. And now, Clayton has become a singer. That makes it all just a bit more confusing.

Nick Venet is working on a second album with multi-talented Dory Previn. She's composed words and music to 10 additional songs just since her epochal "On My Way to Where" entry was released in late July and she's also cleffing a motion picture, the story as well as the score.

Ain't That Somethin' Wild?

TAPESTRIES

ALASKAN WILDLIFE AND MT. McKinley tapestries, \$4.50 to \$22.50. Send dime for color brochure. Heggens, 542 East 5th, Anchorage, Alaska 99501. se12

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UNITED STATES

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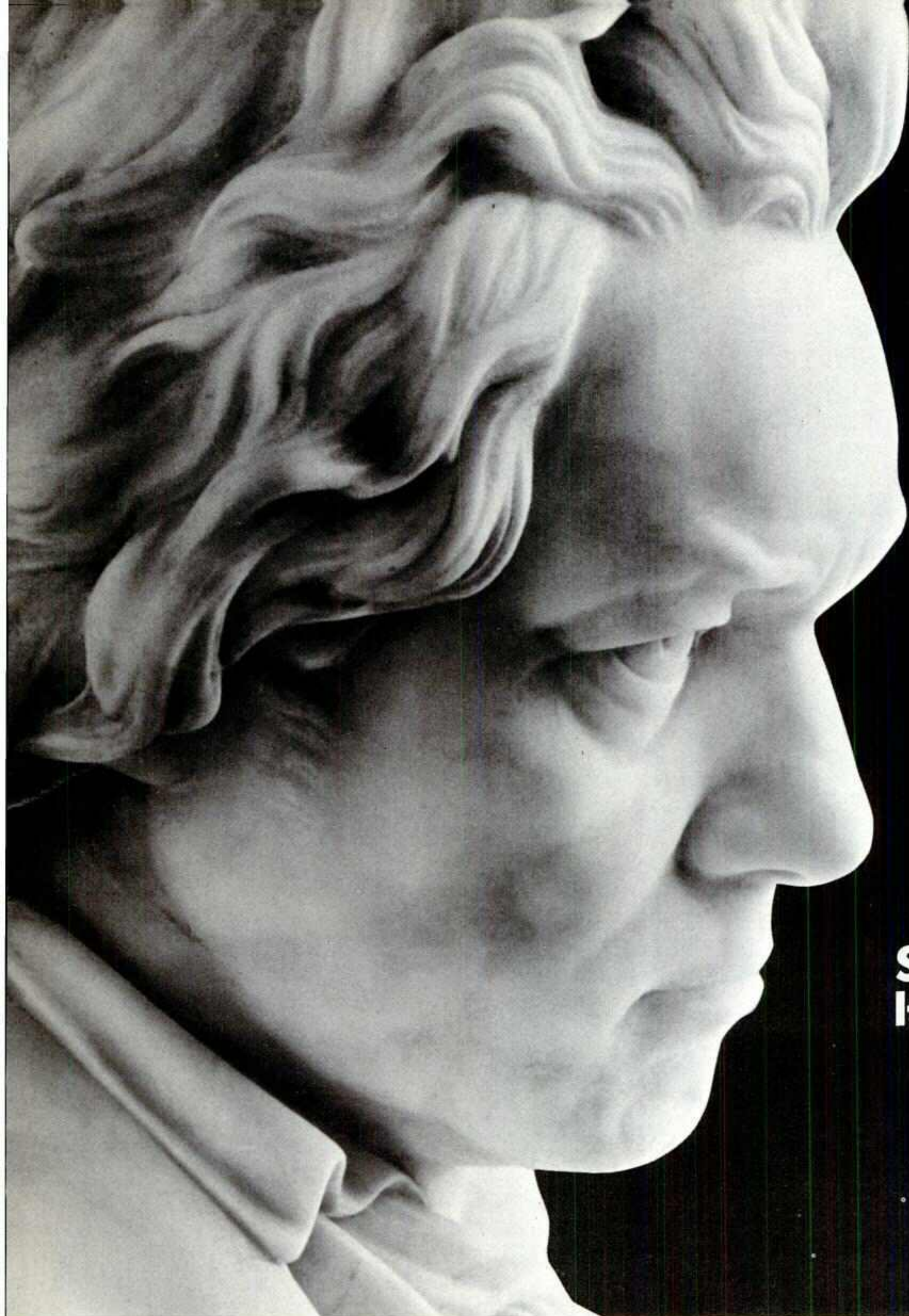
ENGLAND

INTERNATIONAL EXCHANGE—Engla. PAUL McCARTNEY'S NEW LP. ALSO "Sentimental Journey" by Ringo, all English Underground Groups, or any other English album, \$6.50, airmailed. Singles, \$2. Record Centre Ltd., Nuneaton, England. eow

5 Free Dates

• Continued from page 49

The concerts will be given in memory of Jerome H. Adler, late trustee of the Music Performance Trust Funds, who encouraged support of the Contemporary Chamber Ensemble series at the university while visiting here last spring, prior to his death in a mid-Atlantic air crash. The concerts will be given in Jones Hall on the school campus.



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Country Music

Houston to Get 4 New Studios, Bradley Style

HOUSTON—The man who wrote the first commercial country hit recorded in the old Bradley Studios of Nashville has built two studios here, is in the process of building two more, and is developing Houston into a recording center.

Jimmy Duncan, author of the famous Bobby Helms hit of the early 1950's, "My Special Angel," has structured Jimmy Duncan's Soundville, a 14,000-square-foot music center which houses five publishing companies, three record labels, a production firm, and other facets, including offices for two record labels.

Duncan, who has written "hundreds" of recorded songs over the years, now is building two more studios directly adjacent to the present property.

"We are going 18 hours a day with what we have," Duncan said. "And the way Houston is growing we'll need the other studios as quickly as possible."

Duncan has three labels himself: Soundville, Soundville Country and Soundville Soul. On his country label he has signed Arch Yancey, a top disk jockey for years at KIKK, and Tino Del Toro, a strikingly handsome young country writer/singer of Mexican descent, whose first re-

lease will be out shortly. In all, Duncan has 12 artists under contract. Del Toro, by the way, has placed several other of his songs with Nashville music publishers.

Also in the Houston structure are Soundville Music, JDA Music and Gulf Music, all BMI, and Shervick and Little Prince Music, both ASCAP. He has a talent management firm called Sound/Art, and a commercial production company called Sound/Ads.

Jim Duncan Productions, Inc., is a holding company under which all of the other companies function. The commercial production firm covers both audio and visual work.

All of this part of the operation is located on the main floor, along with the two studios. One is a 24-track studio operation, running with four, two and full tracks. The studio size is 40 by 60, making it one of the largest audio studios in the nation. It has 22-foot ceilings. The other is a 30 by 40-foot, 16-track studio, running four, two and full tracks, and is said by Duncan to be almost an exact replica of the RCA studio "B" in Nashville. "It was one of my favorite studios and I copied it," he said.

Upstairs are other offices, two of them manned by Scepter and

Young Artist Firm Opens in Music Row

NASHVILLE — An agency called Young Artist Productions, dealing exclusively with country talent between the ages of 9 and 19, has been opened here on Music Row.

Bob Cox, an independent talent scout for several networks during the past 22 years and more recently the director of "Young Country" at WSM, is director of the firm, licensed by the state as an employment agency and by the AFM and AFTRA as personal management and booking agency.

Cox has 21 acts under contract. Among them is Louie Roberts, just signed with Decca, who has appeared on virtually all ma-

for networks and on all country music syndicated shows. Another is Billy Troy, who is on the Opryland label, and Mike Hall and Tommy Jones, both of whom are currently in negotiations with Warner Brothers. Jones was one of the winners of the Chet Atkins Guitar Festival.

Duane Phillips, another under contract to Young Artist Productions, has been signed by Musicor. Some of the other top acts in the fold are Pam Andrews, Walt Cunningham, Butch Davis, Ben Shaw, Herman Lewis, the Skinner Sisters, Sharon Leonard and Steve Dickson.

Located in the new Four-Star
(Continued on page 60)

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

★ I'm So Lonely—Steve Safosas (Carousel)

Heart Over Mind—Mel Tillis (Kapp)

Penitentiary Blues—David Alan Coe (SSS)

There's More to Life—George Riddle (Musicor)

No Arms Could Ever Hold You—Bobby Vinton (Epic)

Mathilda—John Henry III (Monument)

Pillar of Salt—(To be announced)

You' There—Larry Edwards (Circle E)

You Broke a Blind Boy's Heart—Jimmy Jones (Jody)

Who's To Blame—Jaw Harp John (Ground Hog)

Days and Nights—Paul Coleman (Roost)

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 . . .

NRS Releases Five Singles—First Quantity Product

NASHVILLE—NRS, a relatively new country label, has released its first quantity product with five singles placed on the market.

Dave Mathes, owner and producer of the label, said the five artists just released are Chuck

Coleman, a long-time songwriter; James Lewis, Wayne Stimson, Harold Crosby, and Joe Wise and the Carolina Boys.

NRS (Nashville Recording Services) is a corporation which, in less than a year's time, has released 11 LP's and 14 singles. Headquartered several blocks from Music Row, it nevertheless has built up a strong roster of talent.

Coleman, who has written
(Continued on page 60)

Columbia. The latter label just rented its offices, marking its move into the Houston market.

*Sorry Buck—
But we're a week late.
Thanks and Congratulations to you.*

WE'VE BEEN

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Tommy Graham "ODE TO SPADE"

B/W

"IF THESE WALLS"

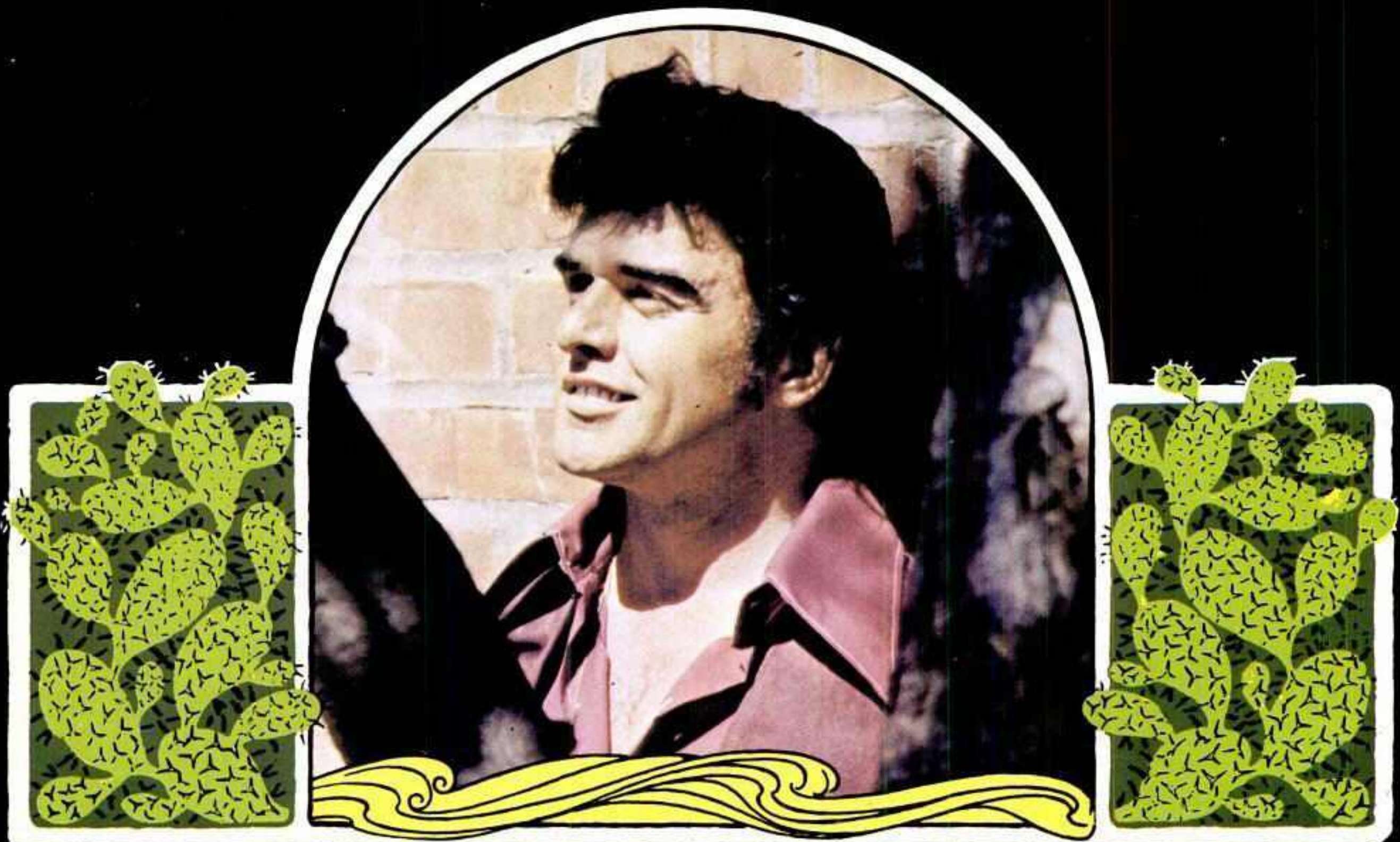
PROLIF TG 1100

Tommy Graham lived with and sang with Spade Cooley right to the end.

They worked together in the same California prison.

The night Spade died of a heart attack, Tommy, in the middle of the black prison night, by the light of a cigarette lighter, created the words and music for the song "Ode To Spade."

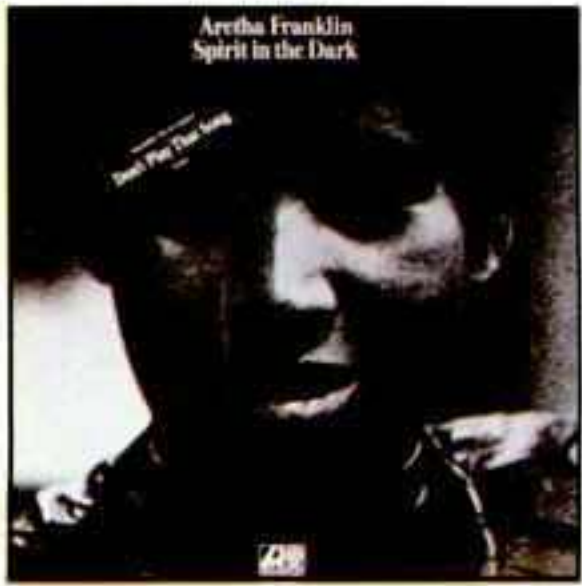
Now he sings it.



ATTENTION D.J.'S EVERYWHERE...
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Billboard Album Reviews

SEPTEMBER 12, 1970



POP
ARETHA FRANKLIN—*Spirit in the Dark*. Atlantic SD 8265 (S)

Lady Soul is behind her sound stronger than ever, an accomplished stylist with guts, a natural woman with seemingly bottomless soul and feeling. She's written five of the tunes, Jerry Wexler's kept her fresh, and the result is her most relaxed, together album in a while. "Don't Play That Song" headlines, with "The Thrill is Gone," "Oh No Not My Baby" and "Why I Sing the Blues" itching for attention.



POP
LETTERMEN—*Reflections*. Capitol ST 496 (S)

This album by the Lettermen is a composite of tunes that reflects the best in musical trends over the past few years. Given the personalized Lettermen touch, the tunes come alive once more, and assume the contemporary garb of the present. The album is very well done and may well trigger new interest in tunes like, "My Girl," "Up on the Roof," and "A Natural Man."



POP
MELANIE—*Leftover Wine*. Buddah BDS 5066 (S)

Composer-performer Melanie is no longer struggling for recognition... she's riding right at the top. This live performance proves that statement. The excitement has been totally captured and the audience and the performer are as one. Highlights of the concert include "Close to It All," "Beautiful People," "Tuning My Guitar" and "Animal Crackers," and for added sales impact her current hit single "Peace Will Come" is here also.



POP
WILSON PICKETT IN PHILADELPHIA—Atlantic SD 8270 (S)

When Wilson Pickett is hot, he's a scorcher, a wicked beller of soul music in the tradition of Otis Redding and James Brown. The material and music are all here, not to mention Gamble & Huff & Co., and Pickett cuts and slashes like a man possessed with soul too hot to handle. But he does it anyway on original material like "Come Right Here," "Get Me Back On Time" and "Days Go By," all dynamite.



POP
MOODY BLUES—*A Question of Balance*. Threshold THS 3 (S)

The Moody Blues have once again turned in an album of thinking man's music with some intelligent lyrics and some arrangements that just soar away. It stays firmly on the right side without venturing into the realm of pretention. The album contains a longer version of their single, "Questions" and the whole thing moves smoothly between the acoustic and the heavy sounds.



POP
CLARENCE CARTER—*Patches*. Atlantic SD 8267 (S)

Clarence Carter just keeps on growing, becoming with this latest—and greatest—effort, the top soul man in his field. The blind star from Alabama rolls out his "Patches" hit, plus "I Can't Leave Your Love Alone," "Changes" and "I'm Just a Prisoner." Hitting his groove, Carter resounds beautifully the Beatles' "Let It Be," while keeping his reputation soaring on "Say Man" and "Getting the Bills."



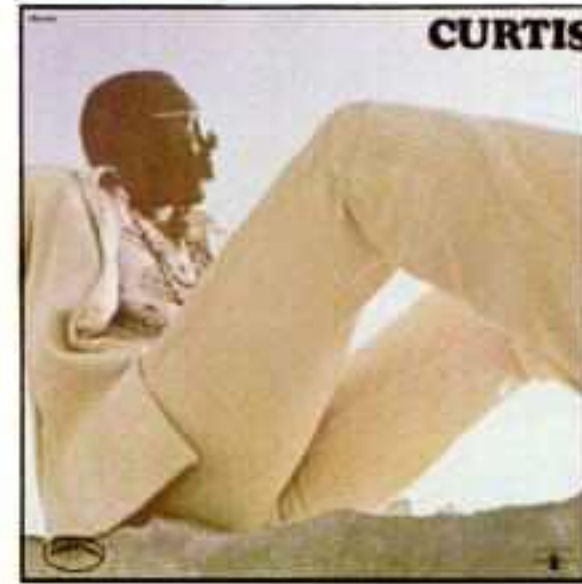
POP
JOHNNY WINTER AND—Columbia C 30221 (S)

Johnny Winter's into a new bag with a new band, and the result is the great Winter harnessing his superelectric guitar as lead for a heavy, well-rounded rock group. The three tunes he penned are the LP's best, while Rick Derringer, Randy Hobbs and Randy Z share guitar, vocals and writing with the Texas flash. "Guess I'll Go Away," "Prodigal Son" and "Nothing Left" are among Winter's wildest, and "Look Up" captures the new rock marriage in heavy action.



POP
IMPRESSIONS—*Check Out Your Mind*. Curtom CRS 8006 (S)

The Impressions have that sort of tailor-made formula for success that immediately hits the listener between the eyes. Although theirs is essentially a soul sound, the album has tremendous pop chart potential. Singing hit-paraders like, "Check Out Your Mind," "Baby Turn On to Me," and "We Must Be in Love," the group whips up a hurricane of funk designed to set even leaden toes atapping.



POP
CURTIS MAYFIELD—*Curtis*. Curtom CRS 8005 (S)

Isaac Hayes did it, and now Curtis Mayfield, who as the voice of the fabulous Impressions shaped the sound of soul for more than a decade, gets behind his creativity for a solo soul session featuring his writing and producing, Phil Upchurch and a host of Chicago's finest. He's an incisive black poet, Chicago's finest, and the two make persuasive, soulful music on "Darker Than Blue," "Wild and Free," and "Miss Black America."



POP
ROGER WHITTAKER—*I Don't Believe in If Any More*. RCA Victor LSP 4405 (S)

Roger Whittaker has yet to make the really big time on American shores, but he did break through the ice with his "New World in the Morning" and "I Don't Believe in If Anymore" singles. This second album outing featuring the latter is chock full of exceptional numbers and is a sure bet for top programming with sales not far behind. Especially noteworthy are "Flap Flap," "Lullaby for My Love" (in French) and a new ballad "I Should Have Taken My Time."



POP
MOTHER EARTH—*Satisfied*. Mercury SR 61270 (S)

This LP intrigues as well as entertains. "Satisfied" is the most commercial cut, well-sung by Tracy Nelson, but "Rock Me a Little While" is in the same groove... "You Won't Be Passing Here No More" could be great programming material for progressive rock stations because of interesting chord changes. "This Feeling" reveals of bossa nova sound that pleases.



COUNTRY
THE BEST OF GEORGE JONES—Musicor MS 3191 (S)

Here's a hot sales item for dealers. Jones' giants of last year and this year are included in this package, with "When the Grass Grows Over Me," "I'll Share My World With You," "Where the Grass Won't Grow," and the recent "Tell Me My Lying Eyes Are Wrong" featured. This one can't miss climbing right to the top of the charts.



COUNTRY
CHET ATKINS/JERRY REED—*Me and Jerry*. RCA Victor LSP 4396 (S)

Guitar aficionados will love this package, for the performances are by two great practitioners of the instrument—Chet Atkins and Jerry Reed. Their cuts of "Tennessee Stud," "Cannonball Rag," "MacArthur Park" and others are truly exciting and fresh.



COUNTRY
CONNIE SMITH—*I Never Once Stopped Loving You*. RCA Victor LSP 4394 (S)

One of the most beautiful women in country music—as well as one of the most beautiful singers—Connie Smith excels in "I Never Once Stopped Loving You," the gutsy "Louisiana Man," the lovely "The Sun Shines Down On Me," and the "(I'm So) Afraid of Losing You Again." You can expect strong sales from this LP.



COUNTRY
DON GIBSON—*Great Gibson, Vol. 1*. RCA Victor LSP 4378 (S)

Country fans will relish this packaging of Gibson hits. The cuts show the versatility of the singer, for he is represented here not only by country performances but also by Latin and pop-oriented items. Included are "Times Were Good," "Snap Your Fingers," "Vaya Con Dios" and others.



COUNTRY
SKEETER DAVIS—*It's Hard to Be a Woman*. RCA Victor LSP 4382 (S)

With some of her strongest efforts since "My Coloring Book" days, Skeeter Davis has a definite winner in this album. Songs include her single hit of "It's Hard to Be a Woman" and the macabre "Someone Up There Still Loves Me" which could gain airplay at night; plus "Down From Dover," another strong tune that could be programmed late at night. "Bridge Over Troubled Water" is great any time.



COUNTRY
NAT STUCKEY—*Country Fever*. RCA Victor LSP 4389 (S)

Stuckey displays great versatility here, singing such diverse material as "Rainy Night in Georgia," "When Ole Goin' Gets Goin'," and "Mean Ole Frisco Blues." There's not a dull cut in the package, and fans will love it.



CLASSICAL
VERDI: FALSTAFF—Evans/Various Artists (Solti). London OSA 1395 (S)

Previously available on RCA, this three-LP set offers one of the finest of Falstoffs in Geraint Evans plus an all-star cast ably conducted by Georg Solti. The other RCA sets transferred to London all hit the Classical chart. Other principals include Mirella Freni, Alfredo Kraus, Giulietta Simonato, Robert Merrill and Ilva Ligabue.



CLASSICAL
DVORAK: "NEW WORLD" SYMPHONY/CARNIVAL OVERTURE—Boston Symphony (Fiedler). RCA Red Seal LSC 3134 (S)

One of the most popular of all symphonies, Dvorak's "New World" continues to prove a constant top seller. This latest recording, featuring for the first time Arthur Fiedler and the Boston Symphony, should be no exception. The interpretation is sensitive, yet powerful and beautifully lush. As a companion piece, the composer's "Carnival Overture" completes the program.



CLASSICAL
BERLIOZ: ROMEO AND JULIET (Orchestral Music)—Chicago Symphony (Giulini). Angel SFD 36038 (S)

Angel Records is going all out in its first releases with Carlo Maria Giulini conducting the Chicago Symphony and this pressing of the orchestral music from Berlioz's "Romeo and Juliet" amply indicates why. This is a magnificent performance from start to finish.

THE SINGLE DESTINED FOR #1

Tommy & Johnny

"CAN'T LOSE THIS FEELING FOR YOU"

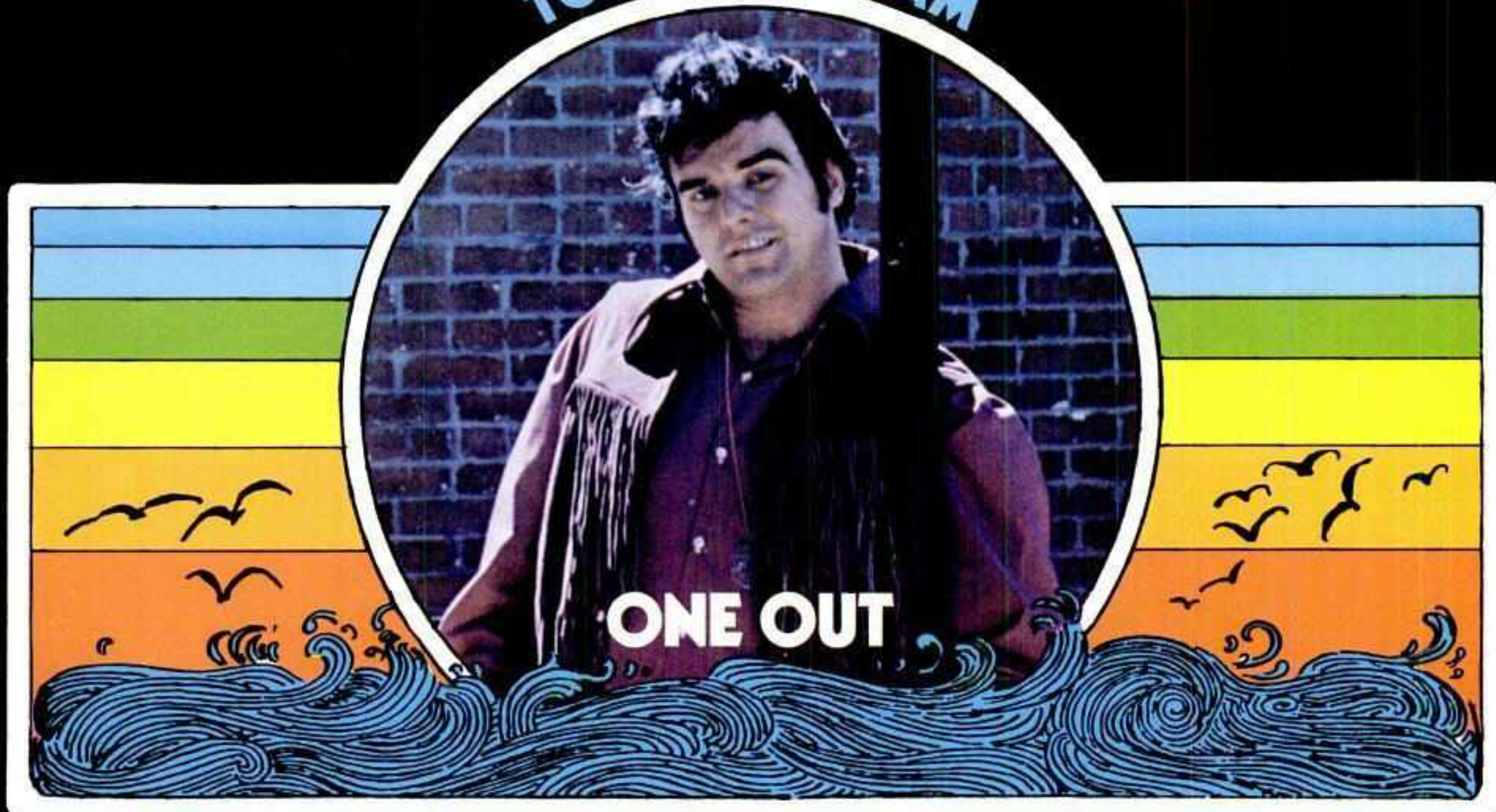
PROLIF TG 4376

FROM THE MOST EXCITING ALBUM OF '70"

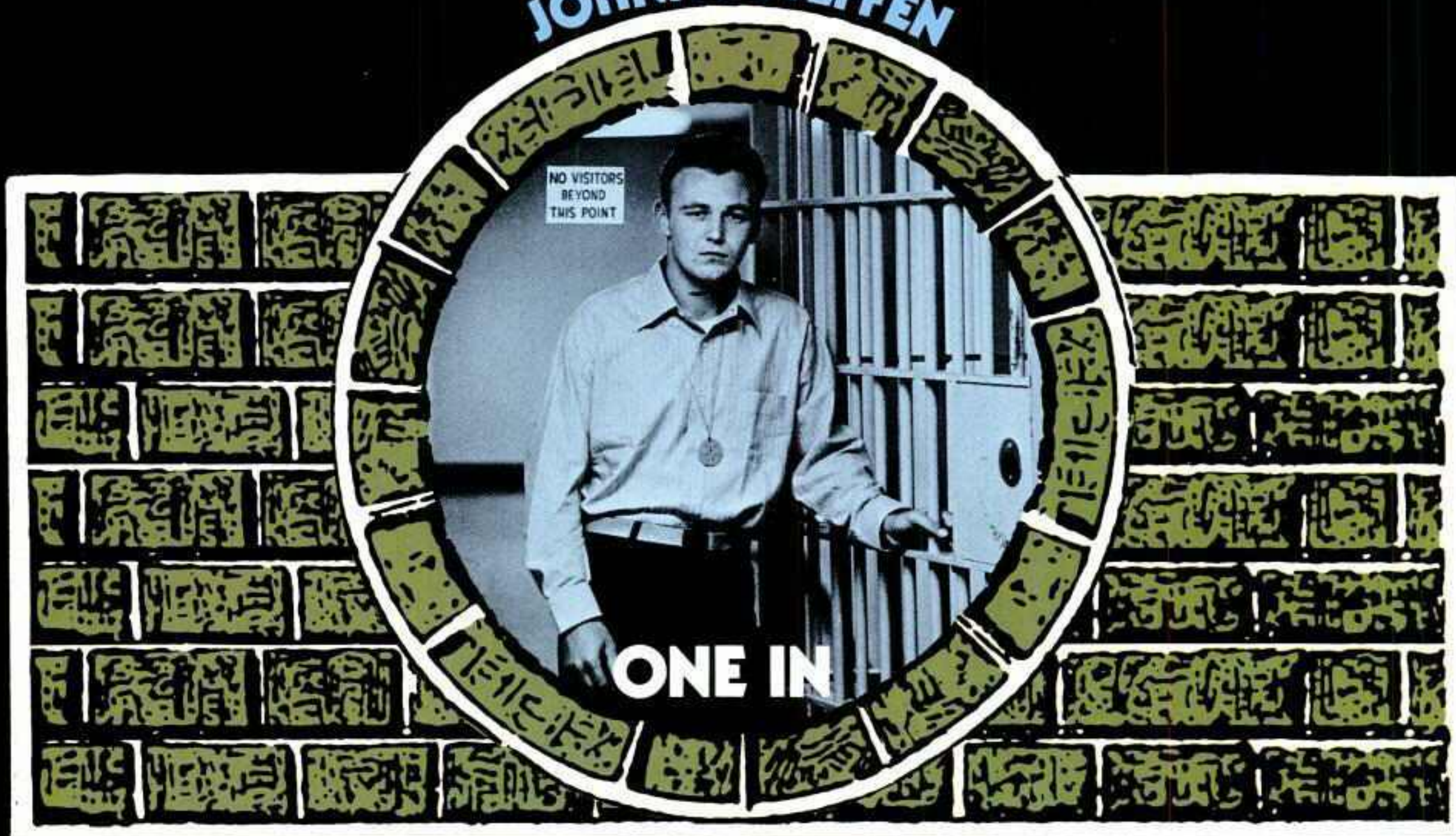
"JUST A LITTLE BIT LONELY"

PROLIF TG 10001

TOMMY GRAHAM



JOHNNY STEFFEN



TOMMY GRAHAM JUST GOT OUT OF THE CALIFORNIA STATE PENITENTIARY. AS I WRITE THIS, JOHNNY STEFFEN IS STILL IN... *ONE OUT, ONE IN!* I WANT TO ESTABLISH THAT BEFORE YOU GET INTO THIS ALBUM.

WHY THESE TWO YOUNG MEN WERE SENTENCED TO PRISON IS NOT IMPORTANT TO THIS RECORD. WHAT'S DONE IS DONE, YOU CAN'T CHANGE THAT... BUT TOMORROW CAN BE THE FIRST DAY OF YOUR NEW LIFE. I THINK THE FIRST DAY OF TOMMY GRAHAM'S NEW LIFE REALLY BEGAN THE DAY HE ENTERED CMF, FOR IT WAS THERE HE WAS TO MEET JOHNNY STEFFEN; TWO DUDES WHO HAD DICED LIFE'S ROUGH ACCOUNT AND BLEW IT.

DAILY, BEHIND LOCKED BARS, THEY PLOTTED AND PLANNED A NEW WAY TO TRAVEL THE TRAUMA-RIDDEN ROAD OF LIFE'S PSYCHOPATH. THEY WERE AIDED AND ABETTED IN THIS AMBITIOUS SCHEME BY AN OLD TRAVELER WHO HAD TRIPPED ON THE

TURBULENCE HIMSELF... SPADE COOLEY! BEFORE SPADE MADE HIS FINAL FREE-FALL THAT FATEFUL DAY IN OAKLAND, HE HAD SPENT MANY A LONELY NIGHT TALKING WITH TOMMY AND JOHNNY, LISTENING TO THEIR IDEAS, THEIR SONGS, THEIR VOICES AND THEIR DREAMS. IT WAS REWARDING FOR SPADE AND AN INSPIRATION FOR THE GUYS. IT WAS AFTER SEVERAL OF THESE MEETINGS THAT GRAHAM AND STEFFEN LAID THEIR MASTER PLAN. THEIR BASIC RAP IS: *LIFE IS YOUR GREATEST GIFT... DON'T LET THE TIME THIEVES STEAL IT FROM YOU.*

THEIR MUSIC IS ANOTHER THING! WHEN TOMMY GRAHAM CALLED ME JUST AFTER HE GOT OUT OF QUENTIN TO TELL ME HE LISTENED TO MY RADIO SHOW EVERY NIGHT AND KNEW FROM LISTENING TO ME THAT HE HAD WRITTEN SOME SONGS I'D DIG, I SAID BRING 'EM OVER.

WHEN HE ARRIVED AT MY PLACE I NOTED THAT EX-CONS

LOOK NORMAL AND THEN WE TALKED FOR A COUPLE OF HOURS WHILE I HEARD THE ALBUM. I KEPT GETTING THE *FLASH* WHILE I WAS LISTENING TO A GOOD ROCKER, THEN A COUNTRY BALLAD. THAT SOMETHING WAS HAPPENING HERE AND I COULDN'T HELP THINK BACK TO THAT LITTLE KNOWN SUMMIT CONFERENCE ELVIS PRESLEY HAD WITH BUDDY HOLLY BACK IN THE EARLY FIFTIES IN NEW MEXICO WHEN THEY PLOTTED THE *ROCK REVOLUTION*.

I THOUGHT MAYBE SOMETHING HAPPENED OVER THERE IN THAT PRISON AND THE WHOLE WORLD WAS GOING TO KNOW ABOUT IT BEFORE LONG. GO NOW, THEN, TAKE THIS RECORD OUT, SLAP IT ON A TURNTABLE AND LISTEN TO SOME GOOD RAW, *ROADHOUSE ROCK*... AND SEE IF YOU DON'T AGREE WITH ME.

DAVE DIAMOND KFRC RADIO SAN FRANCISCO, CALIF.

DON HUCKABEE / PROLIF RECORDS

936 TEXAS STREET / FAIRFIELD, CALIF. 94533 / A.C. 707-422-8707

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Album Reviews Continued



SOUNDTRACK

SOUNDTRACK—Borsalino.
Paramount PAS 5019 (S)

The film, which was met with much favor by the critics, has a score composed by Claude Bolling that is first rate and exciting all by itself. The music is delightfully frothy and the theme is heard in at least four different interpretations. With the film's success, this soundtrack album should be an important sales item, and it's sure to garner much program-



POP

HANK WILLIAMS THE ROY ORBISON WAY—
MGM SE 4683 (S)

Roy Orbison has taken some of Hank Williams' greatest material and clothed it with his distinctive vocal style. The results are exciting. Included are "Kaw-Liga," "Jambalaya," "You Win Again" and other standards.



POP

CHARLES LLOYD—
Moon Man.
Kapp KS 3634 (S)

Charles Lloyd first came into sight as a jazzman with the Cannonball Adderley group, then he formed his own quartet still playing jazz and attracted the attention of the Fillmore jazz circuit who dug into his avant garde happenings. Now Lloyd has switched into the rock energy and come up with a rock album that contains his own music and lyrics. Good ethereal product, part jazz, a lot of rock and much heavy.



COUNTRY

HANK SNOW—
Cure for the Blues.
RCA Victor LSP 4379 (S)

Hank Snow, one of the greats of country music, has a solid package here. The material is full of real country flavor and includes weepers such as "Crying Time," train songs such as "The Atlantic Coastal Line" and many other fine cuts. His fans will like the album.



THE BEST OF COUNTRY INSTRUMENTALS
COUNTRY GENTLEMAN • CHET ATKINS
LAST DATE • FLOYD CRAMER
I SAW THE LIGHT
DANNY DAVIS AND THE NASHVILLE BRASS
I'M LOOKING OVER A FOUR LEAF CLOVER
HOT MOCKIN' BIRD • BOOTS RANDOLPH
YAKETY SAX • BOOTS RANDOLPH
THE CLAW • JERRY REED
DOWN YONDER • DEL WOOD
DIFFICULT • CHET ATKINS AND MAE AUBURN

Great names in country music such as Chet Atkins, Danny Davis and the Nashville Brass, Floyd Cramer, and Hank Snow. Songs range from Boots Randolph's "Yakety Sax" to Homer & Jethro's "I'm Looking Over a Four Leaf Clover."



LOW-PRICE CLASSICAL

XENAKIS: ELECTRO-ACOUSTIC MUSIC—Groupe de Recherches Musicales de l'O.R.T.F., Paris.
Nonesuch H 71246 (S)

Iannis Xenakis is, undoubtedly, one of the leading exponents of today's new concept in avant garde classical music, the electro acoustic sound. On this special low-cost album, he brings new and classical dimensions to Fulchignoni's "Orient-Occident," the controversial "Bohor 1," "Diamorphoses 2," and others. A mind-expanding experience in electronic music.



LOW-PRICE CLASSICAL

RANDALL/VERCOE/DODGE: COMPUTER MUSIC—Computer Centers of Columbia & Princeton Universities.
Nonesuch H 71245 (S)

Realized in the computer centers of Columbia and Princeton Universities, this album offers a very interesting approach to computerized music. It features Muggitt's, "Monologues by a Mass Murderer," Barry Vercoe's "Synthesism," and Charles Dodge's "Changes," computer pieces designed to spotlight the versatility of this unique music form.



LOW-PRICE CLASSICAL

BACH: SHEPHERD CANTATA, BWV 249a—Various Artists/Bach Collegium, Stuttgart (Rilling).
Nonesuch H 71243 (S)

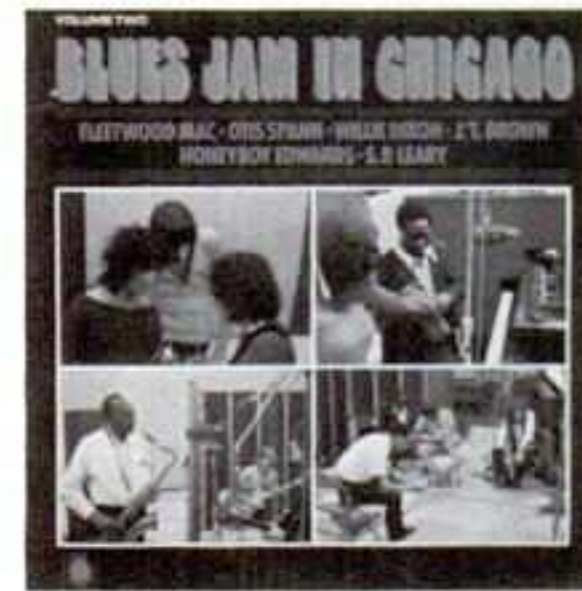
This version of Bach's "Shepherd Cantata," performed by the Bach Collegium of Stuttgart, assisted by various artists, is skillfully re-created as a complete work, despite the fact that certain sections have been lost. Conductor Helmuth Rilling must be commended for artfully bridging the gap and immortalizing this beautiful composition.



JAZZ

GENE AMMONS—
Brother Jug!
Prestige PR 7792 (S)

Gene Ammons continues his restarted recording career with a second Prestige album that presents him in a tenor-organ format. Ammons blows with full tone around several familiar items such as "Son of a Preacher Man" and "He's a Real Gone Guy" (familiar to Nellie Lutcher fans anywhere). He is romantically aggressive as ever on "Didn't We" while "Jungle Street" has the advantage of Junior Mance's piano.



BLUES
VARIOUS ARTISTS—Blues Jam in Chicago, Vol. Two.
Blue Horizon BH 4805 (S)

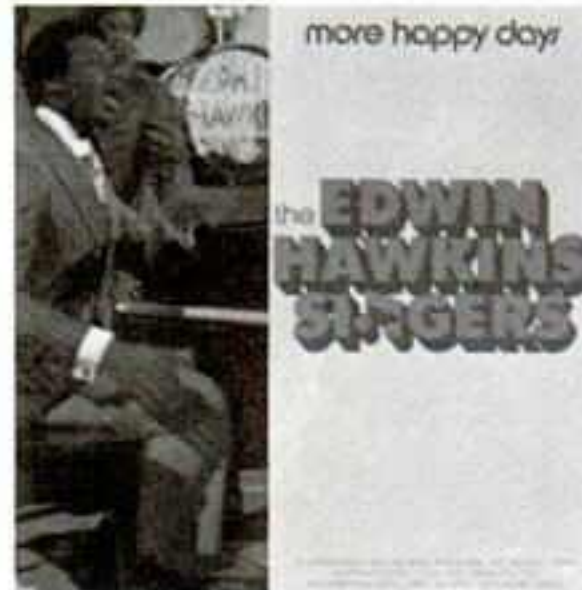
It's really Fleetwood Mac getting together with some of the people from Chess Records like Willie Dixon and the late Otis Spann for a session on the blues. Nothing new is attempted, it's just some British musicians working with the people who started the whole British blues cycle with their influence. Studio conversation is left in to give the album a semi-documentary flavor.



GOSPEL

JAKE HESS—
Everything Is Beautiful.
RCA Victor LSP 4400 (S)

This fine singer of inspirational material is represented here by some great cuts. These include "Everything Is Beautiful," "I Will Serve Thee," "I Believe" and others. Hess' technique and sincerity come through on these sides.



GOSPEL

EDWIN HAWKINS SINGERS—
More Happy Days.
Buddah BDS 5064 (S)

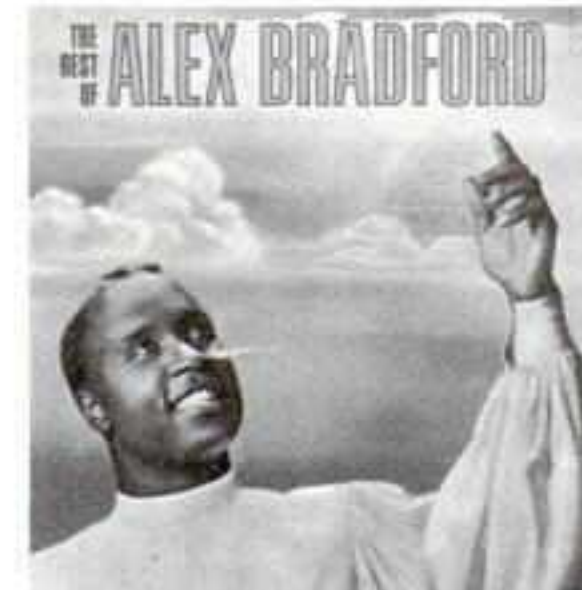
This great group, which clicked pop-wise with "Oh Happy Day," has another package which will appeal to both gospel and pop fans. The performances are charged with excitement and soul, and include such sides as "Try the Real Thing," "Search Me," "Praise Him" and others.



RELIGIOUS

GEORGE BEVERLY SHEA—
There Is More to Life.
RCA Victor LSP 4402 (S)

This is an excellently-produced album. George Beverly Shea is in a class by himself as an interpreter of this material, and he has had excellent aid here in the arrangements. "Standing in the Need of Prayer," "The Model Church" and "Does Jesus Care" are typical cuts.



RELIGIOUS

THE BEST OF ALEX BRADFORD—
Specialty SPS 2133 (S)

The rich, resonant baritone voice of Alex Bradford is at its creative and exciting best on this selection of tunes that made him a favorite in religious music circles. Given the unique Bradford touch on this album, are tunes like "Too Close to Heaven," "God Searched the World," "Without a God," and "Lord, Lord, Lord."

ALBUM REVIEWS

BB SPOTLIGHT
Best of the album releases of the week in all categories as picked by the BB Review Panel for top sales and chart movement.

SPECIAL MERIT
Albums with sales potential that are deserving of special consideration at both the dealer and radio level.

FOUR STARS
★★★★ Albums with sales potential within their category of music and possible chart items.

SPECIAL MERIT PICKS

SOUNDTRACK

SOUNDTRACK — Angels Die Hard, Uni 73091 (S)
Featured in this soundtrack recording of the movie, "Angels Die Hard," are several promising new groups including East West Pipeline, Fever Tree, Sylvanus, and Dewey Martin and Medicine Ball. Although relatively unknown, they produce a credible sound with good arrangements, clean lyrics and strong instrumentation, all basic qualities that could win friends for the album.

POPULAR

MUD ON MUDD—Uni 73089 (S)
This first album for Mudd, apparently a seven-man group, indicates that this unit could go far. Strong instrumentally with a contemporary blues feel, Mudd opens with a fine extended cut, a medley of Traffic's "Medicated Goo" and their own

"The Lights Gonna Shine," a good tune. They also shine in "Satisfied Mind," "I Thank You" and "I'll Sell My Heart to a Clown" plus six other cuts.

TIMBER—Plart of What You Hear. Kapp KS 3633 (S)
Timber, a soft rock group, has an auspicious debut album here with "A Sad Song" strong feature. George Clinton and Wayne Berry are the principal writers for their group and each has written topnotch material. Berry's "All But Gon" and Clinton's "She Is My Lady" are among the many standouts for this group of four men and one gal.

MCKENDREE SPRING — Second Thoughts. Decca DL 75230 (S)
McKendree Spring, one of the most sensitive of today's groups, could make it big with this one as the Canadian quintet, led by the strong vocals of Fran McKendree, combine soft rock and folk rock in this set, which includes "What Was Gained," an extended cut worth hearing. Unusual instrumentation, including viola and Moog

synthesizer, add to this unit's distinctive sound.

MALCOLM & CHRIS—BluesTime BTS 9008 (S)
Progressive rock stations will delight in the material in this album, which range from the good bluesy "Rattlesnakin' Daddy" to "Too Nicey Momma," the two best cuts on the LP. B.B. King produced this blue-eyed blues package. Malcolm Gibson and Chris Keehan get with it.

WILBERT HARRISON—Anything You Want. Wet Soul WS 1001 (S)
Wilbert "Kansas City" Harrison, a solid comeback success with his "Let's Work Together" LP on the Sue label, looks to make it more than a passing fancy with this new package of good-time rock 'n' blues flavored with the sound of swing, saxes and soul. Allen Toussaint and Marshall Sehorn produced Harrison's happy jaunt, hitting the heights on "I Got to Know," "Your Three Letters" and "Until the Real Thing Comes Along." This is it.

LARRY HENLEY—We Gotta Start Lovin'. Viking LPS 103 (S)
Larry Henley, in a rock style that often preaches on today's easy listening sounds, does "Starship Simmer Eyes," "Santa Fe Train," and the title tune of "We Gotta Start Lovin'." A sterling effort of good

entertainment which could become a strong sales item with the proper promotion.

LOW PRICE POPULAR

101 STRINGS PLAY SONGS OF ITALY—Alshire S 5213 (S)
Beautiful lush string arrangements of great favorites as "Volare," "That's Amore," "Arrivederci Roma," and others. A good LP at any price, bound to provide entertainment for a long time to come.

CLASSICAL

BRAHMS / SCHUMANN / MAHLER: LEIDER-ABEND—Helen Watts. Telefunken SAT 22515 (S)
Helen Watts' performances and recordings are always a pleasure, rich in quality and style. This lieder recital is indeed welcome as the Welsh alto is not as known in this area as in other specialties. But, these songs of Brahms, Schumann and Mahler are warm and moving. Irwin Cage is Miss Watts' capable piano accompanist.

BEETHOVEN: MASS IN C—Kuhse/Schreier/ Various Artists/Gewandhaus Orch., Leipzig

(Kegel). Telefunken SAT 22512 (S)
Beethoven's "Mass in C" is given an admirable reading here under Herbert Kegel. All four soloists are notable: soprano Hanne-Lore Kuhse, alto Annelies Burmeister, tenor Peter Schreier, and bass Theo Adam. The Leipzig Radio Choir is outstanding in their key role. Also exemplary is the Gewandhaus Orchestra.

R. STRAUSS: OPERATIC ARIAS —Theo Adam. Telefunken SAT 22513 (S)
Bass Theo Adam, one of the best, here presents an excellent program of arias from Richard Strauss operas with Omar Suitner conducting the "Staatskapelle," which is known as Dresden's "strauss orchestra." The second waltz finale from "Der Rosenkavalier" is brilliant. Other first-rate excerpts are from "Capriccio," "Die Frau ohne Schatten," "Daphne," and "Die schweigsame Frau." Mezzo-soprano Gisela Schroeter also is featured.

R. STRAUSS: SIX SONGS, Op. 68/RHODES: THE LAMENT OF MICHAL—Louisville Orch. (Mester). First Edition LS 704 (S)
The Louisville Orchestra here offers the 100th record on its own label, which it is now calling First Edition Records. With Jorge Mester as its current music director, the Louisville continues the flair for ex-

• Continued

A TYPICAL HANK THOMPSON RECORD



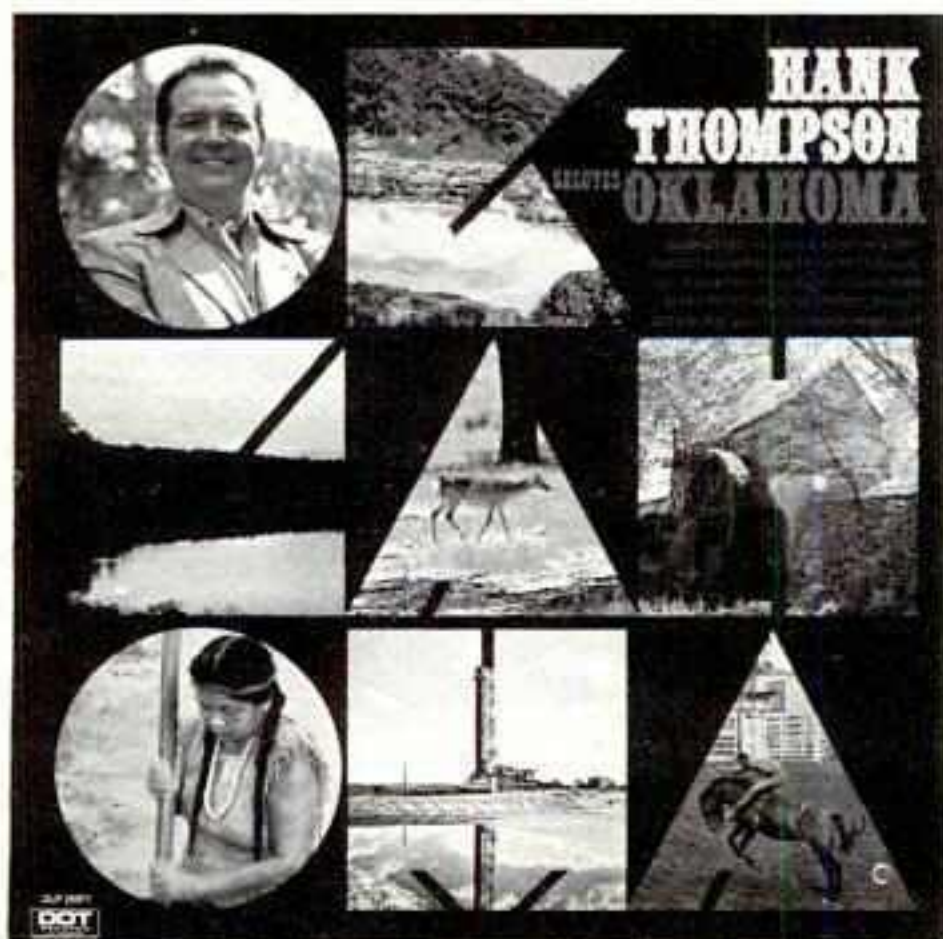
A HIT

"ONE OF THE FORTUNATE FEW"

A New Single On DOT: DOA 17354

FLASH:

Hank Thompson's "OKLAHOMA" LP is getting a bright new package.



A proven seller now with added appeal
available Sept. 18, 1970
DLP 25971



Thanks D.J.s, Distributors, Jukeboxes and One-Stops

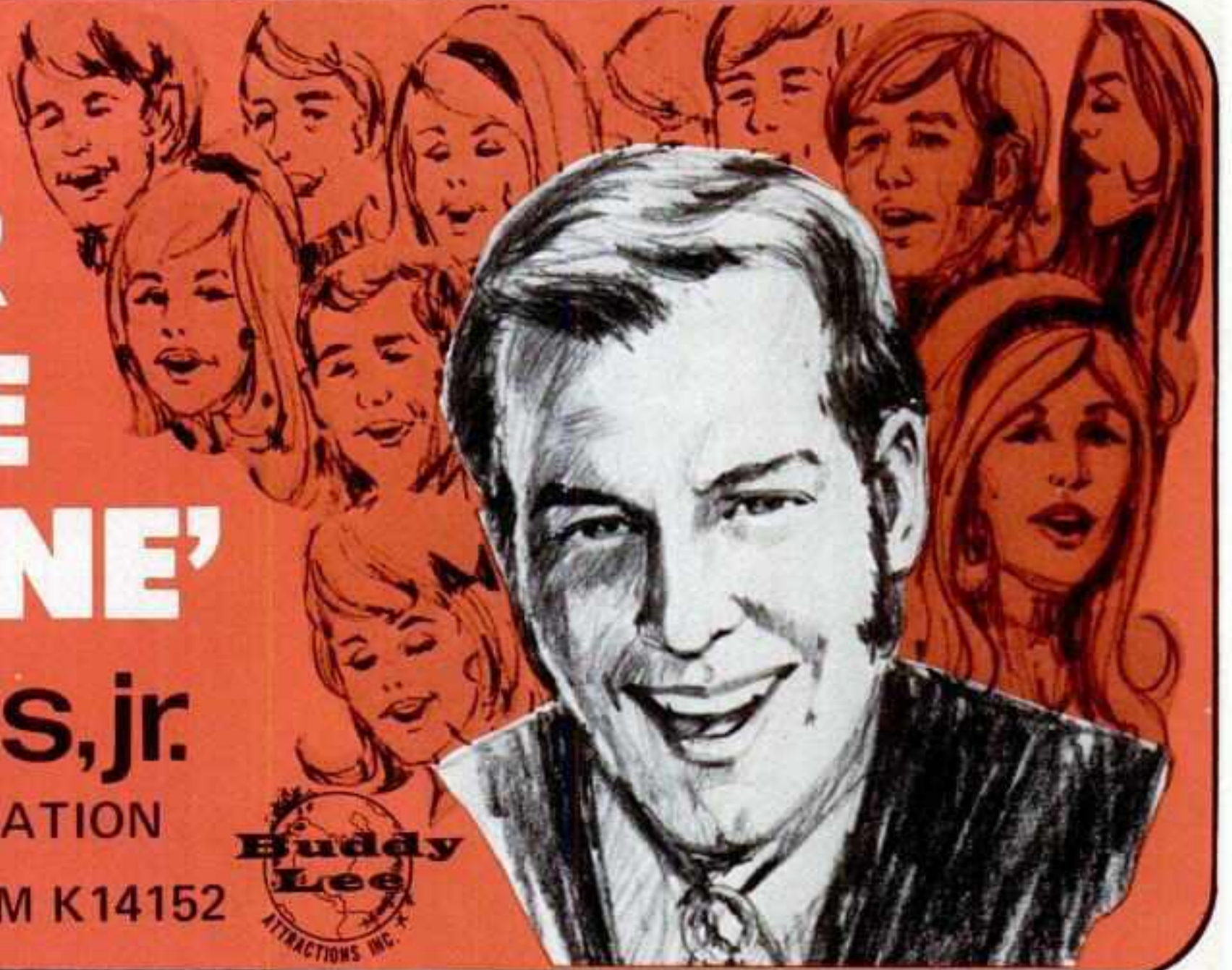


**'ALL FOR
THE LOVE
OF SUNSHINE'**

Hank Williams, jr.

WITH THE MIKE CURB CONGREGATION

exclusively on MGM RECORDS MGM K14152



**'WHEN A
MAN LOVES
A WOMAN'**

Billy Walker

exclusively on MGM RECORDS MGM K14134



**'HEAVEN
EVERYDAY'**

Mel Tillis

exclusively on MGM RECORDS MGM K14148

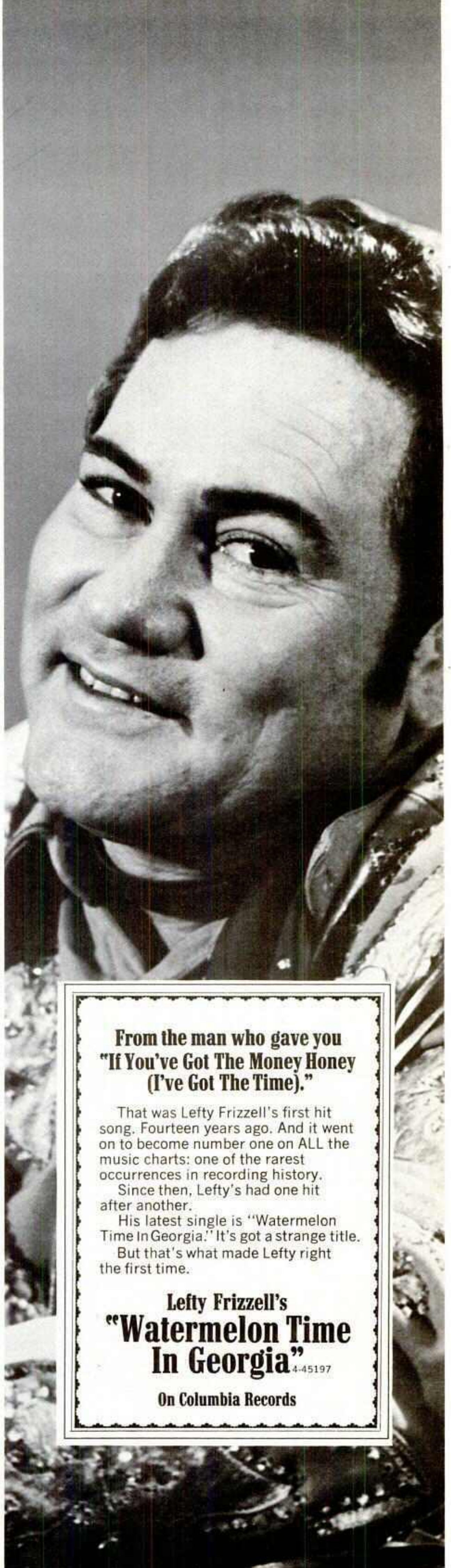


Hot Country Singles

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

This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
1	1	ALL FOR THE LOVE OF SUNSHINE ... 7 Hank Williams Jr. with the Mike Curb Congregation, MGM 14152 (Hastings, BMI)	7
2	2	FOR THE GOOD TIMES/ GRAZIN' IN GREENER PASTURES ... 12 Ray Price, Columbia 4-45178 (Buckhorn, BMI/Combine, BMI)	12
3	4	WHEN A MAN LOVES A WOMAN (The Way I Love You) ... 12 Billy Walker, MGM 14134 (Forrest Hills, BMI)	12
4	3	MULE SKINNER BLUES ... 11 Dolly Parton, RCA Victor 47-9863 (Peer International, BMI)	11
5	7	HEAVEN EVERYDAY ... 8 Mel Tillis, MGM 14148 (Jack & Bill, ASCAP)	8
6	6	DON'T KEEP ME HANGIN' ON ... 11 Sonny James, Capitol 2834 (Marson, BMI)	11
7	8	DADDY WAS AN OLD TIME PREACHER MAN ... 7 Porter Wagoner & Dolly Parton, RCA Victor 47-9875 (Owepar, BMI)	7
8	5	EVERYTHING A MAN COULD EVER NEED ... 9 Glen Campbell, Capitol 2843 (Ensign, BMI)	9
9	15	WONDERS OF THE WINE ... 6 David Houston, Epic 5-10643 (Algee, BMI)	6
10	10	BILOXI ... 9 Kenny Price, RCA Victor 47-9869 (Window, BMI)	9
11	9	ONE SONG AWAY ... 9 Tommy Cash, Epic 5-10630 (House of Cash, BMI)	9
12	24	THERE MUST BE MORE TO LOVE THAN THIS ... 4 Jerry Lee Lewis, Mercury 73099 (DeCapo/Varia/Chimneyville, BMI)	4
13	11	YOU WANNA GIVE ME A LIFT? ... 12 Loretta Lynn, Decca 32693 (Sure-Fire, BMI)	12
14	19	HOW I GOT TO MEMPHIS ... 6 Bobby Bare, Mercury 73097 (Newkeys, BMI)	6
15	17	NO LOVE AT ALL/ I FOUND YOU JUST IN TIME ... 7 Lynn Anderson, Columbia 4-45190 (Contention, SESAC/Blue Crest, BMI)	7
16	30	SUNDAY MORNING COMING DOWN ... 2 Johnny Cash, Columbia 4-45211 (Combine, BMI)	2
17	21	SNOWBIRD ... 8 Anne Murray, Capitol 2738 (Beechwood, BMI)	8
18	26	ANGELS DON'T LIE ... 5 Jim Reeves, RCA Victor 47-9880 (Acclaim, BMI)	5
19	12	WONDER COULD I LIVE THERE ANYMORE ... 14 Charley Pride, RCA Victor 47-9853 (Hall-Clement, BMI)	14
20	35	THE TAKER ... 3 Waylon Jennings, RCA Victor 47-9885 (Combine, BMI)	3
21	18	THE WHOLE WORLD COME TO ME/ IF THIS IS LOVE ... 9 Jack Greene, Decca 32699 (Contention, SESAC/Blue Crest, BMI)	9
22	22	MARTY GRAY ... 8 Billie Jo Spears, Capitol 2844 (Chestnut, BMI)	8
23	25	THIS NIGHT (Ain't Fit for Nothing But Drinking) ... 7 Dave Dudley, Mercury 73089 (Newkeys, BMI)	7
24	13	SALUTE TO A SWITCHBLADE ... 10 Tom T. Hall, Mercury 73078 (Newkeys, BMI)	10
25	14	SOMEDAY WE'LL BE TOGETHER ... 13 Bill Anderson & Jan Howard, Decca 32689 (Jobete, BMI)	13
26	28	GEORGIA SUNSHINE ... 6 Jerry Reed, RCA Victor 47-9370 (Vector, BMI)	6
27	20	TELL ME MY LYING EYES ARE WRONG ... 11 George Jones & the Jones Boys, Musicor 1408 (Blue Crest, BMI)	11
28	37	I WANT YOU FREE ... 5 Jean Shepard, Capitol 2847 (Gallico, BMI)	5
29	27	HONKY TONK MAN ... 10 Bob Luman, Epic 5-10631 (Cedarwood, BMI)	10
30	23	A PERFECT MOUNTAIN ... 12 Don Gibson, Hickory 1571 (Acuff-Rose, BMI)	12
31	16	HUMPHREY THE CAMEL ... 13 Jack Blanchard & Misty Morgan, Wayside 013 (Back Bay, BMI)	13
32	33	HARD HARD TRAVELIN' MAN ... 6 Dick Curless, Capitol 2848 (Acuff-Rose, BMI)	6
33	45	GREAT WHITE SHADOW ... 3 Buck Owens & Susan Raye, Capitol 2871 (Blue Book, BMI)	3
34	29	DO IT TO SOMEONE YOU LOVE ... 11 Norro Wilson, Mercury 73077 (Newkeys, BMI)	11
35	31	JESUS TAKE A HOLD ... 14 Merle Haggard, Capitol 2838 (Blue Book, BMI)	14
36	36	BLAME IT ON ROSEY ... 7 Ray Sanders, United Artists 50689 (Unart, BMI)	7

This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
37	43	IT'S DAWNED ON ME YOU'RE GONE ... 7 Dottie West, RCA Victor 47-9872 (Tree, BMI)	7
38	40	SHUTTERS & BOARDS ... 6 Slim Whitman, United Artists 50697 (Vogue, BMI)	6
39	38	SUGER IN THE FLOWERS ... 8 Anthony Armstrong Jones, Chart 5083 (Sue-Mirl, ASCAP)	8
40	47	HEY BABE ... 6 Bobby G. Rice, Royal American RA 18 (LeBill, BMI)	6
41	42	SOUTH/DON'T WE ALL HAVE THE RIGHT ... 3 Roger Miller, Mercury 73102 (Pix Rus, ASCAP/Tree, BMI)	3
42	49	LOOK AT MINE ... 5 Jody Miller, Epic 5-10641 (Welbeck, BMI)	5
43	32	KANSAS CITY SONG ... 15 Buck Owens, Capitol 2783 (Blue Book, BMI)	15
44	41	IF I EVER FALL IN LOVE (With a Honky Tonk Girl) ... 16 Faron Young, Mercury 73065 (Newkeys, BMI)	16
45	—	FROM HEAVEN TO HEARTACHE ... 1 Eddy Arnold, RCA Victor 47-9689 (Singleton, BMI)	1
46	46	TILL I CAN'T TAKE IT ANYMORE ... 9 Dottie West & Don Gibson, RCA Victor 47-9867 (Edden, BMI)	9
47	48	HURRY HOME TO ME ... 7 Bobby Wright, Decca 32705 (Forrest Hills, BMI)	7
48	34	I NEVER PICKED COTTON ... 15 Roy Clark, Dot 17349 (Central Songs/ Freeway, BMI)	15
49	—	LOUISIANA MAN ... 1 Connie Smith, RCA Victor 47-9887 (Acuff-Rose, BMI)	1
50	62	BACK WHERE IT'S AT ... 3 George Hamilton IV, RCA Victor 47-9886 (Acuff-Rose, BMI)	3
51	55	SAME OLD STORY, SAME OLD LIE ... 4 Bill Phillips, Decca 32707 (4-Star, BMI)	4
52	72	WAKE ME UP EARLY IN THE MORNING ... 4 Bobby Lord, Decca 32718 (Contention, SESAC)	4
53	56	THE BIRTHMARK HENRY THOMPSON TALKS ABOUT ... 3 Dallas Frazier, RCA Victor 47-9881 (Blue Crest/Hill & Range, BMI)	3
54	51	ALL AMERICAN HUSBAND ... 10 Peggy Sue, Decca 32698 (Sure-Fire, BMI)	10
55	58	WATERMELON TIME IN GEORGIA ... 4 Lefty Frizzell, Columbia 4-45197 (Wilderness, BMI)	4
56	60	CRYING ... 3 Arlene Hardin, Columbia 4-45203 (Acuff-Rose, BMI)	3
57	54	HELLO MARY LOU ... 16 Bobby Lewis, United Artists 50668 (January/Champion, BMI)	16
58	44	REMOVING THE SHADOW ... 11 Hank Williams Jr. & Lois Johnson, MGM 14136 (Williams Jr., BMI)	11
59	—	IT'S A BEAUTIFUL DAY ... 1 Wynn Stewart, Capitol 2888 (Return, BMI)	1
60	61	I'VE LOST YOU/ THE NEXT STEP IS LOVE ... 3 Elvis Presley, RCA Victor 47-9873 (Gladys, ASCAP/Gladys, ASCAP)	3
61	64	MY HAPPINESS ... 2 Johnny & Jonie Mosby, Capitol 2865 (Happiness, ASCAP)	2
62	—	JOLIE GIRL ... 1 Marty Robbins, Columbia 4-45215 (Beijo, BMI)	1
63	59	FINGERPRINT ... 11 Freddie Hart, Capitol 2839 (Blue Book/ Ching Ring, BMI)	11
64	65	ALL DAY SUCKER ... 5 Liz Anderson, RCA Victor 47-9876 (Greenback, BMI)	5
65	52	ONE NIGHT STAND ... 11 Susan Raye, Capitol 2833 (Blue Book, BMI)	11
66	66	SANTO DOMINGO ... 6 Buddy Alan, Capitol 2852 (Blue Book, BMI)	6
67	—	RUN WOMAN RUN ... 1 Tammy Wynette, Epic 5-10653 (Algee, BMI)	1
68	74	WHISKEY WHISKEY ... 2 Nat Stuckey, RCA Victor 47-9884 (Combine, BMI)	2
69	70	OH HOW I WAITED ... 4 Ron Lowry, Republic 1415 (Regent, BMI)	4
70	68	I'LL PAINT YOU A SONG ... 3 Mac Davis, Columbia 4-45192 (Ensign, BMI)	3
71	—	YOUR SWEET LOVE LIFTED ME ... 1 Ferlin Husky, Capitol 2882 (Gallico, BMI)	1
72	—	WHO SHOT JOHN ... 1 Wanda Jackson, Capitol 2872 (Little Street, ASCAP)	1
73	75	HE'S EVERYWHERE ... 2 Sammie Smith, Mega 615-0001 (Two Rivers, ASCAP)	2
74	—	LIVE FOR THE GOOD TIMES ... 1 Warner Mack, Decca 32725 (Page Boy, SESAC)	1
75	—	SILVER WINGS ... 1 Hagers, Capitol 2887 (Blue Book, BMI)	1



From the man who gave you "If You've Got The Money Honey (I've Got The Time)."

That was Lefty Frizzell's first hit song. Fourteen years ago. And it went on to become number one on ALL the music charts: one of the rarest occurrences in recording history.

Since then, Lefty's had one hit after another.

His latest single is "Watermelon Time In Georgia." It's got a strange title.

But that's what made Lefty right the first time.

Lefty Frizzell's "Watermelon Time In Georgia" 4-45197

On Columbia Records

Jody Miller's most competitive record.

On Jody's first Epic record, "Look At Mine," she tells why her eyes are brighter, her lips are softer, etc. A very competitive story.

What she doesn't mention is the fact that this is her hottest single yet. Receiving airplay on every major country station.

A very competitive record.



"Look At Mine"
by Jody Miller.
On Epic Records

Country Music

One Neters Inks Jeannie Riley

NASHVILLE—Plantation recording artist Jeannie C. Riley has been signed to an exclusive personal management contract by Dub Allbritten's One Neters, Inc.

Miss Riley has severed all prior management affiliations, and the new firm will take over all career activities.

One Neters is setting her fall and winter 1970-1971 itinerary.

Artist Firm Opens

• *Continued from page 52*

building at 901 17th Ave. South, Cox plans to expand his agency through continued auditions at WSM studios once every four months. In an audition held two weeks ago there were 67 acts from five states represented, and the auditions lasted five and a half hours.

The "Young Country" concept was begun by WSM some two years ago to develop young talent in the country music field. There was a general belief at the time that young people were slowly moving away from country music and into the pop field. The contrary proved to be true, as young people from many nearby states showed an unusual interest in country.

Cox began booking some of the acts, and played to capacity houses in swings through the southern states. One Florida tour brought standing-room houses.

Although it once held young Roberts under contract, WSM released him to Cox and to Decca in order to accelerate his career since Opryland Records were not at the time ready to function. However, the first release, using Billy Troy, is due out almost immediately. Others are expected to follow.

Roberts has just been signed to do the Oct. 20 Bill Anderson television show, which will complete the circuit for him. The young singer, who is said to have much the same style as Columbia's Marty Robbins, began as a guest of Porter Wagoner on the last official "Grand Ole Opry" show taped from the stage of the Opry House. In between he appeared on virtually all the country music syndications as well as the Mike Douglas Show, the Andy Williams Show, and dozens of others in most major cities. Cox plans to negotiate recording contracts for his talent, and to book them in selected acts throughout the nation. Since he is dealing with juveniles, his work is bonded.

Quantity Product

• *Continued from page 52*

both for Horohr Publishing and for Clairman, a division of the House of Bryant, was a songwriter-civil engineer from Baltimore who now has moved to Nashville. His first release, "Modern Times," is getting heavy airplay in the Baltimore-Washington area, and in Nashville as well.

Shirley Copeland, another discovery of the label, is a Nashville native, a rare entity in the music business here. A former singer with a gospel group, Mathes selected her voice among many and recorded her doing a Tree song, "Show and Tell," written by Robbie Williams.

In addition to NRS, other labels owned by the corporation are Proclaim, Music Row, Fidelity Country and HSH. The latter is a gospel label.

Co-owners of the firm with Mathes are Edwin Lay and Joseph Miller.

Billboard Hot Country LP's

Billboard SPECIAL SURVEY
For Week Ending 9/12/70

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

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	CHARLEY PRIDE'S 10th ALBUM RCA Victor LSP 4367	8
2	3	FIGHTIN' SIDE OF ME Merle Haggard, Capitol ST 451	7
3	4	TAMMY'S TOUCH Tammy Wynette, Epic BN 26549	17
4	5	HELLO DARLIN' Conway Twitty, Decca DL 75209	12
5	7	THE WORLD OF JOHNNY CASH Columbia GP 29	15
6	2	MY WOMAN, MY WOMAN, MY WIFE Marty Robbins, Columbia CS 9978	16
7	6	THE BEST OF CHARLEY PRIDE Charley Pride, RCA Victor LSP 4223	46
8	9	LORETTA LYNN WRITES 'EM AND SINGS 'EM Decca DL 75198	10
9	8	MY LOVE/YOU KEEP ME HANGIN' ON Sonny James, Capitol ST 478	8
10	10	THE KANSAS CITY SONG Buck Owens, Capitol ST 476	7
11	13	I NEVER PICKED COTTON Roy Clark, Dot DLP 25980	5
12	14	JUST PLAIN CHARLEY Charley Pride, RCA Victor LSP 4290	30
13	11	LOVE IS A SOMETIMES THING Bill Anderson, Decca DL 75206	11
14	12	BEST OF JERRY LEE LEWIS Smash SRS 67131	20
15	44	ONCE MORE Porter Wagoner & Dolly Parton, RCA Victor LSP 4388	2
16	15	ON STAGE—FEBRUARY 1970 Elvis Presley, RCA Victor LSP 4367	11
17	30	LIVE AT THE INTERNATIONAL, LAS VEGAS Jerry Lee Lewis, Mercury SR 61278	2
18	20	A TASTE OF COUNTRY Jerry Lee Lewis, Sun SUN 114	20
19	26	THE POOL SHARK Dave Dudley, Mercury SR 61276	4
20	42	FOR THE GOOD TIMES Ray Price, Columbia C 30106	2
21	23	HELLO, I'M JOHNNY CASH Columbia KCS 9943	31
22	22	WORLD OF TAMMY WYNETTE Epic BN 503	14
23	24	BABY BABY David Houston, Epic BN 26519	24
24	18	OKIE FROM MUSKOGEE Merle Haggard, Capitol ST 384	34
25	19	TAMMY WYNETTE'S GREATEST HITS Epic BN 26486	54
26	17	OH HAPPY DAY Glen Campbell, Capitol ST 443	18
27	16	WE'RE GONNA GET TOGETHER Buck Owens & Susan Raye, Capitol ST 448	19
28	28	THE WAYS TO LOVE A MAN Tammy Wynette, Epic BN 26519	31
29	25	HANK WILLIAMS JR.'S GREATEST HITS MGM SE 4656	23
30	27	BEST OF EDDY ARNOLD, VOL. II RCA Victor LSP 4320	17
31	31	WORLD OF RAY PRICE Columbia GP 28	10
32	33	HANK WILLIAMS JR. SINGING SONGS OF JOHNNY CASH MGM SE 4675	6
33	21	YOU AIN'T HEARD NOTHIN' YET Danny Davis & the Nashville Brass, RCA Victor LSP 4334	15
34	34	STAY THERE TILL I GET THERE Lynn Anderson, Columbia CS 1025	16
35	35	ELVIS' WORLDWIDE 50 GOLD AWARD HITS, VOL. I Elvis Presley, RCA Victor LPM 6401	3
36	32	JACK GREENE'S GREATEST HITS Decca DL 75208	6
37	40	THIS IS BARE COUNTRY Bobby Bare, Mercury SR 61290	2
38	38	NORWOOD Soundtrack, Capitol SW 475	6
39	—	ONE MORE TIME Mel Tillis, MGM SE 4681	1
40	36	PORTER WAYNE & DOLLY REBECCA Porter Wagoner & Dolly Parton, RCA Victor LSP 4305	25
41	41	YOU WOULDN'T KNOW LOVE Ray Price, Columbia CS 9918	18
42	—	GEORGIA SUNSHINE Jerry Reed, RCA Victor LSP 4391	1
43	43	SIX WHITE HORSES Tommy Cash, Epic BN 26535	22
44	—	WONDERS OF THE WINE David Houston, Epic BN 30108	1
45	—	WHEN A MAN LOVES A WOMAN Billy Walker, MGM SE 4682	1

International News Reports

Hill of U.K. First Entry in Rio Fest

RIO DE JANEIRO—Vince Hill of Great Britain was the first artist to confirm his entry in Rio's Fifth annual international popular song festival, postponed until Oct. 22. Festival director Augusto Marzagao announced that Hill will sing "Out of Darkness," by composer Clive Westlake.

Postponement of the festival for three weeks caused some confusion in plans and programs. Immediately after announcing the three-week postponement, Marzagao made overseas telephone calls to artists asking for reconfirmation of their presence.

The director declared that he expected some 85 percent of the artists to take part in the postponed festival. He believed that he would need to find substitutes for only 15 percent.

Marzagao made the announcement of the postponement after being called urgently to return from an extended trip to Europe.

Finnshow Into Fall Promotions

HELSINKI — Finnshow, Finland's foremost importer of international pop acts, has a tight schedule ahead, following a few months of inactivity.

The fall season was officially kicked off by U.K. group, the Hollies, who drew only 700 people to the 1,500-capacity Helsinki Culture House on Aug. 21. Gross turnover was just \$2,400.

Reason for poor attendance was due to the fact that the Turku International Rock Festival was being held at the same time as the Hollies' concert.

Following the Hollies are the Rolling Stones for a Sept. 2 date in Helsinki. Pre-concert booking approached 5,000 two weeks prior to the event.

Other concerts almost completed—and promoted by Finnshow—will feature the Moody Blues (Oct. 23), the American Folk Blues Festival (Nov. 6) and Chicago (Dec. 6).

Finnshow has just moved into new premises. Its address now is: Jalmariintie 6 B 110, Tapiola (Telephone: 465 584).

Danish Beat Festival Disks

COPENHAGEN — The Copenhagen Beat Festival (August 21-23) featured pop groups from different parts of the world—Danish record companies have released recordings of the groups to coincide with their appearance at the festival.

From NPA came "Valentyne Suite" by Colosseum (Vertigo) and Affinity (Vertigo). From Polydor Music came "Humble Pie" (A&M). From Dansk Gramofon came albums by Burnin' Red Ivanhoe, Pan, and Alrunes Rod on Sonet, Pentangle LPs on Transatlantic, and Brett Marvin & The Thunderbolts and Made In Sweden on Sonet.

EMI released LPs and singles by Humble Pie and the Pretty Things.

Ruuskanen to U.K. A&M Meet

HELSINKI—Osmo Ruuskanen, sales manager of Finnlevy, will represent Finland at the A&M International conference in London, Sept. 7-14.

Ruuskanen's London trip follows a recent visit from A&M (U.K.) general manager John Deacon who brought with him an invitation to attend the conference.

Seek 70% Play Rule in Brazil

RIO DE JANEIRO—The Brazilian music industry is getting ready for a decree forcing programs to include 70 percent Brazilian music.

Record companies were said to be contracting more Brazilian artists. Spokesmen of radio stations said that while broadcasting more foreign than domestic music programs at present, they were ready to change the percentages at any time.

Radiomen said that programming at present follows the records sales charts. Research shows more foreign than Brazilian music sold. Of the 15 best selling single compacts, 10 generally are foreign.

Brazilian music is broadcast more than that of any other single country, but the total of all foreign countries' music is greater than Brazilian product.

Toshiba to Release Four British Labels

By MALCOLM DAVIS

TOKYO — Toshiba Musical Industries will manufacture and release disks from four U.K. labels, Carnaby, D.J.M., Major-Minor and Page One.

Toshiba, a joint-venture company with Capitol Records of the U.S., is already enjoying a large share of sales in the imported rock and pop fields here. Among their best-selling artists are the Grateful Dead and the Association (Warner Bros.), the Beatles and Mary and the Ventures (Liberty), Heat, Three Dog Night and Steppenwolf (Dunhill/Stateside), Quicksilver Messenger Service (Capitol), Creedence (Fantasy), Peter, Paul & Mary and the Ventures (Liberty),

Adamo (EMI-Odeon) and others. With the addition of the four new British labels, the Toshiba mark now appears on 15 labels, including their own for domestic artists.

The company will lose Warner Bros. at the end of the year when the new Pioneer-Warner-Watanabe company goes into business. This has influenced Toshiba's decision to acquire the license rights to the four British labels and to persuade others—yet unnamed—in the U.K., Europe and the U.S.

Major-Minor, formerly handled by Nippon Columbia in Japan, is the only one of the four new Toshiba labels to have had representation here. The first releases on the new labels included the LP's by Gordon Beck and David McWilliams and singles by the Sands and the Blue on Major-Minor; the LP's by Zack Lawrence and Miarza Men and a single, "Border Song" by Elton John, on D.J.M.; an album and single by John Walker (Carnaby); LP's by the Zimbo Trio and the Troggs, plus a Troggs single and a single by Vanity Fair on page one.

As a part of their expansion program, Toshiba is planning to move their main offices into four full floors of a new building now under construction next to their present location in Akasaka, Tokyo. The Tokyo branch offices will remain in the older building.

Toshiba reports that their "Rock Generation" campaign, launched at the beginning of this summer, has

(Continued on page 65)

Philips France 6-Mo. Sales Up 14%; Cassette Growth Accented

PARIS — Turnover of Philips Phonographic Industries, France, for the first six months of 1970 was up 14 percent over the same period last year, whereas total industry turnover in France for the same period showed an increase of only 7 percent.

This was reported at the 1970 Congress of S.P. Philips held at the Pre Catelan in the Bois de Boulogne, Paris, and attended by more than 200 delegates.

Sales director Jacques Caillart said that the company's exports—amounting to 15.8 percent of turnover—were up 24 percent in 1969

over 1968, and were considerably in excess of the total industry figure of 10.9 percent of turnover.

Said Caillart: "It must be our aim to progress faster than the industry as a whole and this we are doing."

Among other statistics produced by the company's market research division, which was established two years ago, were figures relating to record distribution in France which showed that while total retailers' turnover was up by 4 percent in the first six months of 1970, compared with 1969, their total share

of the market was down from 49.6 percent to 45.7 percent.

Philips' own distribution company, COGEDEP, had increased its market share by 30 percent in the first six months of 1970 and now accounted for 16 percent of the total, and MFM, the Hachette chain, was 15 percent up on the 1969 figure although its market share remained the same at 6.9 percent.

Caillart said the figures underlined the fact that more and more records were being sold through big stores and supermarkets.

Managing director Louis Hazan referred to the accelerating development of technology and observed: "Seventy-five percent of the products we shall be buying in 1980 don't exist at the moment. As far as our own industry is concerned, we shall be selling images as well as sounds, and Philips is very well placed in this connection."

Giving brief descriptions of the four competing audio-visual systems, Hazan referred to the major problems regarding copyright which had to be resolved but insisted: "Record companies should not be frightened of this development. It has always been our experience that technical advances of this kind are always beneficial and complementary to existing techniques."

The growth of the cassette market was also emphasized during the Congress. From representing 5 percent of Philips France sales turnover in 1966, the market in cassettes had grown substantially and now represented 18 percent of Philips' total turnover. Turnover from musicassettes in 1966 was 2 million francs (\$400,000); in 1970 it was expected to be 11 million francs (\$2.2 million) and by 1973, 26 million francs (\$5.2 million).

It was reported that a campaign to popularize cassettes by offering a special "Hits of the Summer" release at 15 francs 90 (\$3.18) instead of the normal 32 francs 90 (\$6.58) had been extremely successful, with 13,000 cassettes being sold in one month.

The heads of various departments gave summaries of new product being readied for release, including material from the Island and Vertigo catalogs and special boxed sets and subscription offers aimed at the Christmas gift market.

Delegates were also given a breakdown of French record sales in terms of category with a comparison between the first six months of 1969 and the first six months of 1970.

Breakdown, with 1969 figures in brackets, was: Classical—17 percent (18), French songs—33 percent (36), Foreign pop—26 percent (21), Miscellaneous (folk, spoken word, military music, etc.) 16.5 percent (19), Jazz—4 percent (3), Children—3.5 percent (3).

Blue Horizon U.K., U.S. Move Locations

LONDON—Blue Horizon Records is shifting offices from its present Hanover Square location to Camden Town, from Oct. 1. The firm has bought a three-story building which will house offices for the label and its three publishing companies, Uncle Doris Music, Sanah Music and Goody Two Shoes Music, as well as a retail record shop being opened by the company, which will also be called Blue Horizon.

Blue Horizon co-director Richard Vernon said that the label also has plans to construct a recording studio behind the building, pending permission from the planning council. New address of Blue Horizon will be 65 Parkway, London N.W. 1, and the new premises will be titled Blue Horizon House. The building would be used exclusively by Blue Horizon, but that no staff expansion is planned for the immediate future, with the exception of a manager for the retail record outlet.

At the same time, Blue Horizon in the U.S. will move into new and company-owned quarters in New York. There will also be a Blue Horizon record shop in that building, and the shops in London and New York will en-

gage in a reciprocal export-import trade. The New York building will be partly leased to other firms, but will also house the label's three publishing companies. The joint moves have no effect on existing manufacturing and distribution agreements with CBS in Britain and Polydor Inc. in the United States.

WB U.K. EXEC ELECTED PPL

LONDON—Ian Ralfini, managing director of Warner-Reprise, has been elected to the board of Phonographic Performances Ltd., the industry body which numbers among its responsibilities negotiation of needletime agreements.

Coincidentally, one of Ralfini's first duties will be with the PPL directors at the meeting this month with Christopher Chataway, Minister of Posts and Communications, to discuss needletime arrangements for local radio stations and the forthcoming commercial network.

Dealer Confab In Finland

HELSINKI — The first major get-together of Finnish record retailers since the late 1950's took place on August 29.

The conference, sponsored by Finnlevy, EMI and Discophon, attracted around 50 dealers to the Hotel Haaga, Helsinki.

Topics under discussion included retailing and selling in the '70s. Speakers included top executives from the three sponsoring companies.

Jazzman for Finnish Tour

HELSINKI—Oy Yleisradio Ab is bringing U.S. jazz trumpeter Freddie Hubbard to Finland for a Helsinki concert date on Sept. 15. With Hubbard will be the other members of his current quintet—tenor saxophonist Junior Cook, pianist Cedar Walton, drummer Louis Hayes and bassist Arthur Booth.

The concert will be linked direct to the national radio and TV networks.



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GRT Holds Meet— Sees Sales Doubled

By RITCHIE YORKE

TORONTO—GRT of Canada Ltd., now entering its second year, recently hosted a four-day Partners in Profit/sales conference for distributors and marketing personnel. Initially involved in the tape market, GRT has expanded into records and with anticipated label acquisitions in the next few months, the company expects that its sales for this fiscal year will double those of the previous 12 months.

GRT introduced new product, including albums by Don Cooper, Alive and Kicking, Three Degrees and Don Crawford. Artists who appeared included Don Cooper, Teegarden and VanWinkle, Alive & Kicking and the Funkadelic. GRT also introduced the Cruisin' Series, a seven-record set which is a re-creation of pop music from 1956 to 1962.

The company announced a feature artist program which will include Ray Stevens in September/October and Tommy James and the Shondells in November/December. At an award presentation the following credits were ac-

GRT Distribbs

TORONTO—Van Dusen Brothers Ltd. of Alberta and Emerson Sales of B.C. are GRT's appointed distributors for GRT of Canada in those provinces. Previously both firms were servicing only dealers, with rackjobbers being handled directly from Toronto.

corded: GRT man of the year—Garth Campbell of Laurel Records; Distributor of the year—Laurel Records; and special achievement awards to: Harry Hrabinsky, Western Canada and Ontario regional manager; Mrs. Valerie Orford, customer service manager; and Frank Goulding, manager of production control.

Ed LaBuick, national sales manager, was presented with a special recognition award by GRT staff for his "unceasing efforts to motivate staff and continual drive to make GRT of Canada Ltd. a major contributor to the Canadian music industry."

Arelee Sets Writer Auditions As Local Launching Pad

TORONTO — In a move to launch known and unknown Canadian composers in the U.S. market, Arelee Music of Ottawa is arranging for a major U.S. publisher to visit Toronto on Thursday (10) to audition a large group of writers. The visit is the idea of Sandy Gardiner, head of Arelee Music.

Arelee (affiliated with BMI) is a Canadian-owned and operated publishing company which has successfully launched its writers in the U.S. market.

According to Gardiner, many Canadian composers "are getting the short end of the financial stick south of the border" because of affiliations with record company-owned publishing companies. He

Canadian Executive Turntable

In a move to strengthen its promotional wing, GRT of Canada has appointed regional promotion managers Jim Corbett (Montreal), Garth Campbell (Manitoba), Phil Bateman (Saskatchewan), Bill Maxim (Alberta), and Jean Leskiw (British Columbia). Information will be coordinated at the corporate marketing headquarters in Toronto by Jutta Ney, promotion coordinator, and Vincent Lasch, sales and promotion coordinator. The complete program will be directed by Ed LaBuick, national sales manager.

From The Music Capitals of the World

TORONTO

Polydor's Lori Bruner spent a week in Toronto promoting "I Could Give You the World," the 1970 Gold Medal Winner at the Third Olympiad of Song in Athens, by Toronto's Jim Mancel, among other product.

Polydor is pulling "Empty Pages" from the Traffic album, "John Barleycorn Must Die" as a single.

Jesse Winchester's "Yankee Lady," from the album, is drawing favorable response nationally. Eastern Sound sending out promotion leaflets on its forthcoming 24-track facilities. Johnny Nash has been cutting new sides at Toronto Sound and is rumored to be moving to Toronto to be nearer to the studio. His product is distributed in Canada by RCA. Promoter Mike Quatro put together a band which drew enthusiastic audience response at the recent Strawberry Fields festival. Columbia hosted a press conference for Johnny Cash during the singer's Toronto visit this week for two SRO concerts at the CNE. The Temptations drew about 5,000 to their CNE engagement. Kenny Harris' K.H. Productions has moved to Suite 51, 645 West Victoria Park, North Vancouver. Quality has reservised the Surfari's "Wipe Out." Capitol has released Vince Hills "Mysterious People." Hill is in Canada filming a television series for probable syndication.

Dick Flohil has become editor of the Canadian Composer, the

CAPAC publication. Flohil also handles PR and production of the annual Mariposa folk festival. Toronto's Murray McLachlan wrote two of the songs on the new Tom Rush album. Melanie's "Lay Down" reached the Canadian gold disk status last week. A hot new side for Quality is Dawn's "Candida" which is rivalling "Spill the Wine" in national sales. Anne Murray's "Snow Bird" hit has been covered in Australia by Liv Maesen. London has released a cover of "Neanderthal Man" by Idle Race. GRT out with the (Continued on page 63)

6-MO. OUTPUT DIPS SLIGHTLY

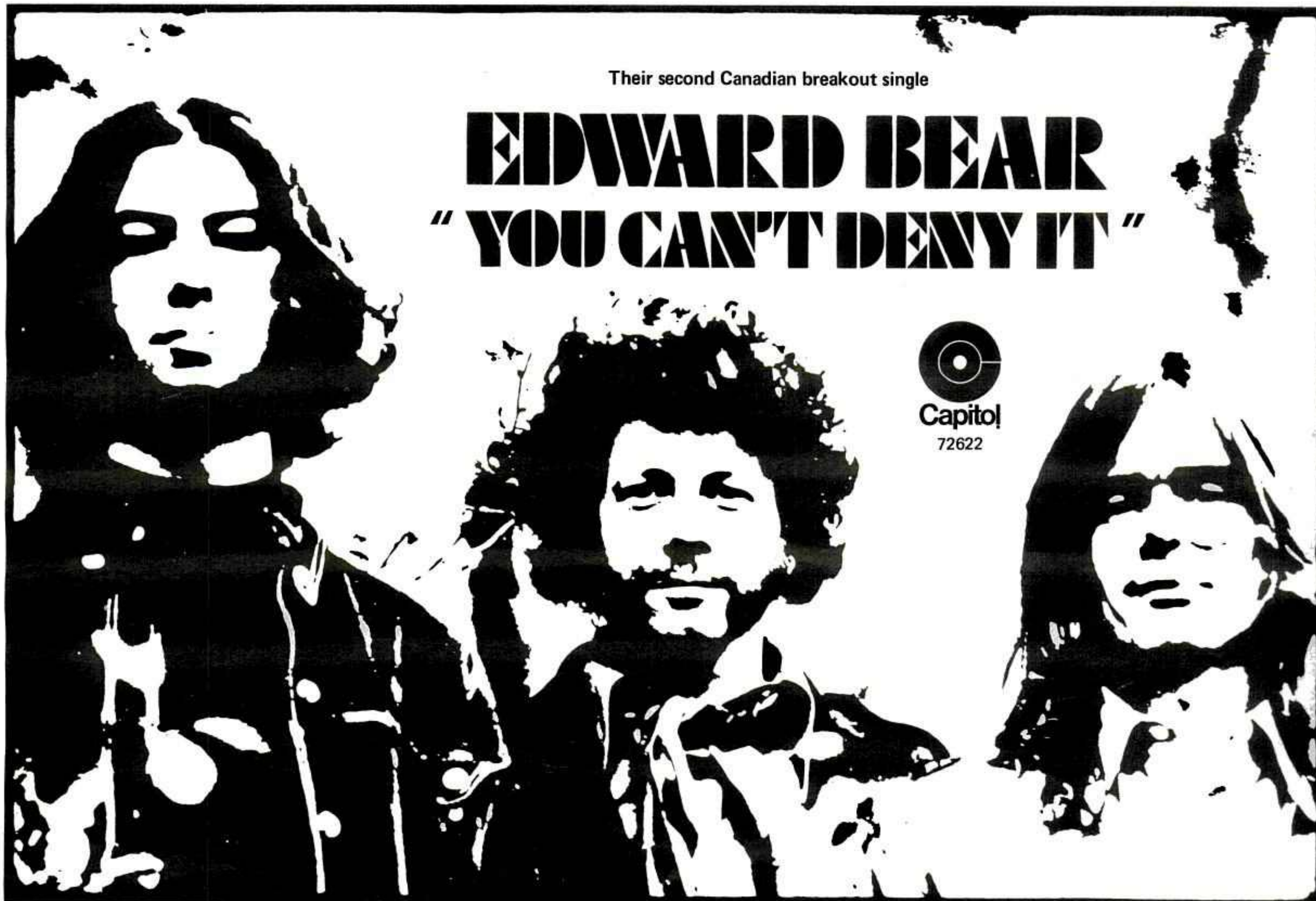
OTTAWA—Latest figures from the Dominion Bureau of Statistics indicate that the production of records in Canada up to June this year is down slightly over the same period of last year.

Records produced amounted to 3,198,944 as compared to 3,843,327 the previous year. Cumulative figures for 1970 show 20,666,564 units to the end of June, compared with 23,139,718 in 1969.

Net shipments for 1970 were down from 18,938,101 during last year to 17,449,122. Prerecorded tapes produced in June amounted to 204,145, bringing year's total to 1,662,731. There were no DES tape sales figures in previous years.

Their second Canadian breakout single

EDWARD BEAR "YOU CAN'T DENY IT"



From The Music Capitals of the World

• Continued from page 62

cassette version of the fine **Dave Mason** album, "Alone Together." GRT has also launched a weekly newsletter, Total Sound Lines. . . . Capitol has rushed the 8-track version of the "Official Music" LP. Recent visitors to Toronto were piano player **Rick Bell**, who is now with **Janis Joplin**, and drummer **Larry Atamaniuk**, who recently joined **Sea Train**. . . . Several labels competing for local rights to first single by **Everyday People**, a Toronto group signed to Doctor Productions. Journalist **Jutta Ney** has been appointed promotion coordinator for GRT of Canada Ltd. Miss Ney was formerly associated with the Muntz operation in Hamilton. **RITCHIE YORKE**

LONDON

Mervyn Conn, promoter of next year's U.S. Festival of Country and Western Music, coming to New York and Nashville next month to arrange appearances. . . . Ringmaker Music, headed by Rolling Stones' producer **Jimmy Miller** and Procol Harum manager **Tony Secunda**, have concluded pact with **David Toff** Music for administration of all Ringmaker copyrights throughout the world. Deal includes songs by ex-Moody Blues singer **Denny Laine**, ex-Move guitarist **Trevor Burton** and ex-Plastic Ono Band drummer **Alan White** who have formed a new band called **Balls**.

B&C Records director **Jim Flynn** has completed arrangements with U.S. writer/producer **Donnie Marchant** to record **Wild Angels** album for worldwide release. . . . **Alan Price** has signed a new recording deal for the north American territory with Warner Bros. The agreement was negotiated for him by **Rik Gunnell**, president of the **Robert Stigwood** Group in the U.S. and follows Price's signing of a management deal with RSG last month. . . . **Lifetime** will tour the U.K. in the autumn. . . . Following **Isle of Wight** festival debut, **Emerson, Lake and Palmer** to make major U.K. tour in September and October. . . . First single and album from re-formed **Bee Gees** to be released in autumn. The group's manager **Robert Stigwood** is also expected to announce plans for a series of live appearances by the group. . . . **Toe Fat** to return to the U.S., Oct. 14 for major concert tour with **Derek** and the **Dominos**, **Eric Clapton's** new band. . . . French singer **Charles Aznavour** returning to U.K. after absence of three years to play a concert at Royal Albert Hall Sept. 28. Event is being staged by impresario **Robert Paterson**. . . . Ampex Stereo Tapes has produced a composite trade catalog and order form covering both cassettes and cartridges. It covers over 700 titles in both configurations and lists product available from most major companies except Philips. . . . Release of **Led Zeppelin 3'** which Polydor is anticipating will become the biggest seller in the company's history, has been delayed, probably until October. The album was due to come out this month,

WB Complex Set for Toronto

TORONTO—Warner Bros. Records of Canada will headquarter in a new office-warehouse complex here shortly. Ken Middleton, Warner Bros. president, said: "The move is necessitated because of the emergence of Toronto as the focal point of the record industry in Canada."

Warner Bros., which also distributes Atlantic, Atco and Cotillion, recently took over distribution of the Elektra and Nonesuch lines. The company will keep its branch office in Montreal.

but Polydor has been forced to postpone release "due to the non-availability of tapes from America." . . . In association with Woman's Own magazine, RCA is operating a direct-mail consumer discount scheme on its \$2.39 International line. The three-for-the-price-of-two offer is running in the magazine for the next three weeks and covers 20 titles, among them albums by **Elvis Presley**, **Jim Reeves** and **Glenn Miller**. . . . A fourth release of 31 titles is being made this month by Precision Tapes and includes five albums, one by **Frank Sinatra**, not currently available on record. Precision is also releasing two tape albums, **Donovan's** "Open Road" and "Live At Expo '70" by **Sergio Mendes**, simultaneously with the record. **Richard Robson**

HAMBURG

Folk groups from eight countries took part at the "Fest der Nationen" in the exhibition park, "Planten un Bloemen," Aug. 30. . . . Leading record companies Ariola, CBS, Electrola, together with other companies, are planning a new rack jobbing company, connected with the **W.D. Warren** establishment, of Buchschlag, Frankfurt. . . . In collaboration with Vox, the Fono record GmbH at Muenster is preparing the release of two special eight-LP sets featuring the complete organ works of **Dietrich Buxtehude**, played by **Walter Kraft** on the "Totentanzorgel" Luebeck. The set, retailing at \$18.80, has linen jackets for each album. Also on release is a 12-LP set of **Mozart's** early symphonies, played by the **Mainz Chamber Orchestra** under **Guenter Kehr**, retailing at a recommended price of \$24.25. Both sets are complete with a comprehensive brochure. . . . Edition Esplanade (Lotar Elias) has a new address—2 Hamburg 39, Alsterdorfer Strasse 365 (Telephone: 5 18211). . . . Teldec has issued a special poster, in English, headlining that "Rock Is Back—Blues Is Everywhere." . . . Metronome had advance orders of 100,000 for "Led Zeppelin III."

French clarinetist **Jean Christian Michel** was presented by Metronome in concert at Hamburg's St. Nikolei Church. Michel's church performance brought about subsequent radio and TV appearances. . . . **Fascio Santillan's** recording of "El Condor Pasa" (Metronome) has passed the 150,000 mark. . . . The world's youngest operatic tenor, **Kruno Jigaj**, has signed a film contract. With the orchestra of the Hamburger Staatsoper, under **Nello Santi**, he recorded his third Metronome LP, singing in German, Italian and French. . . . Metronome has signed a distribution deal with Amadeo. The firm signed another long-term exclusive contract with **Alexis Korner**. . . . As part of its Musical Fall 70, Teldec has announced two forthcoming \$2.72 LP's. The first has **Frans Brueggens** Centonus Musicus playing Baroque flute concerti by **Vivaldi**, **Arcangelo Corelli**, **Holborne** and **Van Eyck**. Second, is the **Gala Concert of the Academy of St. Martin-in-the-Fields** performing works by **Handel**, **Mozart**, **Mendelssohn-Bartholdy** and **Rossini**. . . . Teldec is giving big promotional activity to singer **Peter Orloff's** new single and his latest LP, both titled "Das Brennt so Heiss wie Feuer" (That Burns as Hot as Fire). . . . Automatic's distributor **Theo Berger Jr.** of Hanover, has completed the distribution set-up for the new label, "Orchidee," founded by **Siegfried Lackner** and **J. Farmer**. **WALTER MALLIN**

OSLO

Top Norwegian singer **Wenche Myhre** (Polydor), who has a big reputation in Germany, has just finished the leading role in a German movie "Pauker gehen in

die Luft" filmed in Klagenfurt, Austria. . . . Norway's best known instrumentalist, trumpeter **Finn Eriksen**, soloist and sideman with the **Kjell Karlsen Orchestra**, will join **Arne Bendiksen's** company as production and A&R supervisor. Another newcomer to the Bendiksen payroll is ex-schoolteacher **Philips Kruse**, who will write arrangements and supervise recording dates. . . . New budget line label for **Arne Bendiksen-Flora**. . . . Nine-year-old Norwegian singer **Anita Hegerland** (Polydor), youngest artist ever to appear in the Swedish radio's **Svensktoppen**—where placings are decided by listeners not sales figures—reached the top position with her recording of "Mitt sommar Lov" (La Golondrina). . . . Triola singer **Kirsti Sparboe** is to head the list of performers at Chat Noir cabaret theater this fall. Others starring there include **Rolv Wesenlund**, and **Harald Heide Steen Jr.** . . . A new record company has been founded by **Fredrik Friis** (Ekko Records). The songs he has written for Polydor's **Anita Hegerland** are being published for the time being by Sonora. Initial recording for Ekko will be by singer **Vidar Ottersen**. **ESPEN ERIKSEN**

HONOLULU

The Aliis guested on **Dionne Warwick's** two-night H.I.C. Arena Aug. 21-22. . . . **Stevie Wonder** and **Rare Earth** bowed out of their Aug. 29 H.I.C. Arena date; **Isaac Hayes** was booked as a replacement. . . . The **Society of Seven's** first Uni Records single, "Sweet Sad Clown," made its debut locally—almost the same time as the group's "What Have We Got That They Haven't Got" promo ad tune for Pan American World Airways. . . . **Al Lopaka**, recently with the Cinerama Hotels, signed a two-year deal with **Duke Kahanamoku's**. He appearing with his group, the **Young Heathens**, in-between the **John Rowles** show, which is in residence in the International Market Place club. **Kimo McVay**, Duke's owner, placed **Rowles' new Kapp** single, "Cheryl Moana Marie," into the invitations for the Sept. 2 opening. A Hawaiian Music Festival Aug. 27 at the Waikiki Shell lured such "name" locals as **Danny Kaleikini**, **Zulu**, **Tony Lindsey**, **Kent Bowman**, **Genoa Keawe**, **Kaupena Wong**, **Palani Vaughan** and the **Sunday Manoa**, the **Kamehameha Alumni Glee Club**. . . . **Tommy Sands** is back in Hawaii—but no longer performing, except for a brief stint on a TV special to be filmed here with **Jimmy Darren** as MC and the **Society of Seven** as guest stars. . . . **Ed Kenney** has abruptly bowed out of the Royal Hawaiian Hotel Monarch Room revue. **WAYNE HARADA**

TOKYO

Nippon Grammophon is releasing **Food Brain's** first LP, "Social Gathering," in Japan on Polydor and has hopes that its overseas affiliates will pick it up for worldwide exposure. Producer is **Ikuzo Orito**. . . . **Ishihara Promotions** and **Pony Co.** have formed a new company **Ishihara-Pony** for the production of VTR software and other activities. It is to be capitalized at 2,000,000 Yen (\$5,560) and will be headed by **Tatsuro Ishida**, president of **Pony**, **Yujiro Ishihara** of **Ishihara Promotions** and **Kei Nakai**. It will be authorized to publish, produce, record, re-record, promote sell and/or rent VTR software from domestic or foreign sources. The firm's present address is **Ishihara Promotion**, **Kimuraya Bldg.**, 24, Toranomon, Shiba, Minato-ku, Tokyo, Japan. **Teichiku Records' Mr. Nagamine** returned from Europe and the U.S. where he obtained the rights to release **GEWP Stereo Jet** (Mexico) recordings, featuring **Carmen Cavallaro**, and rights to special recordings of the French singer, **Manchu**. . . . Several television companies, a film maker and **Pony Co.** have announced that they will establish a new company to produce VTR software in the area of classical music. The new firm is to be called **Nirasawa-Pony**

Classics and its 10,000,000 yen (\$27,777) capital is to be apportioned as follows: **Tokai Television**, 30 percent; **Nirasawa Films**, 30 percent; **Kansai (Kyoto-Osaka) Television**, 15 percent; **Pony**, 15 percent and **Fuji Television**, 10 percent. The new firm has already reached agreement in principle with **Better Films** of W. Germany for permission to control the Japanese rights to the VTR recordings of **Herbert von Karajan** and the **Berlin Philharmonic**.

Louis Jordan, with his **Tympany Five**, is making the rounds of the U.S. military bases in Japan. His bookers, **Toa Productions**, claims his Tokyo's **Copa Cabana** engagement broke the club's late summer attendance records. Also on the military circuit are **Australian singer/trumpeter Greg Bonner** and **U.K. singer Julie Lewis**. Julie will record a new single, "What Good Am I?" for **Festival Records**. Coming up on the military circuit are **Carmen McRae** and the **Platters**.

Alfa Music, one of the few independent labels to appear in Japan in the last couple of years, has signed a release-distribution contract with **Toshiba** to run for three years with automatic one-year options. **Alfa**, headed by **Kunihika Murai**, Japanese composer, recorded a single and an LP by the **Red Birds**, an original LP by **Koji Ishizaka** (whose Japanese-language version of **Rod McKuen's** "Sea, Sky and Earth" was a runaway hit), and two LP's by Japanese jazz trio, **Suma No Arashi**. The first LP of the **Suma No Arashi** trio was released by **Nippon Columbia** earlier this year. **Toshiba** has agreed to give the **Alfa** products top priority in their domestic and overseas promotion activities.

Albert Mangelsdorff and the **European Jazz All Stars** (headed by the nonplaying German jazz writer **Joachim Berendt**) were well received at their Expo '70 concert recently. The group included Norwegian singer **Karin Krog**, British baritone and soprano saxophonist **John Surman**, **Mangelsdorff** on trombone, French violinist **Jean-Luc Ponty** (whose LP of **Frank Zappa's** "King Kong" is selling well here on **Toshiba**), Belgian pianist-arranger **Francy Boland**, Danish bassist **Niels-Henning Oersted Pedersen**, Swiss drummer **Daniel Humair** and **Martiniqueborn French organist Eddy Louiss**. The **Sharps and Flats** were also on the bill at the EXPO show, as were the **Terumasa Hino Quintet**, the **Toshiko Akiyoshi Quartet** and the **Sadao Watanabe** group. The **European Jazz All Stars** followed their EXPO appearance with performances around Tokyo, to promote sales of the **Magelsdorff/All Stars LP "Tension One"** recently released by **CBS/Sony**. . . . Another free concert is planned for **Hibiya Park** in downtown Tokyo on Sunday, Sept. 6, featuring the **Mops**, **Flower Traveling Band**, **Spiders** and others.

U.K. group, **Arrival**, and Japanese groups the **Mops**, **Sarah** and **Melody**, **Cash Box**, **Blind Bird**, **Food Brain** appeared before 5,000 at an outdoor free concert produced by **Ichiro Fukuda**. **Arrival** was presented by **King Records**, Japan, who have released a single, "See the Lord" through its licensee agreement with **London Records**, and by **Shinko Music**. **Arrival's** Japanese tour included dates at Expo '70, television dates and a Tokyo hotel appearance. **King** will release an **Arrival** album this month. **MALCOLM DAVIS**

STOCKHOLM

CBS has commenced musicassette releases featuring local artists, starting accordionist **Carl Jularbo**. . . . **Metronome** has issued **Pugh Rogerfeldt's** second album—"Pughish"—here, at the same time as his first LP, "Ja, da a de," was released by **Vault** in the U.S. . . . **Humble Pie** (A&M) is to visit Sweden. **Karusell** has begun a strong press promotion for the group in connection with the release of the group's new album. . . . **Philips** promoting local singer **Michael Rickfors** (Mercury) in a big way. . . . **EMI** hopes for a new Chart topper with the release of the **Beatles'** single "The Long & Winding Road" on **Apple**. . . . Following a recent tour of Sweden by the group, **Parlophone** has issued a

new single by the **Hollies**—"Gasoline Alley Bread". . . . **Toniton Records** has signed singer **Clas Edmark**. . . . **Karusell** states that **Lill Lindfors'** new **Polydor** album will be a big seller. . . . **Metronome** at present working hard on behalf of the **Rascals**; **Crosby, Stills, Nash & Young**; **Lord Stuch**, the **Assembled Multitude**, **Dee Dee Warwick** and **Kingstones**—all on the Atlantic label. . . . **Big TV** success this summer and fall—"Oppet Hus" (**Open House**). . . . **CBS-Cupol** has signed girl singer **Eva Carlsen**. . . . **Electra** is at present engaged extensively in the rock field. **KJELL E. GENBERG**

PRAGUE

After four months, **Pavel Bobek's** cover version of "Ruby, Don't Take Your Love To Town" still leads the **Czechoslovak Hit Parade**. . . . Another foreign title—"Mendocino"—figures in the **Czech Top 20** with two different versions—**Milan Droby** (Czech) and **Olga Szabova** (Slovak). It is the first time that one title has figured more than once at the same time in the **Czech charts**. . . . **Supraphon's Record Club** has subscription offer involving LPs by the **Temptations**, the **Shadows**, **Charlie Parker**, French singer **Leo Ferre**, and Yugoslavian singers and groups **Teresa Kesovija**, **Vice Vukov**, **Arsen Dedic**, **Dubrovacki Trubaduri**. . . . **Panton's Josef Laufer**, with his group **Their Majesties**, comprising of former jazz musicians, scored a big success at **Joe Napoli's Pop Festival** in **Palermo**. . . . After the invasion of **Czech rock groups** to **Poland**, **Polish discotheques** invited **Czech disk jockeys Karel Knechtl** and **Petr Sis** to appear at discotheques in **Poland**. . . . Also, **Polish radio** has introduced a regular fortnightly program specializing in **Czech pop music and rock**. . . . **Prague Country & Folk Music Club** is preparing for the **First International Country & Folk Festival**, to be held in **Prague**, Dec. 18-20. In August, it organized a month of country and folk music at the **Orpheus club**, **Prague**. The club was packed every day and a new folk scene seems to be emerging in **Czechoslovakia**. . . . **Czech rock group Yearning Lorry** tele-recorded two TV shows in **West Germany**—one with the **U.K. group, Black Sabbath**. Another **West German** tour this month is likely. . . . The **Jiri Stivin Jazz System** has been invited to appear at the **Bologna Jazz Festival**. . . . The **Gustav Brom Orchestra** will probably take part at the jazz festival to be held in **Cologne**, on **October 26**. **LUBOMIR DORUZKA**

BRUSSELS

Palette artists **Joanna** and **Rita Deneve** from **Belgium** and **Jimmy Campbell** from **Britain** took part in the **Ostend Festival** organized by **Bart van de Laar**. Prize for best interpretation and personality went to **Joanna** whose new single, "Goodbye My Love" and "Vite, Vite" has been rush-released. . . . **Rita Deneve** won the \$1,600 first prize in the **Middelkerke Festival**. . . . **Will Tura's** latest record, "Hij Komt Terug" went straight into the **Top Ten**. . . . **Digno Garcia's** new record for **Palette**, "Pais Tropical," is to be backed by a special promotion campaign. . . . New **Palette** albums have been recorded by **Jess & James**, **Jo Berluck** and **Jean-Claude Pelletier**. . . . First album by **Peter Loland** has been released in **Japan** and **Luigi's** "A Song of Joy" has been released in **Italy**. **RENE VAN DER SPEETEN**

ATHENS

Spiros Rallis, a&r manager for **Helladic**, has resigned. He was to have been named general manager of the **Greek Phonograph House** firm of **George Orphanides**, recently acquired by **Philips-Helladic**. . . . **Beach parties** in **Greek summer resorts** are proving a good media for the promotion of new as well as established pop acts. . . . **The Idols** (**Pan Vox**), one of **Greece's top pop groups**, opened a two-month engagement at the **Piper Discotheque**, **Kapsis Hotel**, **Thessaloniki**. . . . The **Bucharest State Opera** gave two performances (Continued on page 64)

Survey Polls West Germans

BAD GODESBERG, W. Germany—One-third of West Germans are deeply interested in music, half the population "to some extent" and 17 percent "just a little," according to a survey carried out by the Institute for Applied Social Sciences. Over 1,092 persons were canvassed in the random survey.

Interest in music in Germany is tied to education and age, the survey discovered. Only 25 percent of persons with elementary school backgrounds were "strongly" interested in music. This figure rose to 35 percent for those who took an apprenticeship after school. When advanced education was involved, the figure was 50 percent.

Among those of a pensionable age, no more than 25 percent could be called "real music fans," but between the ages of 18-24 every second person was fond of music.

Fifty-nine percent of the people who took part in the survey preferred light music, 23 percent were interested only in classical or serious music and 15 percent in both classical and light music. The amount of classical music taught in West German schools accounted largely for the learning toward that musical form.

About 6 percent are active members of a chorus or "Gesangverein" (glee clubs).

German Fests Lag as Draws

BERLIN — The big breakthrough in West German open-air festivals has not come so far, according to Hamburg concert agent Hans Werner Funke.

In comparison to festivals held in Rotterdam (which attracted 140,000 people) or Bath, England (200,000), the best attendance for a German festival had not exceeded 15,000. The reason, says Funke, was because German fans aren't able to concentrate on the music at festivals as much as they can in concert halls.

Funke, together with Lippmann & Rau of Frankfurt, subsequently organized a joint concert at the Waldbuehne, Berlin, giving the audience the opportunity to concentrate on a maximum of five groups.

Funke said that the following groups would be the moneymakers for the next season: John Mayall, Jethro Tull, Ten Years After, Pink Floyd (among the groups), and singers Karel Gott, James Last with Katja Ebstein and Ivan Rebroff. Among the jazz money spinners would be Ray Charles, Ella Fitzgerald and Count Basie.

ATV Hails Northern Songs Buy In 'a Most Excellent Year'

By BRIAN MULLIGAN

LONDON—In spite of the protracted wranglings which surrounded its acquisition of Northern Songs, the outstanding performance of the Lennon-MacCartney Publishing outlet provided one of the main highspots in the annual report of Associated Television Corp. Describing the 12 months to the end of March as "a most excellent year," Lord Renwick, chairman, referred to the "gratifying results" of ATV's expansion into music publishing.

Together with its other publishing interests — mainly Welbeck

Music—and the performance of Pye Records, the ATV music division contributed \$4,276,800 to the corporation's total pretax profits of \$13,526,000. This is equivalent to 32 percent of the total, and increase of 20 percent on last year, and comes second to film production and distribution, with 41 percent, as the biggest profit-maker. Turnover from records and music amounted to \$13,202,400 equal to 12 percent of the total gross of \$110,224,800.

But while Northern's performance is impressive, Pye's is less so

and reflects the stretched-margins which are squeezing the profitability of record manufacturers generally.

The accounts reveal that Northern made a post-acquisition profit of \$3,240,000, bettering its 1969 performance by nearly \$480,000. But take this away from music division's \$4,276,800 pre-tax surplus and Pye, together with ATV's other publishing interests, is left with \$1,036,800, a drop of \$554,400 on 1969. This is based on the manufacture of 10 million records, equivalent to 10 percent of total U.K. record production.

However, managing director Louis Benjamin is looking to a better showing by Pye in the current year. With the chart-topping hits by the England World Cup squad and Mungo Jerry, plus strong support from best-sellers from the Kinks and Pickettywich, the company made the best start to the financial year in its history, an impetus which has so far been strongly maintained.

In another reference to Northern, the report discloses that agreement has finally been reached, subject to contract, for the purchase of Lawrence Wright Music and Vocab Music for \$1,570,956 —nearly \$379,200 less than the original figure tendered by Northern.

The last report of Northern mentioned a difference of opinion with the executors of LWM over the construction of the contract. This, it was stated, had been resolved with the result that the amount payable would be substantially lower.

During the year, ATV with Pye was involved in establishing two new companies, Precision Tapes and Janus Records, in association with the American GRT Corporation. Total costs was stated to be \$25,005.

Ampex Sets Up Brussels Office

LONDON — As part of its planned expansion into Europe, Ampex Stereo Tapes has established a new Brussels-based office for AST. The new office will serve Belgium, Holland and France.

The new AST office is situated in the middle of Brussels. The address is: Ampex S.A., AST Division, 40 Boulevard Louis Schmidt, Brussels (Telephone: 33.97.36).

The office will be under the general direction of Andre Bardax, formerly sales manager for Fonior (Decca).

The Ampex cassette, cartridge, open reel and blank tape plant at Nivelles is one of the largest in Europe and has extensive capacity for duplicate of tape in all formats.

STIGWOOD ON MARKET—DRAWS FEW INVESTORS

LONDON—The London Stock Exchange launch of the Robert Stigwood Group last week received a unenthusiastic reception from investors. The company offered 2,100,000 24-cent shares for sale at 90 cents last Thursday, but at the end of the day only 540,050 had been applied for. The London Sunday Times called it the "biggest flop of the new issue season."

With 1,560,000 shares left with the underwriters, it is expected that first dealings in the shares this week will be at a price in the region of 72 cents.

Yamaha Sponsors Intl Song Contest

TOKYO—The Yamaha Foundation for Music Education, an adjunct to the Yamaha musical instrument company, Nippon Gakki, and the Yamaha music and record retail stores, is sponsoring an international song composition contest this fall. Foreign composers are invited to participate in the event and finalists will be brought to Japan at Yamaha's expense.

The Foundation supports continuing programs of music education in connection with the nation's school system and gives help to both amateur and professional popular, jazz, rock and classical performers, particularly in relation to sponsoring their participation in overseas events. Additionally, Yamaha holds a series of international composition competitions each year.

The latest in this series is the "Tokyo International Popular Song Festival '70" contest slated for Nov. 20-22. It is open to partici-

pants from any country in the world and has the full and active support of Japan's Ministry of Foreign Affairs and Agency for Cultural Affairs.

Deadline for entry is Sept. 30. Prizes offered include \$3,000 cash for the top song and \$1,000 for the runner-up, plus various other awards and honors. Foreigners whose songs are selected as among the finalists will be brought to Japan at the expense of the Yamaha Foundation. Regulations for entry are, in part: Pieces are to be in the "popular" style and must be original compositions with lyrics in either English or Japanese in addition to their original language. The entries must be unpublished or those which have been published in the composer's country on or after Jan. 1, 1970. A tape recording at 7½ ips, three copies of the music and lyrics and a brief history of the composer, together with a half-length photograph, are required. This material must be submitted before Sept. 30 to Junichi Yanai, vice president, Yamaha Foundation for Music Education, 1-1 Ebisu Minami, Shibuya-ku, Tokyo, Japan.

Country Label By Bendiksen

OSLO—The growth in the interest in country music in Norway has led Arne Bendiksen, who records country music both in English as well as in other languages, to unveil a special label devoted to this kind of music—country.

Initial issues include LP's by groups Boot Hill, Hank Malvin & the Hillbillies and the Country Snakes, as well as vocalists Lillian Askeland and Bjoro Haaland. Already ready for release is a double album featuring live recordings from the very first country music championship, held in Stavanger, Norway, late June.

"I intend to gather my company's country recordings on one special label," said Bendiksen.

"With my connections with U.S. publishers Acuff Rose and Blue Book, I expect to receive constant material for future local recordings," said Bendiksen. Disks recorded in English will also be promoted for export.

First country single is "Okie From Muskogee," a Blue Book number, recorded in Norwegian and Swedish by the Country Snakes. Bendiksen has Scandinavian publishing rights for the song.

Island of Wight's Tapes Are Caught in Ownership Muddle

• Continued from page 1

at the helm, and that Macero intended to record Mungo Jerry as well as all the other acts. Further, Murray said Macero contended that all the tapes (\$9,600 worth of blank tape was available for use) belonged to Columbia.

It is understood that both Pye and Polydor had earlier attempted to persuade Columbia to refrain from recording their acts.

As the situation now stands, there is only one set of tapes, and those are supposed to be transported back to the U.S. this week.

Pye is out of the competition now, since Mungo Jerry following schedule confusion did not perform.

But Polydor is still in the running, and furthermore, would like to get some product out as soon as possible. Obviously, it has no desire to see the only tapes of its acts going back to the U.S., and

will want to have an opportunity to hear the recording before approving any release plans.

Warner-Reprise would like to make a release of John Sebastian's performance, but is content to wait a while and discuss it with Columbia. A CBS spokesman said that the American firm could have plans to produce a multi-artist package, but would not make a move without securing clearance from the other labels involved.

German Group Gets U.S. Tour

BERLIN — The German progressive group Birth Control has been offered a six-week tour of America by Universal Attractions.

The group leaves Germany for the U.S. Sept. 30, returning Nov. 11. Product by Birth Control is being released in the States by the

BENDIKSEN JOBETE DEAL

OSLO — Arne Bendiksen has taken over representation of Jobete publishing in Norway. Among the songs ready for immediate local recording is "Honey Come Back."

Bendiksen plans to produce both Swedish and Norwegian lyrics for a series of songs to be recorded and to be issued simultaneously in the two countries.

International Executive Turntable

Sales director Joergen Fritsch, 37, has been appointed managing director of Nordisk Polyphon Aktieselskab, Copenhagen, in succession to the late Werner Hamburger. NPA is Denmark's biggest record company and is Danish representative for Decca, Phillips and—through its daughter company, Polydor Music A/S—Deutsche Grammophon GmbH. Fritsch joined NPA a year ago and worked with Hamburger. He was formerly sales director for the Fona Radio retail chain store.

ESPEN ERIKSEN

Ampex Accord With 5 Italian Cos on Duping

LONDON—As part of its expansion into the Italian market, Ampex Stereo Tapes has concluded agreements with five Italian record companies to duplicate and market their tape product in Italy.

According to Stanley West, product manager for Ampex Stereo Tapes, Europe, the agreements are with Cemed SrL., Clan Celentano SrL., Ducale SrL., Fonit-Cetra SpA, and Ricordi SpA, and grant to Ampex the exclusive right to sell tapes throughout non-record outlets in Italy.

Cassette and cartridge product from these catalogs is now being duplicated in AST's Nivelles, Belgium.

West said, "These agreements, with five important Italian record companies, assure Ampex Stereo Tapes of a broad product source for its Italian operation."

"AST will have access not only to some of Italy's foremost local catalogs but also to several top international labels, such as A&M, through Ricordi, and the MCA group of labels through Ducale."

From the Music Capitols Of the World

• Continued from page 63

of Bizet's "Carmen" in Athens, Aug. 6-7. . . . Turkish singer Ajda Pekkan was invited by G. Ravera to participate in the Venice Festival, Sept. 17-19. . . . Thessaloniki's University Chamber Chorus, under Yiannis Mandakas, represented Greece in the Fourth Annual Meeting of European vocal groups—"Europa Canta"—held in Gratz, Austria, Aug. 5-9. More than 3,000 choral singers from Europe and the U.S. were reported to have taken part. . . . "Let It Be," the Beatles' latest album, has been released here by Parlophone with a 150-page booklet. . . . Vyron Kolasis conducts two con-

(Continued on page 65)

new Prophecy label which is distributed by Bell Records in the U.S. and Canada.



Advertising contributed for the public good

HITS OF THE WORLD

Billboard

ARGENTINA

(Courtesy Escalera a la Fama)
Singles

- | This Week | Last Week | Title | Artist |
|-----------|-----------|---|--------|
| 1 | 1 | IN THE SUMMERTIME—Mungo Jerry (M. Hall); Idle Race (EMI) | |
| 2 | 2 | COMO HAS HECHO—Domenico Modugno (RCA)—Relay | |
| 3 | 3 | YELLOW RIVER—Tremeloes (CBS); Christie (CBS); Bob Christian (M. Hall) | |
| 4 | 4 | ADIOS LINDA CANDY—Jean Francois Michael (EMI); Alain Debray (RCA); Steve Somers (EMI); Franck Pourcel (Odeon)—Relay | |
| 5 | 5 | WIGHT IS WIGHT—Michel Delpech (D. Jockey); Georgette and Jose (M. Hall); Burt Blanca (Fermata) | |
| 6 | 6 | NOS AMAMOS—Robert Livi (CBS); Ilane Sirkin-Fred Bourg (M. Hall) | |
| 7 | 7 | I.O.I.O.—Bee Gees (Polydor) | |
| 8 | 8 | RAINDROPS KEEP FALLIN' ON MY HEAD—B. J. Thomas (Trova); Johnny Mathis (CBS); Soundtrack (EMI)—Melograf | |
| 9 | 9 | CECILIA—Simon & Garfunkel (CBS); Sands (D.J.)—Melograf | |
| 10 | 10 | VENUS—Shocking Blue (Polydor)—Korn | |

BRAZIL

SAO PAULO
(Courtesy I.B.O.P.E.)

- | This Week | Last Week | Title | Artist |
|-----------|-----------|---|--------|
| 1 | 1 | AIRPORT LOVE THEME—Vincent Bell (Chantecler) | |
| 2 | 2 | YELLOW RIVER—Christie (CBS) | |
| 3 | 3 | 120, 150, 200KM. POR HORA—Roberto Carlos (CBS) | |
| 4 | 4 | MI VIEJO—Piero (CBS) | |
| 5 | 5 | MARIE JOLIO—Aphrodites Child (Philips) | |
| 6 | 6 | REFLECTION OF MY LIFE—Marmalade (Odeon) | |
| 7 | 7 | I.O.I.O.—Bee Gees (Polydor) | |
| 8 | 8 | QUERO VOITAR PRA BAHIA—Paulo Diniz (Odeon) | |
| 9 | 9 | HOJE—Taiguara (Odeon) | |
| 10 | 10 | ESPERA UM POUCO, UM POUQUINHO MAIS—Wilma Bentivegna (Continental) | |

RIO DE JANEIRO
(Courtesy I.B.O.P.E.)

- | This Week | Last Week | Title | Artist |
|-----------|-----------|--|--------|
| 1 | 1 | AIRPORT LOVE THEME—Vincent Bell (Chantecler) | |
| 2 | 2 | YELLOW RIVER—Christie (Epic) | |
| 3 | 3 | 120, 150, 200KM. POR HORA—Roberto Carlos (CBS) | |
| 4 | 4 | REFLECTION OF MY LIFE—Marmalade (Odeon) | |
| 5 | 5 | COCQUEIRO VERDE—Erasmus Carlos (RGE) | |
| 6 | 6 | QUERO VOITAR PRA BAHIA—Paulo Diniz (Odeon) | |
| 7 | 7 | FLASH—Duck Burlington (Musidisc) | |
| 8 | 8 | HOJE—Taiguara (Odeon) | |
| 9 | 9 | VOU DAR RISADA—Ely (Philips) | |
| 10 | 10 | LET IT BE—Beatles (Odeon) | |

BRITAIN

SINGLES
(Courtesy Record Retailer)
*Denotes local origin

- | This Week | Last Week | Title | Artist |
|-----------|-----------|--|--------|
| 1 | 1 | THE WONDER OF YOU—Elvis Presley (RCA) Leeds | |
| 2 | 2 | TEARS OF A CLOWN—Smokey Robinson & Miracles (Tamlam/Motown)—Jobete/Carlin | |
| 3 | 9 | MAMA TOLD ME (Not to Come)—Three Dog Night (Stateside); 3 Schroder (Richard Podolor) | |
| 4 | 4 | RAINBOW—*Marmalade (Decca)—Walrus (Junior Campbell) | |
| 5 | 19 | GIVE ME JUST A LITTLE MORE TIME—Chairman of the Board (Invictus)—Gold Forever (Staff) | |
| 6 | 3 | NEANDERTHAL MAN—*Hot Legs (Fontana)—Kennedy St. (Hot Legs) | |
| 7 | 15 | MAKE IT WITH YOU—Bread (Elektra)—Screen Gems (David Gates) | |
| 8 | 7 | 25 OR 6 TO 4—Chicago—Franklyn Boyd (James William Guercio) | |
| 9 | 8 | SOMETHING—*Shirley Bassey (United Artists)—Harrisons (Harris/Colton) | |
| 10 | 11 | SWEET INSPIRATION—*Bandwagon (Bell)—KPM (Tony Macaulay) | |
| 11 | 6 | NATURAL SINNER—*Fairweather (RCA)—Amen (Andy Fairweather Low) | |
| 12 | 5 | LOLA—*Kinks (Pye) Dauray/Carlin | |
| 13 | 22 | WILD WORLD—*Jimmy Cliff (Island); Freshwater (Cliff Stevens) | |
| 14 | 10 | THE LOVE YOU SAVE—Jacksons (Tamlam/Motown)—Jobete/Carlin Corporation | |
| 15 | 17 | LOVE IS LIFE—*Hot Chocolate (Rak)—Rak (Mickie Most) | |
| 16 | 25 | I (Who Have Nothing)—*Tom Jones (Decca)—Shapiro-Bernstein (Peter Sullivan) | |
| 17 | 24 | IT'S SO EASY—Andy Williams (CBS)—Valley (Dick Glasser) | |
| 18 | 12 | LOVE LIKE A MAN—*Ten Years After (Deram)—Chrys-A-Lee (Ten Years After) | |
| 19 | 13 | I'LL SAY FOREVER MY LOVE—Jimmy Ruffin (Tamlam/Motown)—Jobete/Carlin (Dean/Witherspoon) | |
| 20 | 39 | YOU CAN GET IT IF YOU REALLY WANT IT—*Desmond Dekker (Trojan)—Island (Kong/Kelly) | |
| 21 | 23 | SONG OF JOY—Miguel Rios (A&M) Welbeck | |

- | This Week | Last Week | Title | Artist |
|-----------|-----------|--|--------|
| 22 | 16 | IN THE SUMMERTIME—*Mungo Jerry (Dawn)—Our Music/Kirshner | |
| 23 | 14 | ALL RIGHT NOW—*Free (Island) Blue Mountain (Free) | |
| 24 | 28 | WHICH WAY YOU GOING (Decca)—Burlington (T. Jacks) | |
| 25 | 21 | BIG YELLOW TAXI—Joni Mitchell (Reprise)—Siquomb (Joni Mitchell) | |
| 26 | 40 | STRANGE BAND—*Family (Reprise)—Dukeslodge (Family) | |
| 27 | 41 | JIMMY MACK—Martha and Vandellas (Tamlam/Motown)—Jobete/Carlin (Holland-Dozier) | |
| 28 | 18 | SIGNED, SEALED, DELIVERED (I'm Yours)—Stevie Wonder (Tamlam/Motown)—Jobete/Carlin (Paul Riser/Stevie Wonder) | |
| 29 | 32 | DON'T PLAY THAT SONG—Aretha Franklin (Atlantic)—Carlin (Wexler/Dowd/Mardin) | |
| 30 | 45 | MONTEGO BAY—Bobby Bloom (Polydor)—UA (Jeff Barry) | |
| 31 | 30 | YELLOW RIVER—Christie (CBS)—Gale (Mike Smith) | |
| 32 | 46 | BLACK NIGHT—*Deep Purple (Harvest)—Hec (Deep Purple) | |
| 33 | 34 | MR. PRESIDENT—*Dozy Beaky Mick and Tich (Fontana)—Pulsa (DBM and T) | |
| 34 | 20 | LADY D'ARBANVILLE—*Cat Stevens (Island)—Freshwater (Paul Samwell Smith) | |
| 35 | 31 | SALLY—Gerry Monroe (Chapter 1)—Keith Prowse (Jackie Rae) | |
| 36 | — | BAND OF GOLD—Freda Payne (Invictus)—Gold Forever (Holland/Dozier Holland) | |
| 37 | 29 | COTTONFIELDS—Beach Boys (Capitol)—Kensington (Beach Boys) | |
| 38 | 27 | GOODBYE SAME, HELLO SAMANTHA—*Cliff Richard (Columbia)—Intune (Norrie Paramor) | |
| 39 | — | I AIN'T GOT THE TIME ANYMORE—*Cliff Richards (Columbia)—Leeds (Norrie Paramor) | |
| 40 | 33 | LOVE OF THE COMMON PEOPLE—*Nicky Thomas (Trojan)—Green Tree (Joel Gibson) | |
| 41 | — | LONG AS I CAN SEE THE LIGHT—Creedence Clearwater Revival (Liberty)—Burlington (John Fogerty) | |
| 42 | 48 | MY WAY—Dorothy Squires (President)—Shapiro-Bernstein (Micky Welsh) | |
| 43 | — | CLOSE TO YOU—Carpenters (A&M)—Carlin (Jack Daugherty) | |
| 44 | 44 | WHERE ARE YOU GOING TO MY LOVE—*Brotherhood of Man (Deram)—Belwin-Mills (Tony Hiller) | |
| 45 | 35 | (LIKE A) SAD OLD KINDA MOVIE—*Pickettywitch (Pye)—Welbeck, Schroeder (John Macleod) | |
| 46 | 50 | HONEY COME BACK—Glen Campbell (Capitol)—Jobete/Carlin (Al De Lory) | |
| 47 | 47 | PARANOID—*Black Sabbath (Vertigo)—Essex Intl. (Roger Bain) | |
| 48 | 43 | THE LONG AND WINDING ROAD—*Ray Morgan (BandC)—Northern (U.A.) | |
| 49 | 49 | MY WAY—Frank Sinatra (Reprise)—Shapiro/Bernstein (Don Costa) | |
| 50 | 38 | SUMMERTIME BLUES—*Who (Track) Cinephonic (Who) | |

CANADA

- | This Week | Last Week | Title | Artist |
|-----------|-----------|---|--------|
| 1 | 1 | HAND ME DOWN—Guess Who (RCA) | |
| 2 | 4 | 25 OR 6 TO 4—Chicago (Columbia) | |
| 3 | 5 | WAR—Edwin Starr (Gordy) | |
| 4 | 3 | IN THE SUMMERTIME—Mungo Jerry (Pye) | |
| 5 | 6 | INDIANA WANTS ME—R. Dean Taylor (Rare Earth) | |
| 6 | 9 | JULIE DO YA LOVE ME—Bobby Sherman (Metromedia) | |
| 7 | 7 | LOOKIN' OUT MY BACK DOOR/LONG AS I CAN SEE THE LIGHT—Creedence Clearwater Revival (Fantasy) | |
| 8 | — | PATCHES—Clarence Carter (Atlantic) | |
| 9 | 10 | CANDIDA—Dawn (Bell) | |
| 10 | — | AIN'T NO MOUNTAIN HIGH ENOUGH—Diana Ross (Motown) | |

DENMARK

- | This Week | Last Week | Title | Artist |
|-----------|-----------|---|--------|
| 1 | 1 | IN THE SUMMERTIME—Mungo Jerry (Pye)—Wihl. Hansen | |
| 2 | 3 | COTTONFIELDS—Beach Boys (Capitol)—Essex | |
| 3 | 6 | LOOKING OUT MY BACK DOOR—Creedence Clearwater Revival (Liberty)—Stig Anderson | |
| 4 | 2 | TO KAMMERTER—*Otto Brandenburg (HMV)—Wihl. Hansen | |
| 5 | 4 | REGNDRAABER DRYPPER I MIT HAAR—*Pedro Biker (Polydor)—Dacapo | |
| 6 | 10 | WIGHT IS WIGHT—Sandie Shaw (Pye)—Stig Anderson | |
| 7 | 9 | JEG DROEMTE MIG EN DROEM INAT—*Royal Strings (Metronome)—Moerks | |

- | This Week | Last Week | Title | Artist |
|-----------|-----------|--|--------|
| 8 | 5 | SMILENDE SUSIE—*Birgit Lystager (RCA)—Liberty | |
| 9 | — | DER ER SOL I DINE OEJNE—*Peter Bros. (Philips) (Multitone) | |
| 10 | — | PAA EN SOMMERDAG—*Otto Brandenburg (HMV)—Wihl. Hansen | |

MALAYSIA

- | This Week | Last Week | Title | Artist |
|-----------|-----------|--|--------|
| 1 | 1 | GOODBYE SAM, HELLO SAMANTHA—Cliff Richard (Columbia) | |
| 2 | 5 | MY MARIE—Engelbert Humperdinck (Decca) | |
| 3 | 6 | IN THE SUMMERTIME—Mungo Jerry (Pye) | |
| 4 | 7 | COME TO ME—Tommy James and the Shondells (Roulette) | |
| 5 | 10 | EL CONDOR PASA—Simon and Garfunkel (Columbia) | |
| 6 | 2 | BET YER LIFE I DO—Herman's Hermits (Columbia) | |
| 7 | 4 | WHEN TOMORROW COMES TOMORROW—Family Dogg (Stateside) | |
| 8 | — | SONG OF JOY—Miguel Rios (A&M) | |
| 9 | 3 | THE WONDER OF YOU—Elvis Presley (RCA) | |
| 10 | — | COFFEE TOFFEE SQUARES—Jade and Pepper (Baal) | |

MEXICO

- | This Week | Last Week | Title | Artist |
|-----------|-----------|---|--------|
| 1 | 1 | GOTAS DE LLUVIA SOBRE MI CABEZA (Raindrops Keep Falling on My Head)—B. J. Thomas (Orfeon) | |
| 2 | 2 | CORRE TRAS ELLA (Run to Her)—Beeds (Buddah) | |
| 3 | 7 | EN EL VERANO (In the Summertime)—Mungo & Jerry (Gamma) | |
| 4 | 4 | SUFIRI—Los Solitarios (Peerless) | |
| 5 | 5 | SOOLAIMON—Neil Diamond (Orfeon) | |
| 6 | — | EL CONDOR PASA—Simon and Garfunkel (CBS) | |
| 7 | 3 | ALGUIEN VENDRA/ESA CANCION DE AYER—Jose Jose (RCA) | |
| 8 | — | Y VOLVERE—Los Angeles Negros (Capitol) | |
| 9 | 6 | CEMENTERIO DE TRENES (Train's Graveyard)—Creedence Clearwater Revival (Liberty) | |
| 10 | 8 | TE HE PROMETIDO—Leo Dan (CBS) | |
| 10 | 9 | COZUMEL—Los Sonnors (Peerless) | |

NEW ZEALAND

- | This Week | Last Week | Title | Artist |
|-----------|-----------|---|--------|
| 1 | 1 | PINOCHIO—*Maria Dallas (Viking) | |
| 2 | 4 | YELLOW RIVER—Christie (CBS) | |
| 3 | 2 | PRETTY GIRL—Hogsnort Rupert's Original Flagon Band (HMV) | |
| 4 | 5 | LET'S GET A LITTLE SENTIMENTAL—*Craig Scott (HMV) | |
| 5 | 3 | IN THE SUMMERTIME—Mungo Jerry (Pye) | |
| 6 | 7 | SOMETHING—Shirley Bassey (U.A.) | |
| 7 | 9 | A SONG OF JOY—Miguel Rios (A&M) | |
| 8 | 6 | UP AROUND THE BEND—Creedence Clearwater Revival (Liberty) | |
| 9 | — | YESTERDAY WHEN I WAS YOUNG—Suzanne (Philips) | |
| 10 | — | GROOVIN' WITH MR. BLOE—Mr. Bloe (Columbia) | |

NORWAY

- | This Week | Last Week | Title | Artist |
|-----------|-----------|---|--------|
| 1 | 1 | IN THE SUMMERTIME—Mungo Jerry (Pye)—Air | |
| 2 | 3 | COTTONFIELDS—Beach Boys (Capitol)—Essex | |
| 3 | 2 | YELLOW RIVER—Christie (CBS) | |
| 4 | 4 | PRETTY BELINDA—Chris Andrews (Pye)—Liberty | |
| 5 | 6 | NEVER MARRY A RAILROAD MAN—Shocking Blue (Metronome) | |
| 6 | 9 | EARLY MORNING RAIN—Rank Strangers (Polydor) | |
| 7 | 5 | UP AROUND THE BEND—Creedence Clearwater Revival (Liberty)—Palace Hegerland (Polydor)—Sonora | |
| 8 | — | MITT SOMMARLOV—*Anita Hegerland (Polydor)—Sonora | |
| 9 | — | ALL RIGHT NOW—Free (Island)—Bendiksen | |
| 10 | 7 | HUSKER DU—*Gluntan (Odeon)—Norsk Musikforlag | |
| 10 | 10 | ELSKEDE MICHAEL—*Ingjerd Helen (Nor-Artist)—Norway | |

SINGAPORE

- | This Week | Last Week | Title | Artist |
|-----------|-----------|--|--------|
| 1 | 2 | THE LONG AND WINDING ROAD—Beatles (Apple) | |
| 2 | 4 | THE WONDER OF YOU—Elvis Presley (RCA) | |
| 3 | 1 | IN THE SUMMERTIME—Mungo Jerry (Pye) | |
| 4 | 5 | MY MARIE—Engelbert Humperdinck (Decca) | |
| 5 | 6 | NORWOOD—Glen Campbell (Capitol) | |
| 6 | — | RIDE CAPTAIN RIDE—Blues Image (Atco) | |
| 7 | 3 | ARE YOU READY?—Pacific Gas and Electric (Columbia) | |

- | This Week | Last Week | Title | Artist |
|-----------|-----------|---|--------|
| 8 | 8 | EL CONDOR PASA—Simon and Garfunkel (Columbia) | |
| 9 | 7 | RAINBOW—Marmalade (CBS) | |
| 10 | 9 | LET'S GIVE ADAM AND EVE ANOTHER CHANCE—Gary Puckett and the Union Gap (CBS) | |

SOUTH AFRICA

- | This Week | Last Week | Title | Artist |
|-----------|-----------|---|--------|
| 1 | 3 | IN THE SUMMERTIME—Mungo Jerry (Pye)—Our Kirshner, Teal (Barry Murray) | |
| 2 | 1 | THE WEDDING—Jody Wayne (RCA)—M.P.A./Fermato do Brazil/Sedrim, Teal (Jody Wayne) | |
| 3 | 2 | GOODBYE SAM, HELLO SAMANTHA—Cliff Richard (Columbia)—Intune, EMI (Norrie Paramor) | |
| 4 | 6 | A SONG OF JOY—Miguel Rios (Continental)—Sedrim, Gallo | |
| 5 | 4 | WHICH WAY YOU GOIN' BILLY—Poppy Family (London)—M.P.A., Gallo (T. Jacks) | |
| 6 | 8 | SALLY—Gerry Monroe (Chapter One)—Keith Prowse, Gallo | |
| 7 | 9 | DOWN THE DUSTPIPE—Status Quo (Pye)—Leeds, Teal | |
| 8 | 5 | COME SOFTLY TO ME—Percy Sledge (Atlantic)—E. H. Morris, Teal | |
| 9 | — | LOLA—Kinks (Pye)—Belinda, Teal | |
| 10 | — | NEANDERTHAL MAN—Hotlegs (Fontana)—B. Feldman (Hotlegs) | |

SPAIN

- | This Week | Last Week | Title | Artist |
|-----------|-----------|---|--------|
| 1 | 1 | UN RAYO DE SOL—*Los Diablos (Odeon)—EGO | |
| 2 | 2 | CORPINO XEITOSO—*Andres do Barro (RCA)—Erika | |
| 3 | 3 | COMO UN GORRION—*Juan Manuel Serrat (Zafiro)—Ediciones Musicales Zafiro | |
| 4 | 4 | CECILIA—Simon and Garfunkel (CBS)—Grupo Editorial Armonico | |
| 5 | 5 | BRIDGE OVER TROUBLED WATER—Simon and Garfunkel (CBS)—Grupo Editorial Armonico | |
| 6 | 6 | CUANDO ME ACARICIAS—*Mari Trini (Hispavox)—Ediciones Musicales Hispavox | |
| 7 | 9 | EL CONDOR PASA—Simon and Garfunkel (CBS) | |
| 8 | — | IN THE SUMMERTIME—Mungo Jerry (Hispanox)—Canciones del Mundo | |
| 9 | 8 | LA NAVE DEL OLVIDO—*Henry Stephen (RCA)—America Toda | |
| 10 | 7 | ALELUYA DEL SILENCIO—*Raphael (Hispanox)—Ediciones Musicales Hispavox | |

SWEDEN

- | This Week | Last Week | Title | Artist |
|-----------|-----------|---|--------|
| 1 | 1 | IN THE SUMMERTIME—Mungo Jerry (Philips)—Air | |
| 2 | 2 | MITT SOMMARLOV—Anita Hegerland (Karussell)—Air | |
| 3 | 3 | COTTONFIELDS—Beach Boys (Capitol) | |
| 4 | 6 | TODAY I KILLED A MAN I DIDN'T KNOW—Roger James Cooke (Columbia)—Air | |
| 5 | 5 | COSMO'S FACTORY (LP)—Creedence Clearwater Revival (Liberty)—Palace | |
| 6 | 4 | BRIDGE OVER TROUBLED WATER (LP)—Simon and Garfunkel (CBS)—Sonet | |
| 7 | 7 | YELLOW RIVER—Christie (CBS)—Kassner | |
| 8 | — | SOTA BELINDA—Olo Hakansson (Sonet)—Edition Liberty | |
| 9 | — | SONG OF JOY—Miguel Rios (A&M)—Sweden | |
| 10 | 8 | PRETTY BELINDA—Chris Andrews (Pye)—Edition Liberty | |

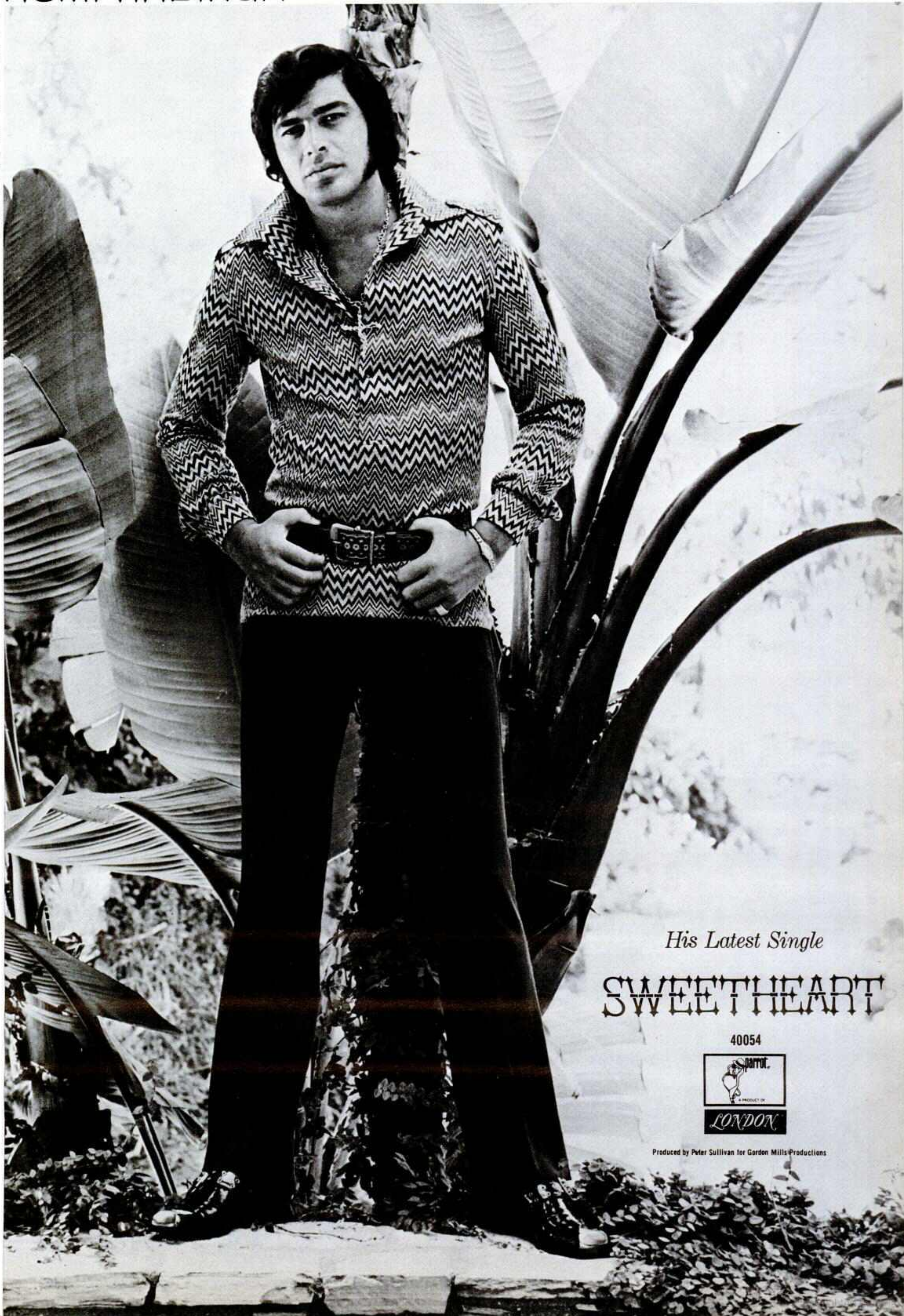
SWITZERLAND

- | This Week | Last Week | Title | Artist |
|-----------|-----------|---|--------|
| 1 | 2 | IN THE SUMMERTIME—Mungo Jerry (Pye) | |
| 2 | 1 | EL CONDOR PASA—Simon and Garfunkel (CBS) | |
| 3 | 3 | A SONG OF JOY—Miguel Rios (AZ Disc) | |
| 4 | 4 | YELLOW RIVER—Christie (CBS) | |
| 5 | 6 | ALL RIGHT NOW—Free (Island) | |
| 6 | 5 | GROOVIN' WITH MR. BLOE—Mr. Bloe (Hansa) | |
| 7 | 8 | NEVER MARRY A RAILROAD MAN—Snocking Blue (Metronome) | |
| 8 | 7 | UP AROUND THE BEND—Creedence Clearwater Revival (Liberty) | |
| 9 | 9 | DU—Peter Maffay (Telefunken) | |
| 10 | — | NEANDERTHAL—Hotlegs (Fontana) | |

WEST GERMANY

- | This Week | Last Week | Title | Artist |
|-----------|-----------|---|--------|
| 1 | 1 | IN THE SUMMERTIME—Mungo Jerry (Vogue)—FDH (Ray Dorset) | |
| 2 | 2 | EL CONDOR PASA—Simon and Garfunkel (CBS)—Charing Cross (P. Simon) | |

ENGELBERT
HUMPERDINCK



His Latest Single

SWEETHEART

40054



Produced by Peter Sullivan for Gordon Mills Productions



STAR PERFORMER — Records showing greatest increase in retail sales activity over the previous week, based on actual market reports.



Record Industry Association of America
seal of certification as "million seller."
(Seal indicated by bullet.)

BILLBOARD

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
1	1	WAR 10	Edwin Starr (Norman Whitfield) Gordy 7101 (Motown)
2	2	AIN'T NO MOUNTAIN HIGH ENOUGH 6	Diana Ross (Nickolas Ashford & Valerie Simpson), Motown 1169
3	4	IN THE SUMMERTIME 10	Mungo Jerry (Barry Murray), Janus 125
4	6	25 OR 6 TO 4 8	Chicago (James William Guercio), Columbia 4-45194
5	10	LOOKIN' OUT MY BACK DOOR/LONG AS I CAN SEE THE LIGHT 6	Creedence Clearwater Revival (John C. Fogerty), Fantasy 645
6	7	PATCHES 9	Clarence Carter (Rick Hall), Atlantic 2748
7	13	JULIE, DO YA LOVE ME 7	Bobby Sherman (Jackie Mills), Metromedia 194
8	5	(They Long to Be) CLOSE TO YOU 13	Carpenters (Jack Daugherty), A&M 1183
9	3	MAKE IT WITH YOU 14	Bread (David Gates), Elektra 45686
10	9	SPILL THE WINE 17	Eric Burdon & War (Jerry Goldstein), MGM 14118
11	18	CANDIDA 8	Dawn (Tokens & Dave Appell), Bell 903
12	12	DON'T PLAY THAT SONG 6	Aretha Franklin With the Dixie Flyers (Jerry Wexler, Tom Dowd & Arif Mardin), Atlantic 2751
13	11	SIGNED, SEALED, DELIVERED (I'm Yours) 12	Stevie Wonder (Stevie Wonder), Tamla 54196 (Motown)
14	19	SNOWBIRD 9	Anne Murray (Brian Ahern), Capitol 2738
15	20	I (Who Have Nothing) 4	Tom Jones (Peter Sullivan), Parrot 40051 (London)
16	27	(I Know) I'M LOSING YOU 7	Rare Earth (Norman Whitfield), Rare Earth 5017 (Motown)
17	17	HAND ME DOWN WORLD 9	Guess Who (Jack Richardson & Nimbus 9), RCA 74-0367
18	26	RUBBER DUCKIE 5	Ernie (Jim Henson) (Thomas Z. Shepard), Columbia 4-45207
19	14	HI-DE-HO 7	Blood, Sweat & Tears (Roy Halee & Bobby Colomby), Columbia 4-45204
20	24	GROOVY SITUATION 10	Gene Chandler (Gene Chandler), Mercury 73083
21	23	SOLITARY MAN 10	Neil Diamond (Jeff Barry-Ellie Greenwich), Bang 578
22	29	CRACKLIN' ROSIE 4	Neil Diamond (Tom Catalano), Uni 55230
23	8	(If You Let Me Make Love to You Then) WHY CAN'T I TOUCH YOU? 13	Ronnie Dyson (Billy Jackson), Columbia 4-45110
24	15	I JUST CAN'T HELP BELIEVING 13	B.J. Thomas (Chips Moman), Scepter 12283
25	33	IT'S A SHAME 8	Spinners (Stevie Wonder), V.I.P. 25057 (Motown)
26	40	ALL RIGHT NOW 5	Free (Free & John Kelly), A&M 1206
27	21	EVERYBODY'S GOT THE RIGHT TO LOVE 9	Supremes (Frank Wilson), Motown 1167
28	16	OVERTURE FROM TOMMY 12	Assembled Multitude (Bill Buster), Atlantic 2737
29	38	NEANDERTHAL MAN 4	Hotlegs (Hotlegs Prod.), Capitol 2886
30	36	JOANNE 6	Michael Nesmith & the First National Band (Felton Jarvis), RCA 74-0368
31	50	LONG LONG TIME 5	Linda Ronstadt (Elliot Mazer), Capitol 2846
32	31	GET UP I FEEL LIKE BEING A SEX MACHINE (Part I & Part II) 9	James Brown (James Brown), King 6318
33	35	CLOSER TO HOME 5	Grand Funk Railroad (Terry Knight), Capitol 2877

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
34	37	PEACE WILL COME (According to Plan) 4	Melanie (Peter Schekeryk), Buddah 186
35	68	OUT IN THE COUNTRY 3	Three Dog Night (Richard Podolor), Dunhill 4250
36	25	TELL IT ALL BROTHER 11	Kenny Rogers & the First Edition (Jimmy Bowen & Kenny Rogers), Reprise 0911
37	34	I WANT TO TAKE YOU HIGHER 17	Ike & Tina Turner & the Ikettes (Ike Turner), Liberty 56177
38	46	EVERYTHING'S TUESDAY 7	Chairmen of the Board (Holland-Dozier-Holland), Invictus 9079 (Capitol)
39	43	EXPRESS YOURSELF 5	Charles Wright & the Watts 103rd Street Rhythm Band (Charles Wright), Warner Bros. 7417
40	60	LOLA 3	Kinks (Ray Davies), Reprise 0930
41	32	I'VE LOST YOU/ THE NEXT STEP IS LOVE 7	Elvis Presley, RCA Victor 47-9873
42	44	ONLY YOU KNOW AND I KNOW 7	Dave Mason (Tommy LiPuma & Dave Mason), Blue Thumb 114
43	47	THAT'S WHERE I WENT WRONG 6	Poppy Family Featuring Susan Jacks (T. Jacks), London 139
44	48	SOUL SHAKE 5	Delaney & Bonnie & Friends (Jerry Wexler-Tom Dowd), Atco 6756
45	86	INDIANA WANTS ME 2	R. Dean Taylor (R. Dean Taylor), Rare Earth 5013 (Motown)
46	51	GREEN-EYED LADY 5	Sugarloaf (Frank Slay), Liberty 56183
47	41	DO YOU SEE MY LOVE (For You Growing) 10	Jr. Walker & the All Stars (Jimmy Bristol), Soul 35073 (Motown)
48	49	WE'RE ALL PLAYING IN THE SAME BAND 6	Bert Sommer (Artie Kornfield), Eleuthera 470 (Buddah)
49	53	STILL WATER (Love) 3	Four Tops (Frank Wilson), Motown 1170
50	71	IF I DIDN'T CARE 4	Moments (Sylvia and N. Edmonds), Stang 5016 All Platinum
51	52	RAINBOW 6	Marmalade (Junior Campbell), London 20059
52	70	LOOK WHAT THEY'VE DONE TO MY SONG MA 2	New Seekers, featuring Eva Graham (Dave McKay & Leon Henry), Elektra 45699
53	65	I STAND ACCUSED 3	Isaac Hayes (Isaac Hayes), Enterprise 9017 (Stax/Volt)
54	—	EL CONDOR PASA 1	Simon & Garfunkel (Simon, Garfunkel & Roy Halle), Columbia 4-45237
55	56	ON THE BEACH 4	Fifth Dimension (Bones Howe), Bell 913
56	58	BLACK FOX 8	Freddy Robinson (Higgins & Ervin), Pacific Jazz 88155 (Liberty/United Artists)
57	82	IT'S ONLY MAKE BELIEVE 2	Glen Campbell (Al DeLory), Capitol 2905
58	59	SUNDAY MORNING COMING DOWN 3	Johnny Cash (Bob Johnston), Columbia 4-45211
59	83	AS THE YEARS GO BY 4	Mashmakhan (Billy Jackson), Epic 5-10634 (Columbia)
60	62	RIKI TIKI TAVI 4	Donovan (Donovan), Epic 5-10649 (Columbia)
61	64	WHERE ARE YOU GOING TO MY LOVE 4	Brotherhood of Man (Tony Hiller), Deram 85065 (London)
62	63	MONGOOSE 6	Elephant's Memory (Ted Cooper), Metromedia 182
63	73	DO WHAT YOU WANNA DO 4	Five Flights Up (John Florez), TA 202 (Bell)
64	69	SCREAMING NIGHT HOG 4	Steppenwolf (Richard Podolor), Dunhill 4248
65	55	YELLOW RIVER 9	Christie (Mike Smith), Epic 5-10626 (Columbia)
66	97	STAND BY YOUR MAN 3	Candi Staton (Rick Hall), Fame 1472 (Capitol)

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
67	57	BALL AND CHAIN 7	Tommy James (Tommy James & Bob King), Roulette 7084
68	74	SHE SAID YES 4	Wilson Pickett (Brad Shapiro-Dave Crawford), Atlantic 2753
69	75	GOING TO THE COUNTRY 5	Steve Miller Band (Steve Miller), Capitol 2878
70	67	STAY AWAY FROM ME (I Love You Too Much) 4	Major Lance (Curtis Mayfield), Curtom 1953 (Buddah)
71	72	UNCLE JOHN'S BAND 6	Grateful Dead (Bob & Betty & the Grateful Dead), Warner Bros. 7410
72	78	I LIKE YOUR LOVIN' (Do You Like Mine) 5	Chi-Lites (Carl Davis-Eugene Record), Brunswick 55438
73	76	FUNK #49 3	James Gang (Bill Szymczyk), ABC 11272
74	91	WE CAN MAKE IT BABY 4	Originals (Marvin Gaye), Soul 35074 (Motown)
75	81	SOMEBODY'S BEEN SLEEPING 2	100 Proof Aged In Soul (G. Perry), Hot Wax 7004 (Buddah)
76	—	WE CAN MAKE MUSIC 1	Tommy Roe (Steve Barri), ABC 11273
77	94	GYPSY WOMAN 2	Brian Hyland (Del Shannon), UNI 55240
78	79	YOURS LOVE 7	Joe Simon (John R.), Sound Stage 7 2664 (Monument)
79	93	(Baby) TURN ON TO ME 2	Impressions (Curtis Mayfield), Curtom 1954 (Buddah)
80	—	I DO TAKE YOU 1	Three Degrees (Richard Barrett), Roulette 7088
81	87	I WANNA KNOW IF IT'S GOOD TO YOU 4	Funkadelic (Funkadelic), Westbound 167
82	85	FOR THE GOOD TIMES 3	Ray Price (Don Law Prod.), Columbia 4-45178
83	—	FIRE AND RAIN 1	James Taylor (Peter Asher), Warner Bros. 7423
84	—	WE'VE ONLY JUST BEGUN 1	Carpenters (Jack Daugherty), A&M 1217
85	88	GREENWOOD MISSISSIPPI 2	Little Richard (Little Richard), Reprise 0942
86	89	BABY, I NEED YOUR LOVING 4	O. C. Smith (Jerry Fuller), Columbia 4-45206
87	96	I HAVE LEARNED TO DO WITHOUT YOU 2	Mavis Staples (Don Davis), Volt 4044
88	—	MONTEGO BAY 1	Bobby Bloom (Jeff Barry), MGM/L&R 157
89	—	I JUST WANNA KEEP IT TOGETHER 1	Paul Davis (Chips Moman), Bang 579
90	90	I CAN'T BE YOU (You Can't Be Me) 5	Glass House (Holland-Dozier-Holland), Invictus 9076 (Capitol)
91	92	MONSTER MASH 3	Bobby (Boris) Pickett and the Crypt Kickers (Gary Paxton), Parrot 348 (London)
92	—	DEEPER & DEEPER 1	Freda Payne (Holland/Dozier/Holland), Invictus 9080 (Capitol)
93	—	IT'S SO NICE 3	Jackie DeShannon (Sam Russell & Irvin Hunt), Liberty 56187
94	100	FIRE AND RAIN 2	Johnny Rivers and Friends (Johnny Rivers), Imperial 66433 (Liberty/United Artists)
95	95	EMPTY PAGES 2	Traffic (Chris Blackwell & Steve Winwood), United Artists 50692
96	—	BORDER SONG 3	Elton John (Gus Dudgeon), UNI 55246
97	—	ANIMAL ZOO 1	Spirit (David Briggs), Epic 5-10648 (Columbia)
98	99	LOOKY LOOKY (Look At Me Girl) 2	O'Jays (Gamble-Huff), Neptune 31 (Chess)
99	—	ALONE AGAIN OR 1	Love (Arthur Lee With Bruce Botnick), Elektra 45700
100	—	LOVING YOU IS A NATURAL THING 1	Ronnie Milsap (Chips Moman), Chips 2889 (Capitol)

HOT 100 A TO Z—(Publisher-Licensee)

Ain't No Mountain High Enough (Jobete, BMI) ... 2	Empty Pages (Irving, BMI) ... 95	I Have Learned to Do Without You (Groovesville, BMI) ... 47	Lola (Hill & Range, BMI) ... 40	She Said Yes (Cotillion/Erva-Mikim, BMI) ... 68
All Right Now (Irving, BMI) ... 26	Everybody's Got the Right to Love (Think Stallman, BMI) ... 27	I Just Can't Help Believing (Screen Gems, BMI) ... 84	Long as I Can See the Light (Jondora, BMI) ... 5	Signed, Sealed, Delivered (I'm Yours) (Jobete, BMI) ... 13
Animal Zoo (Hollenbeck, BMI) ... 2	I Like Your Lovin' (Do You Like Mine) (Julio-Brain, BMI) ... 72	I Just Wanna Keep It Together (Web IV, BMI) ... 89	Long Long Time (MCA, ASCAP) ... 31	Snowbird (Beechwood, BMI) ... 14
Alone Again Or (Broadcrust, BMI) ... 59	I Stand Accused (Curtom/Jalynne, BMI) ... 53	I Wanna Know If It's Good to You (Bridgeport, BMI) ... 81	Lookin' Out My Back Door (Jondora, BMI) ... 5	Solitary Man (Tallyrand, BMI) ... 21
As the Years Go By (Maknon/Blackwood, BMI) ... 59	I Wanna Know If It's Good to You (Daly City, BMI) ... 37	I Want to Take You Higher (Ike & Tina Turner) (If You Let Me Make Love to You Then) (Milky Way/Trio, BMI) ... 15	Looky Looky (Look At Me Girl) (Assorted, BMI) ... 98	Somebody's Been Sleeping (Gold Forever, BMI) ... 75
Baby, I Need Your Loving (Jobete, BMI) ... 86	Indiana Wants Me (Jobete, BMI) ... 45	I Who Have Nothing (Milky Way/Trio, BMI) ... 37	Look What They've Done to My Song Ma (New Seekers, featuring Eva Graham) (Dave McKay & Leon Henry), Elektra 45699 ... 2	Soul Shake (Singleton, BMI) ... 44
Baby, Turn On to Me (Camad, BMI) ... 79	If I Didn't Care (Whale, ASCAP) ... 50	It's Only Make Believe (Marielle, BMI) ... 57	Love (Arthur Lee With Bruce Botnick), Elektra 45700 ... 1	Stand by Your Man (Gallico, BMI) ... 66
Ball and Chain (Big Seven, BMI) ... 67	I Know I'm Losing You (Jobete, BMI) ... 16	It's So Nice (Pase Alpha, BMI) ... 93	Stay Away From Me (I Love You Too Much) (Camad, BMI) ... 70	Still Water (Love) (Jobete, BMI) ... 49
Black Fox (Special Agent, BMI) ... 56	In the Summertime (Our Music/Kirshner, BMI) ... 3	I've Lost You/The Next Step is Love (Gladys, ASCAP/Gladys, ASCAP) ... 41	Stevie Wonder (Stevie Wonder), Tamla 54196 (Motown) ... 12	Sunday Morning Coming Down (Combine, BMI) ... 58
Border Song (James, BMI) ... 96	It's a Shame (Jobete, BMI) ... 25	Joanne (Screen Gems-Columbia, BMI) ... 30	Stevie Wonder (Stevie Wonder), Tamla 54196 (Motown) ... 12	Tell It All Brother (Sunbeam, BMI) ... 36
Candida (Jillbren/Pocketfull of Tunes, BMI) ... 11	It's So Nice (Pase Alpha, BMI) ... 93	Julie, Do Ya Love Me (Lucon/Sequel, BMI) ... 7	Stevie Wonder (Stevie Wonder), Tamla 54196 (Motown) ... 12	That's Where I Went Wrong (Gone Fishin', BMI) ... 43
Close to You (Blue Seas/Jac/U.S. Songs, ASCAP) ... 8	I Stand Accused (Curtom/Jalynne, BMI) ... 53	Joanne (Screen Gems-Columbia, BMI) ... 30	Stevie Wonder (Stevie Wonder), Tamla 54196 (Motown) ... 12	25 or 6 to 4 (Aurelius, BMI) ... 4
Closer to Home (Storybook, BMI) ... 33	I Stand Accused (Curtom/Jalynne, BMI) ... 53	Joanne (Screen Gems-Columbia, BMI) ... 30	Stevie Wonder (Stevie Wonder), Tamla 54196 (Motown) ... 12	Uncle John's Band (Ic Nine, ASCAP) ... 71
Cracklin' Rosie (Prophet, ASCAP) ... 22	I Stand Accused (Curtom/Jalynne, BMI) ... 53	Joanne (Screen Gems-Columbia, BMI) ... 30	Stevie Wonder (Stevie Wonder), Tamla 54196 (Motown) ... 12	War (Jobete, BMI) ... 1
Deeper & Deeper (Gold Forever, BMI) ... 92	I Stand Accused (Curtom/Jalynne, BMI) ... 53	Joanne (Screen Gems-Columbia, BMI) ... 30	Stevie Wonder (Stevie Wonder), Tamla 54196 (Motown) ... 12	We Can Make It Baby (Jobete, BMI) ... 74
Do What You Wanna Do (Brig/Tiny Tiger, ASCAP) ... 63	I Stand Accused (Curtom/Jalynne, BMI) ... 53	Joanne (Screen Gems-Columbia, BMI) ... 30	Stevie Wonder (Stevie Wonder), Tamla 54196 (Motown) ... 12	We Can Make Music (Little Fugitive, BMI) ... 76
Do You See My Love (For You Growing) (Jobete, BMI) ... 47	I Stand Accused (Curtom/Jalynne, BMI) ... 53	Joanne (Screen Gems-Columbia, BMI) ... 30	Stevie Wonder (Stevie Wonder), Tamla 54196 (Motown) ... 12	We're All Playing in the Same Band (Luvlin/Magdalena, BMI) ... 48
Don't Play That Song (Progressive, BMI) ... 12	I Stand Accused (Curtom/Jalynne, BMI) ... 53	Joanne (Screen Gems-Columbia, BMI) ... 30	Stevie Wonder (Stevie Wonder), Tamla 54196 (Motown) ... 12	We've Only Just Begun (Irving, BMI) ... 84
El Condor Pasa (Charing Cross, BMI) ... 54	I Stand Accused (Curtom/Jalynne, BMI) ... 53	Joanne (Screen Gems-Columbia, BMI) ... 30	Stevie Wonder (Stevie Wonder), Tamla 54196 (Motown) ... 12	Where Are You Going to My Love (Blackwood, BMI) ... 61
	I Stand Accused (Curtom/Jalynne, BMI) ... 53	Joanne (Screen Gems-Columbia, BMI) ... 30	Stevie Wonder (Stevie Wonder), Tamla 54196 (Motown) ... 12	Yellow River (Norma, BMI) ... 18
	I Stand Accused (Curtom/Jalynne, BMI) ... 53	Joanne (Screen Gems-Columbia, BMI) ... 30	Stevie Wonder (Stevie Wonder), Tamla 54196 (Motown) ... 12	Yours Love (Wilderness, BMI) ... 78

Spotlight Singles

NUMBER OF
SINGLES REVIEWED
THIS WEEK

128

LAST WEEK
177

*This record is predicted to reach the TOP 40 EASY LISTENING Chart

TOP 20 POP SPOTLIGHT

Spotlights Predicted to reach the top 20 of the HOT 100 Chart

CROSBY, STILLS, NASH & YOUNG— OUR HOUSE (2:59)

(Prod. David Crosby, Stephen Stills, Graham Nash & Neil Young) (Writer: Nash) (Giving Room, BMI)—Both "Teach Your Children" and "Ohio" hit in the teens and this strong Graham Nash rhythm ballad offers the same potent sales and chart potential. Flip: "Deja Vu" (4:10) Atlantic 2760

JACKSON 5—I'LL BE THERE (3:36)

(Prod. Hal Davis) (Writers: Gordy-Hest-Hutch-Davis) (Jobete, BMI)—Group hit No. 1 with their first three disks, and this dynamite funky beat blues ballad has it to meet with the same smash success. Strong sound! Flip: "One More Chance" (2:56) (Jobete, BMI). Motown 1171

OKAYSIONS—WATCH OUT GIRL (2:44)

(Prod. Duke Hall-Game) (Writers: Forte-Francis) (Peer Int'l, BMI)—That "Girl Watchers" gang move to the label with a blockbuster swinger that will put them right back up at the top of the Hot 100 and Soul charts. Top vocal workout. Flip: "Happiness" (2:45) (Grico, ASCAP). Cotillion 44089

TOP 60 POP SPOTLIGHT

Spotlights Predicted to reach the top 60 of the HOT 100 Chart

*MARK LINDSAY—

AND THE GRASS WON'T PAY NO MIND (3:32)

(Prod. Jerry Fuller) (Writer: Diamond) (Stonebridge, ASCAP)—Neil Diamond wrote this powerhouse rhythm ballad and Lindsay turns in a strong delivery, certain to put him up the Hot 100 with sales impact. Flip: (No Information Available). Columbia 4-45229

GRASS ROOTS—COME ON AND SAY IT (2:25)

(Prod. Steve Barri) (Writers: Provisor-Grill-Entner) (Trousdale/Brother Duck, BMI)—The follow up to "Baby Hold On" is a driving rocker loaded with potential to fast top that hit for sales and the chart. Flip: "Something's Comin' Over Me" (2:45) (Trousdale, BMI). Dunhill 4249

ALIVE 'N KICKIN'—JUST LET IT COME (3:09)

(Prod. Bob King) (Writer: Martin) (Big Seven, BMI)—Group went right up the charts first time out via "Tighter Tighter" and this pulsating swinger offers much of that appeal for sales and the Hot 100. Potent vocal workout. Flip: (No Information Available). Roulette 7087

*LULU with the Dixie Flyers— MELODY FAIR/TO THE OTHER WOMAN (I'm the Other Woman) (2:50/3:25)

(Prod. Jerry Wexler, Tom Dowd & Arif Mardin) (Writers: Gibb-Gibb-Gibb/Bonds-Williams) (Casserole, BMI/Williams/No Exit, BMI)—Two equally strong sides from the stylist. A compelling rhythm ballad . . . title tune of her current LP and a strong redoing of the recent Doris Duke blues ballad hit. Powerful vocal performance. Atco 45-6774

BROOKLYN BRIDGE—DAY IS DONE (2:29)

(Prod. Stan Vincent) (Writer: Yarrow) (Pepamar, ASCAP)—The Peter, Paul & Mary smash of last year is brought back in a driving performance by the Brooklyn Bridge loaded with play, sales and chart potential. Watch this one, it could go all the way. Flip: "Opposites" (3:14) (Sperbridge/Kama Sutra, BMI). Buddah 193

BOYS IN THE BAND—MONEY MUSIC (2:30)

(Prod. Bob Feldman & Richard Gotteher) (Writers: Feldman-Gotteher) (Greyhound/Doraffo, BMI)—Group made a heavy chart dent first time out with their "How About a Little Hand (For the Boys in the Band)" and follow it with an equally potent swinger. Discotheque winner loaded with chart possibilities. Flip: "Five Fat Funky Fingers" (2:15) (Greyhound/Doraffo/Gaucha, BMI). Spring 106

SPECIAL MERIT SPOTLIGHT

Spotlighting new singles deserving special attention of programmers and dealers.

CUFF LINKS—Thank You Pretty Baby (2:32) (Prod. Paul Vance & Lee Pockriss) (Writers: Vance-Pockriss) (Emily/Vanlee, ASCAP)—Good rhythm ballad material that should quickly bring the "Tracy" group back to the Hot 100. First rate performance by the group. Decca 32732

ROBERTA FLACK—Reverend Lee (3:00) (Prod. Joel Dorn & King Curtis) (Writer: McDaniels) (Bonport, BMI)—Culled from her current hit LP, this clever and infectious soul ballad has all the earmarks of proving a top chart item for both the Soul and Hot 100 charts. Atlantic 2758

***RAY CHARLES—If You Were Mine (2:49)** (Writer: Lewis) (Tangerine, BMI)—Charles is at his best in this country oriented ballad that could easily become a big winner on the Easy Listening and Hot 100 charts. ABC/TRC 11271

BUDDY MILES—Dreams (3:03) (Prod. Robin McBride & Buddy Miles) (Writer: Allman) (No Exit, BMI)—Miles follows up his "Down by the River" chart rider with a powerful rock item that should carry him even higher on the Hot 100. Mercury 73119

CISSY HOUSTON—I Just Don't Know What to Do With Myself (2:15) (Prod. B. Finiz-C. Koppelman-D. Rubin) (U.S. Songs/Belinda/Jac/Blue Seas, ASCAP)—Miss Houston, formerly of the Sweet Inspirations, makes her solo debut on Janus with a bright new treatment of the Bacharach-David ballad that was a big winner for Dionne Warwick. Top programmer. Janus 131

PROCOL HARUM—Whiskey Train (2:27) (Prod. Chris Thomas) (Writers: Tower-Reid) (Almo/Blue Beard, ASCAP)—That "Whiter Shade of Pale" group makes a strong bid for top of the chart honors with an intriguing rhythm ballad with an equally intriguing arrangement and performance. A&M 1218

SATISFACTIONS—One Light Two Lights (2:54) (Prod. Landy McNeil) (Writer: McNeil) (Tattersall/Lan-tastic, BMI)—The Satisfactions had a chart rider with their "This Rigger Earth" hit, on both the Hot 100 and Soul Charts, and this rocking followup is sure to prove even more successful. Lionel 3205

KEITH BARBOUR—My God and I (3:24) (Prod. James Fleming) (Writer: Wilkin) (Wit's End, BMI)—Beautiful new ballad material, already getting action via the Bobby Goldsboro version, should prove a top item for the "Echo Park" sales winner. Epic 5-10652

GLASS BOTTLE—Mama, Don't Wait Up For Me (Wonderwheel) (2:46) (Prod. Bill Ramal & Dickie Goodman) (Legation, BMI)—Good new group with a good new sound make this a hot contender for top sales and programming honors. Avco Embassy 4540

***FRANKIE AVALON—I Want You Near Me (2:26)** (Prod. Jackie Mills) (Writer: Bahler) (Lucon/Sequel, BMI)—Avalon is in fine vocal form with a beautiful new ballad that could easily prove the one to bring him back to the best selling charts. Top middle of the road programmer also. Metromedia 192

TRINI LOPEZ—Mexican Medicine Man (2:36) (Prod. Jim Hilton) (Writer: Torres) (Ridgewood, ASCAP)—Lopez rocks and wails like never before

with this rousing piece of material that should prove an airplay must, with sales sure to follow. Reprise 0947

***JERRY VALE—I Climbed the Mountain (3:15)** (Prod. Wally Gold) (Writers: Gasman-Friberg) (Every Little Tune, ASCAP)—This smooth treatment of a good rhythm ballad should bring Vale back to the Hot 100 in short order, and it should be an immediate Easy Listening smash. Columbia 4-45216

EVERLY BROTHERS—Yves (3:33) (Prod. Lou Adler) (Writer: McKenzie) (Hollenbeck, BMI)—Exceptional ballad penned by Scott McKenzie proves a first rate showcase for the Everlys, and should bring them back to the best selling charts in a hurry. Warner Bros. 7425

THE MISSION—Mr. Music Man (3:04) (Prod. Dean Christopher) (Writer: Barry) (Unart, BMI)—Group of religious brothers have a very commercial sound with this appealing rhythm ballad that should come in for a good share of airplay and sales. Ranwood 881

***JOHN DENVER—Sail Away From Home (2:55)** (Prod. Milton Okun) (Writer: Denver) (Cherry Lane, ASCAP)—Composed and performed by Denver, this easy rhythm ballad should prove a Hot 100 and Easy Listening chart winner. First rate material and performance. RCA 74-0376

FAIR WEATHER—Natural Sinner (4:24) (Prod. Andy Fairweather Low) (Writer: Low) (Hill & Range, BMI)—Currently riding at the top of the British charts, this infectious item has all the earmarks of proving a top sales item here. RCA 47-9899

PUNCH—Open Highway (3:48) (Prod. Bones Howe) (Writer: Merriam) (Hello There, ASCAP)—Easy beat rocker with a solid workout makes this a hot contender for chart honors . . . both Hot 100 and Easy Listening. A&M 1220

CAT STEVENS—Lady D'Aaberville (3:40) (Prod. Paul Samwell-Smith) (Writer: Stevens) (Irving, BMI)—Original and clever ballad material beautifully performed by Stevens makes this a sure bet for airplay and sales attention. A&M 1211

SUNSHINE TROLLEY—Cover Me Babe (3:05) (Prod. Tommy Cogbill & Chips Moman) (Writers: Karlin-Newman) (Fox Fanfare, BMI)—Exceptional new group with topnotch material that is headed straight for the best selling charts. Trump 2890

***PETER DUCHIN—Getting Straight (2:52)** (Prod. Mike Berniker) (Writers: Stein-Peyton-Kaniger-Arnell) (Screen Gems-Columbia, BMI)—Infectious treatment of the current hit film theme should prove a winner for both programmers and buyers. A jukebox must. Bell 917

TERRY DEARMORE—Give Them People a Chance (2:01) (Prod. Jim Malloy) (Writer: Linde) (Combine, BMI)—The new record label makes its bid for top chart honors with a powerful performance by the newcomer and should prove a success the first time out. GRT 24

MARK RICHARDSON—I Keep It Hid (2:36) (Prod. Boettcher-Olsen) (Writer: Webb) (Hambo, BMI)—Good new voice with an exciting Jim Webb ballad makes this a hot contender for programming and sales. Global Theater 101

TOP 20 COUNTRY

COUNTRY

Spotlights Predicted to reach the top 20 of the HOT COUNTRY SINGLES Chart

CHARLEY PRIDE—I CAN'T BELIEVE THAT YOU'VE STOPPED LOVING ME (3:06)

(Prod. Jack Clement) (Writers: Owens-Frazier) (Hill & Range/Blue Crest, BMI)—Ballad beauty of a sad, lost love penned by Dallas Frazier and "Doodle" Owens is delivered in another top Pride performance certain to take him right to the top. Flip: "Time" (2:08) (Pi-Gem, BMI). RCA 47-9902

HANK WILLIAMS JR. & LOIS JOHNSON— SO SAD (To Watch Good Love Go Bad) (2:50)

(Prod. Jim Vienneau) (Writer: Everly) (Acuff-Rose, BMI)—Duo hit it big with "Removing the Shadow" and this strong ballad performance will put them way up there on the chart. Fine entry. Flip: "Let's Talk It Over Again" (1:55) (Williams, Jr., BMI). MGM 14164

FARON YOUNG—GOIN' STEADY (2:04)

(Writer: Young) (Central Songs, BMI)—A Young favorite is revived and it's a powerhouse that should fast equal the sales and chart action of his recent Top Ten winner, "If I Ever Fall in Love." Pop appeal as well. Flip: (No Information Available). MGM 73112

NORMA JEAN—WHISKEY—SIX YEARS OLD (2:14)

(Prod. Bob Ferguson) (Writers: Martin-Sitate) (Tree, BMI)—Here's the clever piece of rhythm material that Norma Jean needed to put her back up the chart with solid sales impact. This will prove a big one for her. Flip: "I'm Giving Up" (2:20) (Wilderness, BMI). RCA 47-9900

MEL TILLIS—TOO LONELY, TOO LONG (2:40)

(Prod. Walter Haynes) (Writer/Owen) (Sawgrass, BMI)—Although he's moved over to MGM, Tillis has a chart winner in this rhythm ballad with strong lyric line. Offers much of the potential of his "Heart Over Mind." Flip: "Memories Made This House" (2:25) (Sawgrass, BMI). Kapp 2103

DAVID ROGERS—I WAKE UP IN HEAVEN (2:47)

(Prod. Pete Drake) (Writer: Kingston) (Window, BMI)—His "So Much in Love With You" took him high on the chart. This powerful ballad performance has all the ingredients to put him all the way up there. Potent entry. Flip: "Baby Don't Cry" (2:18) (Window, BMI). Columbia 4-45226

CHART

Spotlights Predicted to reach the HOT COUNTRY SINGLES Chart

LINDA GAIL LEWIS—Before the Snow Flies (3:08) (Coby/E&M, BMI). MERCURY 73113

CARL SMITH—How I Love Them Old Songs (2:34) (Acuff-Rose, BMI). COLUMBIA 4-45225

GLENN BARBER—AI (2:50) (Acuff-Rose, BMI). / **Where There's Smoke (There's Fire)** (Acuff-Rose, BMI). HICKORY 1576

JIMMY SNYDER—My Place in the Sun (2:23) (Minstral, BMI). **WAYSIDE 017**

HANK LOCKLIN—Bless Her Heart. . . I Love Her (2:26) (Tree, BMI). RCA 47-9894

PENNY DeHAVEN—Awful Lotta Lovin' (2:18) (Passkey, BMI). UNITED ARTISTS 50703

CARL & PEARL BUTLER—Let the Sunshine on the People (2:33) (Window, BMI). COLUMBIA 4-45228

JANE MORGAN—The First Day (2:14) (Stuckey, BMI). RCA 47-9901

RED WILLIAMS—Jesus Jones (2:39) (Press, BMI). CHIPS 2911

SHEB WOOLEY—One of Them Roarin' Songs (2:48) (Channell, ASCAP). MGM 14165

TOMMY SCOTT & His Country Caravan—Pollution (2:46) (Pleasant, ASCAP). REQUEST 2033

ROBBIE ROBBINS—Being the Life of the Party (Gonna Be the Death of Me) (Tree, BMI). WORLD SOUND 100

TOP 20 SOUL

SOUL

Spotlights Predicted to reach the TOP 20 of the TOP SELLING R&B SINGLES Chart
THERE ARE NO SOUL SPOTLIGHTS THIS WEEK

CHART

Spotlights Predicted to reach the SOUL SINGLES Chart

BARBARA ACKLIN—I Did It (2:33) (Julio-Brian, BMI). BRUNSWICK 55440

JIMMY McCRACKLIN—Believe Me (2:33) (Metric, BMI). LIBERTY 56198

JAMES GOVAN—Something (3:00) (Harrisons, BMI). FAME 1473

GERALDINE HUNT & CHARLIE HODGES—You and I (2:50) (JAMF, BMI). CALLA 173

THE MAD LADS—Seeing Is Believin' (4:10) (East/Memphis, BMI). VOLT 4041

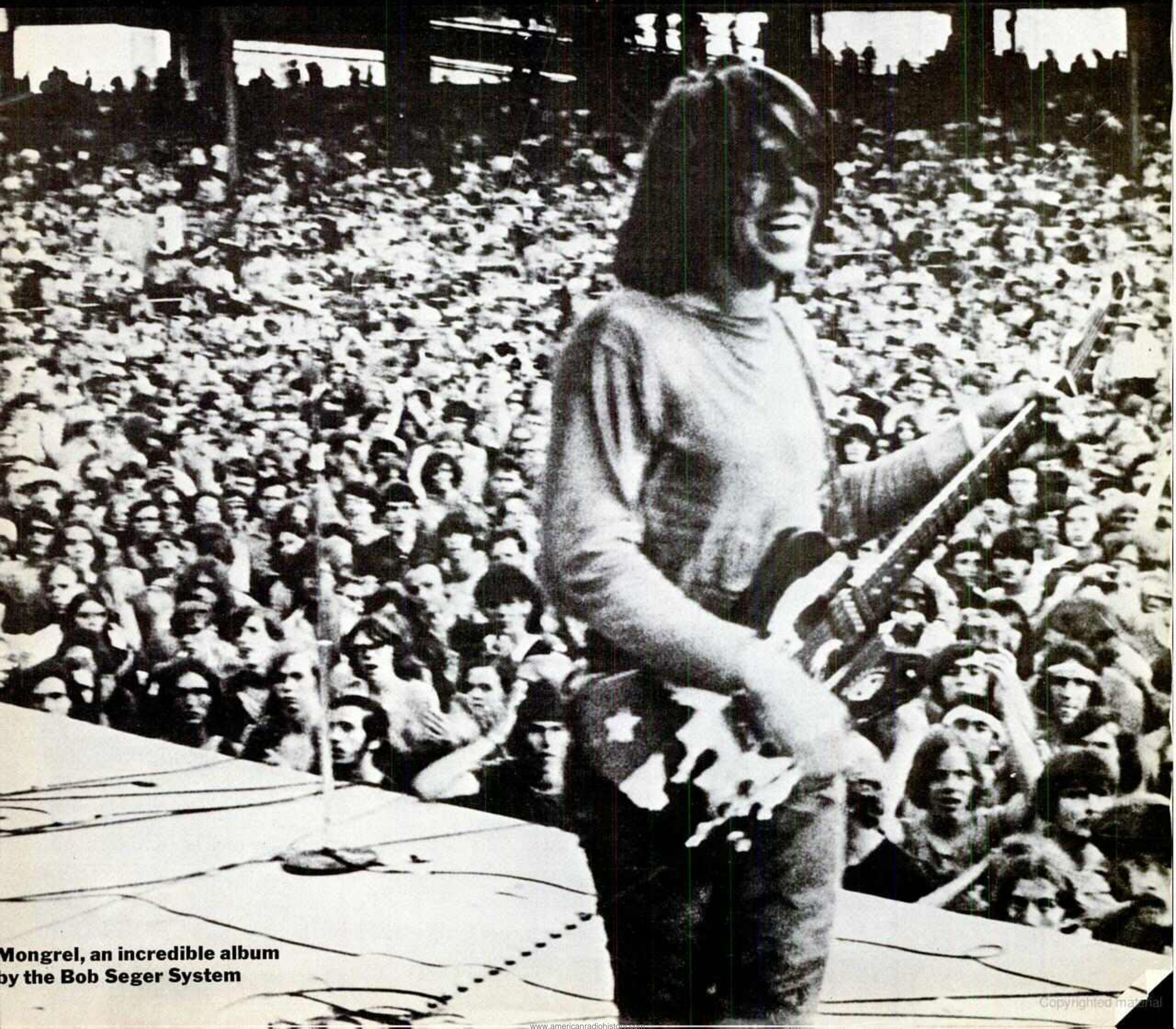
BEN ATKINS & the Second Hand—Ring of Fire (2:43) (Painted Desert, BMI). JOSIE 1022

MEMPHIS HORNS—Soul Bowl (3:19) (Memphis Horns/Gold Dust, BMI). COTILLION 44074

POPULAR FIVE—Baby, I've Got It (2:07) (Peer Southern/Safe Sound, BMI). MISTER CHAND 8001

All records submitted for review should be addressed to Record Review Department, Billboard, 165 W. 46th Street, New York, N. Y. 10036.

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Black Jazzmen Set Equality Sights at TV

NEW YORK — Seven demands to the television industry were outlined last week at a meeting of black jazz musicians and friends at the Village Vanguard last week. These demands include the appointment of a board of musicians to coordinate three or four music specials per year to educate people to black music, expose jazz talent, and present a history of black music to the public; the hiring of blacks in all phases of entertainment production, including positions as talent coordinators, producers, and assistant producers; getting hosts who are qualified to talk about black music; get more exposure of black talent on week-day shows; the listing of musicians appearing in house bands on regular shows as those hosted by Johnny Carson, Dick Cavett, and Merv Griffin; the option to be interviewed or sit on the panel when appearing on talk

shows; add adequate promotion of black talent in all phases of the entertainment industry.

Lee Morgan, jazz trumpet player, composer and arranger, said, "There is no reason that Betty Carter, or any other black singer or musician cannot appear on TV, since exposure is given to their white counterparts. We are artists, too, and demand representation to the public."

Morgan also pointed out that demonstrations now being coordinated against TV—such as the one on a recent Griffin show—were meant to bring the problem of exposure of the black musician to the attention of all the media, not just TV. "We will concentrate on one target at a time," said Morgan.

Corday Complex Set

WASHINGTON—Mitch Corday, former artist representative, will build a multirecording, production, publishing and management complex. A 4-channel studio has already been completed, eight and 16-track studios are scheduled for completion soon. Also ready for production deals are 32 masters from the studios. All consoles are designed to order. The complex will also house three rehearsal halls, songwriting and audition facilities as well as two studios with additional playback and remix rooms.

Schroeder, Bagimin Tie—Barry to Do 'Splits' Music

NEW YORK—A. Schroeder Music, riding a wave of hits, has just signed a pact to represent Fred Neil's Bagimin Music, and the Schroeder independent record production wing has signed Jeff Barry to produce the music on the "Banana Splits," a children's television show. Abby Schroeder, vice president and general manager of the music firm, set the deal with Neil, noted for writing such hits as "Everybody's Talkin'," and "Candy Man."

Schroeder also just recently

Bledsoe Off To Continent

LOS ANGELES—Stops in London, Munich, Paris and Milan are the high spots of Liberty / US executive Ron Bledsoe's forthcoming Continental trip beginning Saturday (12).

The vice president, general manager will meet with key officials of the company's English, French, German and Italian offices. The two-week trip is Bledsoe's first since his appointment to the new position. Bledsoe will be talent-scouting acts in the various markets while setting up communications lines with the various offices. He will also meet with all European licensees in markets where the company does not have its own operation.

signed pacts to represent Harold Batiste's Marzique Music Inc. for the world; this catalog includes hits made famous by such artists as Cher, the Sir Douglas Quintet, and Dr. John the Night Tripper. Also signed to a long-term representation agreement was David Chudnow's Loma Vista Music and Bryon Music which controls the music used in about 45 television shows currently being broadcast around the world, plus countless movies.

Starting immediately, the Schroeder firm of January Music will represent the Rick Nelson publishing firm, Matragun Music, and will launch extensive exploitation campaigns globally. In addition, the subsidiary of Arch Music will represent John Antoon's Tons of Fun Music, which publishes the songs of Liberty Records artists Thomas and Richard Frost.

Writers who work exclusively for Schroeder music include Jimi Hendrix, Randy Newman, Al Kooper, John Stewart, Joao Donato, Tony Macauley, and Barry White. Among the recent hit records published by Schroeder were "Mama Told Me Not to Come" and "Love Grows Where My Rosemary Goes." Schroeder has also scored on the album charts with the entire selections or major groups of songs on the "Woodstock" and "Easy Rider" soundtracks.

Ampex Videotape

• Continued from page 21

extended play can be achieved by a flick of a switch. Programming time of up to two hours will be offered in subsequent configurations.

Among the key features included in the Instavision system are its complete portability; it is also programmed for recording and playback of second channel or stereo sound; there is a slow and stop motion; simplified electronic editing allows for limited electronic editing of program material from the camera; and a tape counter gives digital indications of tape position.

Ampex is offering a companion monochrome camera for recording that sells for about \$400.

Guarino Forms Intl Music, Film Complex in Pittsburgh

By BOB GLASSENBERG

PITTSBURGH — Creative Electronic Musical Industries, Inc., an international music and film complex, has been formed here by Louis A. Guarino, a 10-year veteran of the music industry.

Construction will begin in October of a 55,000-square-foot building which will house executive offices, two 16-track recording studios, and equipment for radio and television commercials, a computerized record pressing plant, recorded tape duplicating plant, audio and visual recording studios, and a lithography and album-fabricating plant.

There will also be facilities for a wholly owned subsidiary, CEMI Records, which will provide for management of local, national and international talent, music publishing, and national and international record and tape distribution.

Guarino, stressing that this complex will perform all of these functions under one roof, also noted that the company, because of its location, will be able to reach 70 per cent of the music consumers by air or truck transport overnight.

"We will have full control of the entertainment product from beginning to end," said Guarino.

"We are maintaining an open-door policy for all creative people. Because we have all the facilities we need, we will be able to edit a film and produce a soundtrack for that film, under the direction of both the music producers and film producers. We can get our music and our customer's music to the consumer as fast as we can expose the product. This is an over-all, totally integrated concept new to the entertainment industry in our country."

Norman Wieland, vice president and director of the operation, noted that CEMI will be using "entirely new packaging concepts."

CEMI has already entered into a co-production deal for film scores for European films with Renzo Rossellini's San Diego Cinema, Rome, and plans to release their first album product in early October, according to Davis J. Mullaney and John Mack, a&r men and commercial production supervisors for the new complex.

Other executives in CEMI include Al Silver, secretary, director and general manager of CEMI; Nicolas Flagello, vice president and director; and Frank Yarussi, director and sound system engineer.

Laurie to Handle Platypus

NEW YORK—Platypus Records, a new label headed by Neil Levinson and Hank Hunter, will be distributed by Laurie Records, according to Laurie president Bob Schwartz. The label will have worldwide availability through Laurie, with GRT distributing all Platypus product in 8-track and cassette.

First releases for Platypus features Keir Dullea singing "Butterflies Are Free." The arrangement for the song was done by John Abbott and produced by Hunter and Levinson. The single will be the first compatible stereo product released through Laurie. An album by Dullea is expected to be ready for release by the middle of October. GRT is expected to release the tapes simultaneously.

According to Schwartz, London Records will handle distribu-

tion of the album and single to correspond with Keir Dullea's opening in the stage show of "Butterflies Are Free" in London. Dullea is currently starring on Broadway in that play. International Films will book Dullea for radio and television promotion of the records in the U.S. and U.K.

Cine-Vox Bought

NEW YORK—Cine-Vox Programming, which packages a syndicated Ralph Emery show, among others, has been acquired by Transcommunications Corp. Donald H. Ross is president of Transcommunications. Raymond A. Gardella has been appointed president of Cine-Vox, Gail Thomas has been named director of station relations.

Auto Stereo Owners Key Gains To Keeping Tab, Personal Touch

• Continued from page 21

and software libraries for all systems."

He sees the \$89.95 installed 8-track player as the big mover. "During a recent all-night sale, where we offered a leader deal at \$66.40, we only sold one machine—we traded up 21 other players we sold."

As for quad-8, he said: "If this is pushed so that existing stereo works with the 4-channel units, it will succeed. We're enthusiastic," said Heilmann, who also wants to move into cartridge TV "if and when..."

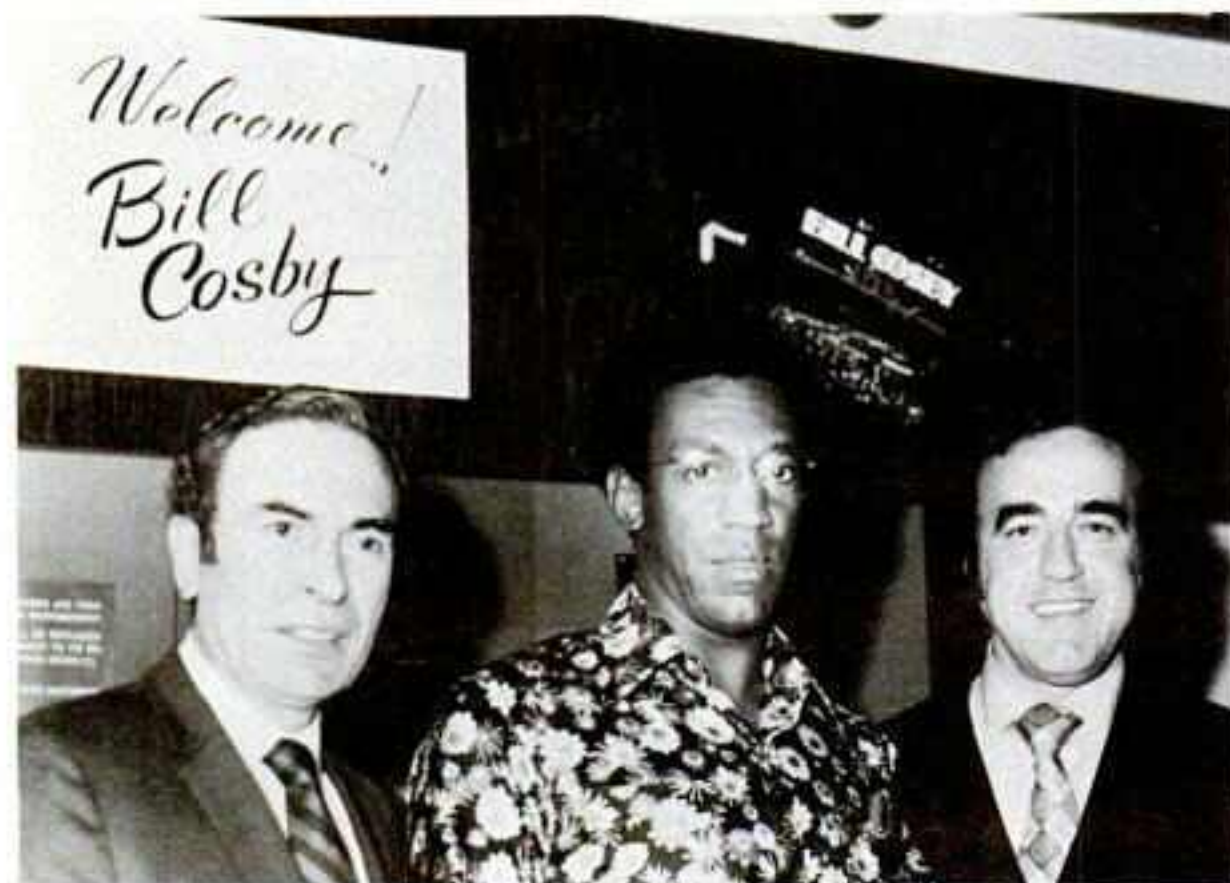
Both men admit that player theft is high but point out that the low 5 percent glove compartment installation ratio at their stores does not necessarily reflect consumer lethargy toward the problem.

"I would guess 90 percent of the thieves know the victim—so there's no percentage in hid-

ing the installation," Heilmann said. "We have people come in for a new player who have lost two or three units to thieves. The lock-mount is helping but apparently people will sacrifice security for convenience."

On the subject of bootleg tapes, Massaro feels that the blank tape manufacturers should be more conscious of their customers. "It's declining here in Chicago because of the threat of legal action. We've been approached by bootleggers but I feel that we're stupid to make some guy rich who is always running and who you could never find if you have defective merchandise."

Knowing suppliers is just as important to Auto Stereo as knowing the firm's customers, and Massaro thinks the blank tape manufacturer should exercise much the same kind of philosophy.



DAVID ROTHFELD, divisional merchandising manager of the E.J. Korvette's discount chain, welcomes Uni Records artist Bill Cosby, center, and Tony Martell, right, vice president of marketing for Uni's parent firm of MCA Records to the Korvette's on Fifth Avenue, New York. Cosby also greeted some 1,500 fans at the store and set an in-store appearance sales record—more than 1,000 albums sold for the day.



JOE RENE and Jack Reinach, writer-publisher-producers of "Liberation, Now!" operate in the streets with soundtruck during the Aug. 26 women's strike. Decca Records is releasing the album.

Radio Programming Profile

... of more than 1,500 stations
(some 1,000 AM's and over 500 FM's)

... In all of the TOP 100 MARKETS
Everything You Need to PROMOTE Your
SONGS ... RECORDS ... ARTISTS
... In the RIGHT STATIONS

PROGRAM TYPES:

- Pop.-Stand.** (Popular-Standard music) ... emphasis on current hits excluding rock-n-roll with some standards.
 - Stand.-Pop.** (Standard music) ... emphasis on standards with some current hits excluding rock-n-roll.
 - Stand.** (Standard music) ... current or stock versions of standards.
 - Contemp.** (Contemporary music) ... mostly rock-n-roll.
 - R & B** (Rhythm and blues music) ... mostly Negro-oriented "Soul" music.
 - Contemp.-Pop.** (Contemporary-Popular music) ... Rock-n-Roll and other current hits, emphasis rock-n-roll.
 - Pop.-Contemp.** (Popular-Contemporary music) ... approximately equal mixture of rock-n-roll and other current hits.
 - Album** ... mostly music of a subdued nature, lush orchestral and instrumental.
 - Show & Movie Music**
 - Jazz Music**
 - Classical Music**
 - Country & Western Music** (Modern usually indicated as Modern Country Music).
 - Ethnic** ... usually identified by ethnic type.
 - Talk-Int.-Disc.** (Interview and/or discussion program).
 - Talk-Tel.-Part.** (Telephone participation by audience).
 - Talk-Serv.** (A service program such as farm programming, swap shop, health or beauty, exercise, etc.)
 - Talk-Info.** (Other than news, sports or above categories).
 - Religious**
 - Drama**
- The format, of course, affords the stations opportunity to further define their program types through explanation or through examples of musical selections.

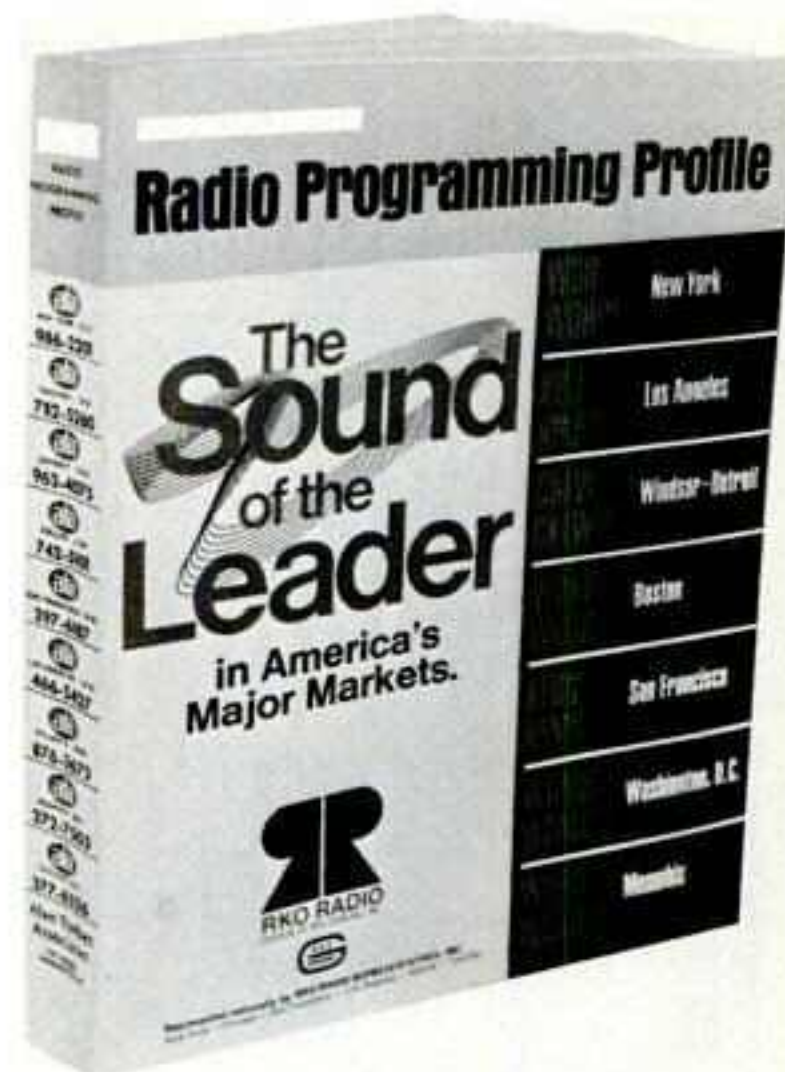
PERSONNEL ABBREVIATIONS:

- | | |
|---------------------------------|-----------------------------|
| Pr — President | ND — News Director |
| EVP — Executive Vice President | PgD — Program Director |
| VP — Vice President | PgM — Program Manager |
| GM — General Manager | PgC — Program Coordinator |
| StM — Station Manager | WM — Women's Manager |
| AGM — Assistant General Manager | MuM — Music Manager |
| SM — Sales Manager | PrD — Promotion Director |
| GSM — General Sales Manager | PrM — Promotion Manager |
| NSM — National Sales Manager | PdM — Production Manager |
| OpM — Operations Manager | MgM — Merchandising Manager |
| OpC — Operations Coordinator | BuM — Business Manager |
| | TrM — Traffic Manager |

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AM	PROGRAM	TYPE	COMMENTS
5	THE WORLD TOMORROW	Relig.	
	BOB JENNINGS	C & W	
6	HAIRL HENSLEY "Morning Editor"	Pop.-Stand.	The best of today's music with continuous inserts of news-sports business-general info. WLAC News Radio is known as "The Informer" stressing current events, their effects. Live reports from WLAC's Traffic Helicopter. Daily editorials.
7			
8			
9	ARTHUR GODFREY	Variety	
10	DICK COWL	Pop.-Stand.	A continuation of the WLAC News Radio format of music interspersed with news and feature material from a staff of 6 full-time news men utilizing 4 mobile units
11	"Mid-Morning Edition"	Talk-Tel. Part.	Interviews variety on guests-invites listeners comments. Done "live".
N	TALK-BACK TENNESSEE	Talk-Tel. Part.	WLAC News Radio continues with constant News-sports-info inserts within music framework of today's best pop-standard music. Police reporter in WLAC traffic helicopter gives road info. throughout "Drive Time". Afternoon listeners "know" what's going on and, when possibly, why.
1	FOCUS Roland Wolfe	Talk-Tel. Part.	CBS World Tonight-Business News World-Wide Sports
2	BOB STIGHT	Pop.-Stand.	John has been laying down the R&B sound for years. Fan mail from 25 states.
3			
4			
5			
6	THE WORLD TONIGHT & WORLD-WIDE SPORTS	Talk-News	Famous "Randy's Record Shop" program.
7	JIVE JUNCTION John Richbourg	R & B	A personality & booming voice thousands know. Heavy volume of mail.
8	RECORD PARADE	R & B	
9	RECORD HIGHLIGHTS Gene Nobles	R & B	
10	DANCE HOUR Bill Allen	R & B	
11	AFTER HOURS Herman Gries	R & B	
M	OVERALL TYPE	Popular-Standard; Talk; R&B	

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OVERALL FORMAT

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| State of Massachusetts, add 3% Sales Tax. | State of California, add 5% Use Tax. |
| State of Ohio, add 4 1/2% Sales Tax. | |

coverage of... personalities playing music mixed with info. in morning & afternoon drive slots... mid-day slot... basically talk-information. Traffic reports AM and PM... daily editorials with F.C. Sowell. Nighttime: 7pm til 3am known as WLAC BLUES RADIO. The only 50,000 watt station in America broadcasting R&B between 8pm and 3am. WLAC News Radio sold in combination with WLAC-FM, 100,000 watt, 24 hr. stereo presenting Standard-Popular music.

For Week Ending
September 12, 1970



STAR PERFORMER—LP's on chart 15 weeks or less registering greatest proportionate upward progress this week.



Awarded RIAA seal for sales of 1 Million dollars at manufacturer's level. RIAA seal audit available and optional to all manufacturers. (Seal indicated with red bullet.)

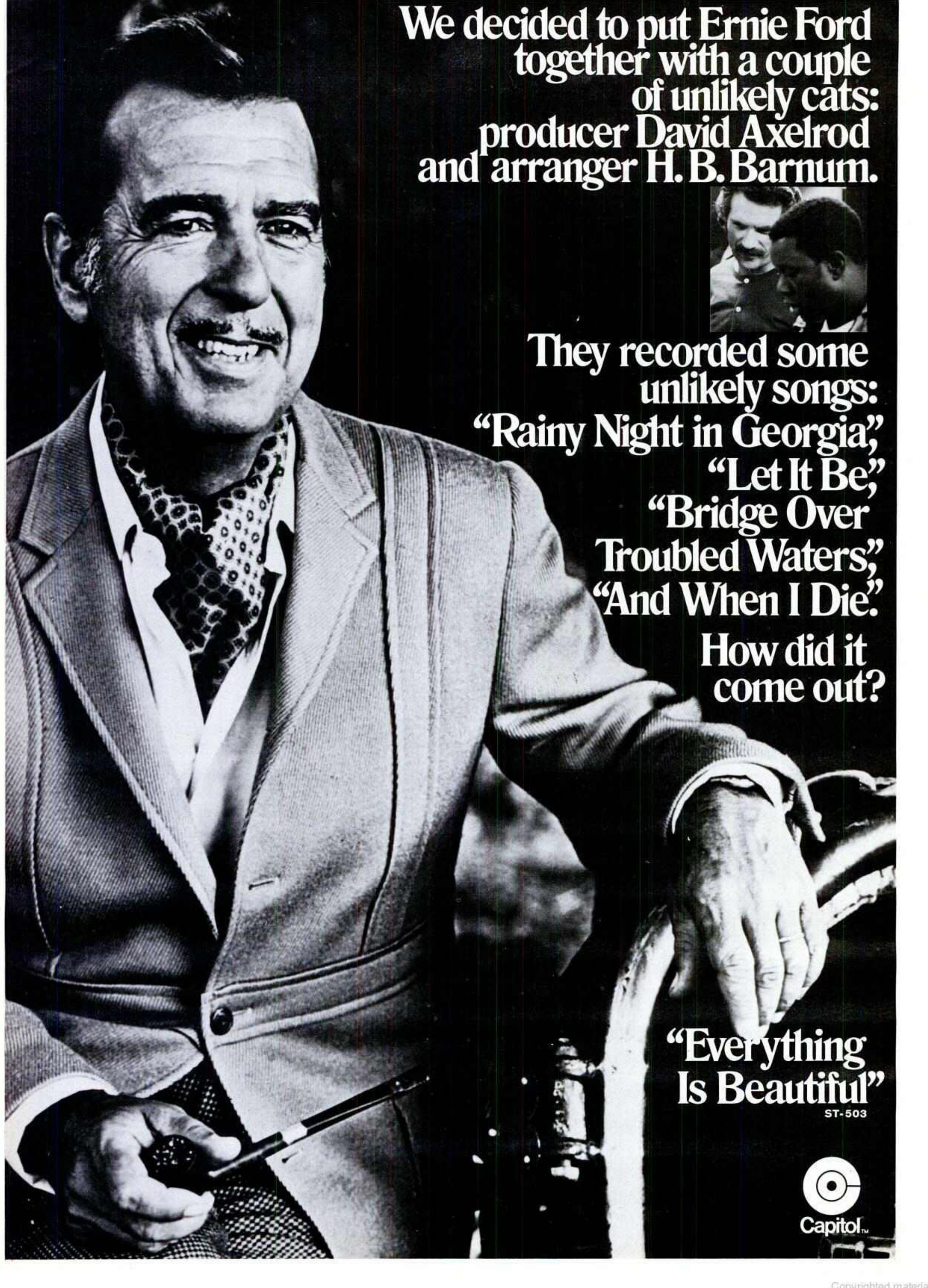
POP TOP Billboard

Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard.

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
1	1	CREEDENCE CLEARWATER REVIVAL Cosmo's Factory Fantasy 8402	8
2	2	SOUNDTRACK Woodstock Cotillion SD 3-500 (Atlantic/Atco)	15
3	3	BLOOD, SWEAT & TEARS 3 Columbia KS 30090	9
★ 11	★	JOE COCKER Mad Dogs & Englishmen A&M SP 6002	2
5	4	CHICAGO Columbia KGP 24	31
6	6	GRAND FUNK RAILROAD Closer to Home Capitol SKAO 471	10
7	9	WHO Live at Leeds Decca DL 79175	16
8	7	WHO Tommy Decca DXSW 7205	52
9	10	TRAFFIC John Barleycorn Must Die United Artists UAS 5504	10
★ 23	★	BAND Stage Fright Capitol ST 425	2
11	8	DOORS Absolutely Live Elektra EKS 9002	6
12	12	BREAD On the Waters Elektra EKS 74076	6
13	5	CROSBY, STILLS, NASH & YOUNG Deja Vu Atlantic SD 7200	24
14	16	JACKSON 5 ABC Motown MS 709	15
15	15	RARE EARTH Ecology Rare Earth RS 514 (Motown)	10
★ 20	★	NEIL DIAMOND Gold Uni 73084	4
17	17	JAMES TAYLOR Sweet Baby James Warner Bros. WS 1843	27
18	19	PAUL McCARTNEY McCartney Apple STAO 3363 (Capitol)	19
19	21	ISAAC HAYES Movement Enterprise ENS 1010 (Stax/Volt)	22
20	13	ERIC CLAPTON Atco SD 33-329	8
21	24	DIANA ROSS Motown MS 711	10
★ 32	★	TEMPTATIONS Live at London's Talk of the Town Gordy GS 953 (Motown)	4
23	26	STEVE MILLER BAND Number 5 Capitol SKAO 436	8
24	18	ERIC BURDON DECLARES WAR MGM SE 4663	18
25	28	RARE EARTH Get Ready Rare Earth RS 507 (Motown)	40
26	14	BEATLES Let It Be Apple AR 34001 (Liberty/United Artists)	16
★ 40	★	QUICKSILVER MESSENGER SERVICE Just For Love Capitol SKAO 498	4
28	29	ORIGINAL TV CAST The Sesame Street Book and Record Columbia CS 1069	8
29	22	BOB DYLAN Self Portrait Columbia C2X 30050	11
★ 46	★	CHARLEY PRIDE 10th Album RCA Victor LSP 4367	9
★ 38	★	THE LAST POETS Douglas 3 (P.I.P.)	13
32	25	DAVE MASON Alone Together Blue Thumb BTS 19	11
33	33	JAMES GANG Rides Again ABC ABC5 711	8
34	31	THREE DOG NIGHT It Ain't Easy Dunhill DS 50078	20
35	30	HOT TUNA RCA Victor LSP 4353	9

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
36	27	FIFTH DIMENSION Greatest Hits Soul City SCS 33900 (Liberty/United Artists)	18
★ 42	★	STEVIE WONDER Signed, Sealed, Delivered Tamla TS 304 (Motown)	3
38	41	JETHRO TULL Benefit Reprise RS 6400	19
39	39	PROCOL HARUM Home A&M SP 4261	10
40	43	GRATEFUL DEAD Workingman's Dead Warner Bros. WS 1869	12
41	36	BUDDY MILES Them Changes Mercury SR 61280	11
★	—	KING CRIMSON In the Wake of Poseidon Atlantic SD 8266	1
43	44	JIMI HENDRIX, BUDDY MILES, BILLY COX Band of Gypsies Capitol STAO 472	20
44	35	ENGELBERT HUMPERDINCK We Made It Happen Parrot PAS 71038 (London)	10
45	49	DONOVAN Open Road Epic E 30125 (Columbia)	9
★ 52	★	IRON BUTTERFLY Metamorphosis Atco SD 33-339	3
47	37	PETER, PAUL & MARY 10 Years Together Warner Bros. BS 2552	13
48	34	NEIL YOUNG & CRAZY HORSE Everybody Knows This Is Nowhere Reprise RS 6349	45
49	45	MELANIE Candles in the Rain Buddah BDS 5060	19
50	50	GARY PUCKETT & THE UNION GAP Greatest Hits Columbia CS 1042	10
51	51	LEE MICHAELS Barrel A&M SP 4249	7
★ 52	★	ARETHA FRANKLIN Spirit in the Dark Atlantic SD 8265	1
53	55	STEPPENWOLF Live Dunhill DSD 50075	22
54	48	ELVIS PRESLEY On Stage, February 1970 RCA Victor LSP 4362	13
55	58	MOUNTAIN Climbing Windfall 4501 (Bell)	27
56	54	SIMON & GARFUNKEL Bridge Over Troubled Water Columbia KCS 9914	31
57	57	JONI MITCHELL Ladies of the Canyon Reprise RS 6376	23
58	53	MILES DAVIS Bitches Brew Columbia GP 26	18
59	60	CACTUS Atco SD 33-340	8
60	47	DIONNE WARWICK I'll Never Fall in Love Again Scepter SPS 581	20
61	56	ROD STEWART Gasoline Alley Mercury SR 61264	13
62	65	RONNIE DYSON (If You Let Me Make Love To You Then) Why Can't I Touch You? Columbia C 30223	2
63	59	SOUNDTRACK Easy Rider Dunhill DXS 50063 (Tapes: Reprise BRM 2026)	54
64	71	FOUR TOPS Still Waters Run Deep Motown MS 704	23
★ 76	★	SUGARLOAF Liberty LST 7640	5
★ 131	★	FREDA PAYNE Band of Gold Invictus ST 3701 (Capitol)	4
67	75	CHICAGO TRANSIT AUTHORITY Columbia GP 8	70
68	68	MERLE HAGGARD & THE STRANGERS Fightin' Side of Me Capitol ST 451	8
69	70	FLIP WILSON The Devil Made Me Buy This Dress Little David LD 1000	29
70	74	GUESS WHO American Woman RCA Victor LSP 4266	31

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
★ 84	★	ELVIS PRESLEY Elvis' Worldwide 50 Gold Award Hits, Vol. 1 RCA Victor LPM 6401	4
72	67	TOM JONES Tom Parrot PAS 71037 (London)	19
73	61	TEMPTATIONS Psychedelic Shack Gordy GS 947 (Motown)	24
74	79	TEN YEARS AFTER Cricklewood Green Deram DES 18038 (London)	22
75	69	BOBBY SHERMAN Here Comes Bobby Metromedia MD 1028	23
76	63	FIFTH DIMENSION July 5th Album Soul City SCS 33901 (Liberty/United Artists)	5
77	77	DELPHONICS Didn't I (Blow Your Mind This Time) Philly Groove PG 1153 (Bell)	5
★ 165	★	FREE Fire & Water A&M SP 4268	2
79	82	SLY & THE FAMILY STONE Stand Epic BN 26456 (Columbia)	73
★	—	MUNGO JERRY Janus JXS 7000	1
81	81	GRAND FUNK RAILROAD Grand Funk Capitol SKAO 406	33
82	72	THE JIM NABORS HOUR Columbia CS 1020	12
83	83	ASSOCIATION LIVE Warner Bros. 2WS 1868	9
★ 116	★	QUINCY JONES Gula Matari A&M SP 3030	2
★	—	MOODY BLUES Question of Balance Threshold THS 3 (London)	1
86	85	CONWAY TWITTY Hello Darlin' Decca DL 75209	11
87	87	SPOOKY TOOTH/MIKE HARRISON Last Puff A&M SP 4266	5
88	88	BURT BACHARACH/SOUNDTRACK Butch Cassidy & the Sundance Kid A&M SP 4227	42
89	91	ORSON WELLES The Begatting of the President Mediarts 41-2	4
90	62	IT'S A BEAUTIFUL DAY Marrying Maiden Columbia CS 1058	11
91	100	SANTANA Columbia CS 9781	53
92	64	RAY STEVENS Everything Is Beautiful Barnaby 212 35005 (Columbia)	14
93	80	BEATLES Abbey Road Apple SO 383 (Capitol)	48
94	98	JOHN B. SEBASTIAN Reprise RS 6379/MGM SE 4654	25
95	93	LED ZEPPELIN II Atlantic SD 8236	45
★ 138	★	MARK LINDSAY Silverbird Columbia C 30111	2
97	86	SUSAN SINGS SONGS FROM SESAME STREET Scepter SPS 584	7
98	106	ISAAC HAYES Hot Buttered Soul Enterprise ENS 1001 (Stax/Volt)	62
★ 145	★	EDWIN STARR War & Peace Gordy GS 948 (Motown)	2
100	105	B. J. THOMAS Raindrops Keep Fallin' on My Head Scepter SPS 580	37
101	101	CHARLEY PRIDE Best of RCA Victor LSP 4223	46
102	102	JOHNNY RIVERS Slim Slo Slider Imperial LP 16001 (Liberty/United Artists)	6
103	66	JOE COCKER! A&M SP 4224	43
104	99	IRON BUTTERFLY In-a-Gadda-Da-Vida Atco SD 33-250	113
105	73	ORIGINAL CAST Hair RCA Victor LOC 1150 (M); LSO 1150 (S)	111



We decided to put Ernie Ford
together with a couple
of unlikely cats:
producer David Axelrod
and arranger H. B. Barnum.



They recorded some
unlikely songs:
“Rainy Night in Georgia,”
“Let It Be,”
“Bridge Over
Troubled Waters,”
“And When I Die.”

How did it
come out?

“Everything
Is Beautiful”

ST-503



• Continued from page 72

POSITIONS 106-200

THIS WEEK	LAST WEEK	ARTIST	Title, Label, Number (Distributing Label)	Weeks on Chart
106	104	CROSBY/STILLS/NASH	Atlantic SD 8229	64
107	89	THREE DOG NIGHT	Was Captured Live at the Forum Dunhill DS 50068	42
108	110	CHARLES EARLAND	Black Talk Prestige PR 7758	10
109	78	FIFTH DIMENSION	Portrait Bell 6045	19
110	90	BEATLES	Hey Jude Apple SW 385 (Capitol)	26
111	96	POCO	Epic BN 26522 (Columbia)	15
112	92	JOHNNY CASH	World of Columbia GP 29	15
113	113	CREEDEnce CLEARWATER REVIVAL	Willy & the Poor Boys Fantasy 8397	40
114	117	EL CHICANO	Viva Tirado Kapp KS 3632	14
115	94	FIFTH DIMENSION	Age of Aquarius Soul City SCS 92005 (Liberty/United Artists)	68
116	107	MOODY BLUES	On the Threshold of a Dream Deram DES 18025 (London)	67
117	121	SOUNDTRACK	Paint Your Wagon Paramount PMS 1001	47
118	127	MICHAEL PARKS	Long Lonesome Highway MGM SE 4662	17
119	157	ROBERTA FLACK	Chapter Two Atlantic SD 1569	3
120	114	CREEDEnce CLEARWATER REVIVAL	Green River Fantasy 8393	53
121	111	BLOOD, SWEAT & TEARS	Columbia CS 9720	85
122	115	JOSE FELICIANO	Fireworks RCA Victor LSP 4370	16
123	103	ANDY WILLIAMS	Raindrops Keep Fallin' on My Head Columbia CS 9896	14
124	95	SUPREMES	Right On Motown MS 705	15
125	125	BURT BACHARACH	Make It Easy on Yourself A&M SP 4188	54
126	126	TYRONE DAVIS	Turn Back the Hands of Time Dakar SD 9027 (Atlantic/Atco)	10
127	118	SANDPIPERS	Come Saturday Morning A&M SP 4262	5
128	172	BOB McGRATH	From Sesame Street Affinity A 1001S (Stereo Dimension)	5
129	128	SOUNDTRACK	Norwood Capitol SW 475	12
130	112	IRON BUTTERFLY	Live Atco SD 33-318	17
131	199	JIM NABORS	Everything Is Beautiful Columbia C 30129	2
132	108	SOUNDTRACK	On a Clear Day You Can See Forever Columbia S 30086	8
133	122	MOODY BLUES	To Our Children's Children's Children Threshold THS 1 (London)	36
134	136	TOM JONES	Live in Las Vegas Parrot PAS 71031 (London)	44
135	135	BLACK SABBATH	Warner Bros. WS 1871	3
136	123	GRAND FUNK RAILROAD	On Time Capitol ST 307	49
137	—	NEIL DIAMOND	Shilo Bang 221	1
138	132	KENNY ROGERS & THE FIRST EDITION	Something's Burning Reprise RS 6385	22

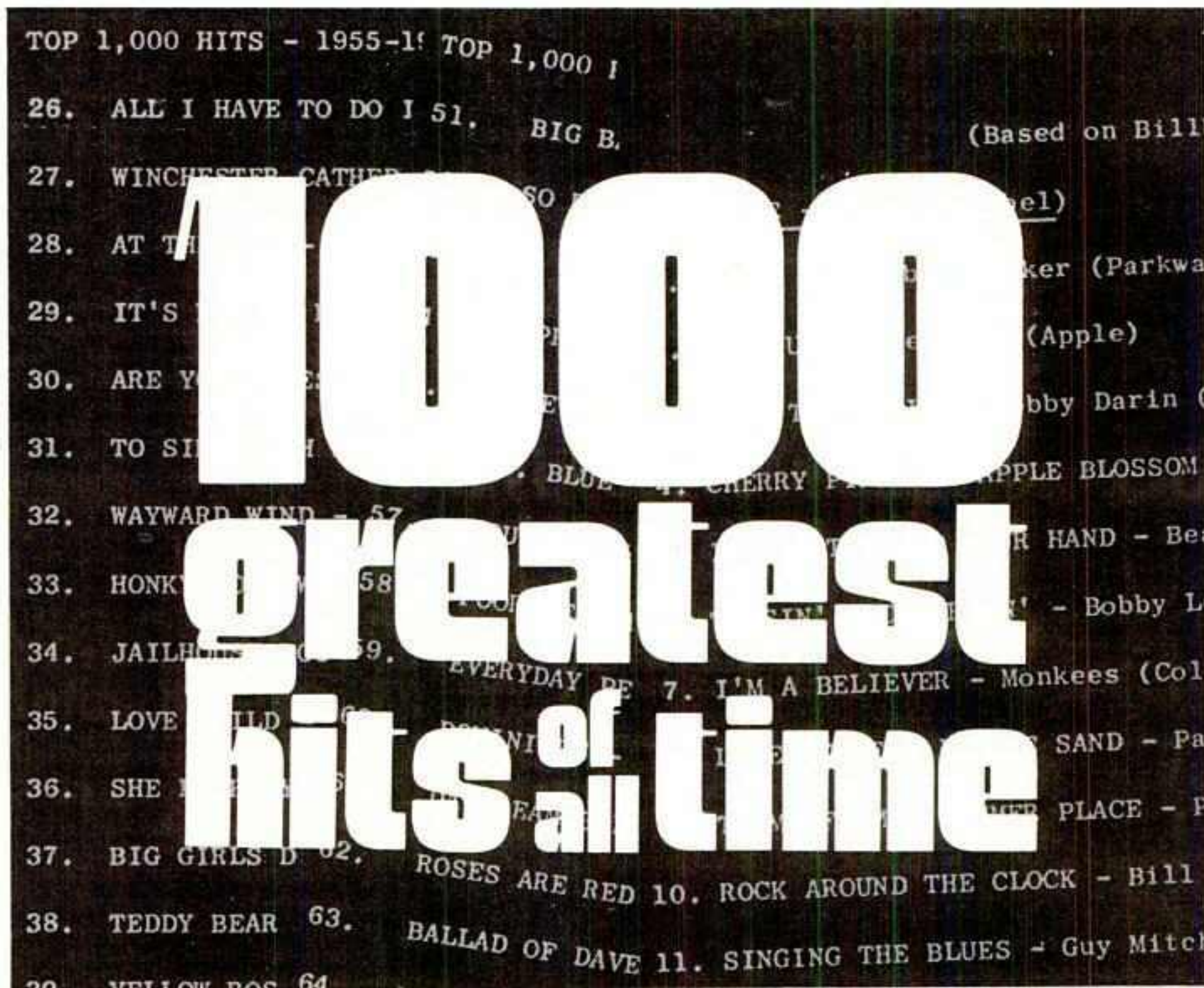
THIS WEEK	LAST WEEK	ARTIST	Title, Label, Number (Distributing Label)	Weeks on Chart
139	139	THREE DEGREES	Maybe Roulette SR 42050	6
140	129	HERB ALPERT & THE TIJUANA BRASS	Greatest Hits A&M SP 4245	26
141	109	IDES OF MARCH	Vehicle Warner Bros. WS 1963	12
142	142	SMITH	Minus Plus Dunhill DS 50081	11
143	—	JAMES BROWN	Get Up I Feel Like Being a Sex Machine King 7-1115	1
144	—	ARCHIES	Kirshner KE5 107 (RCA)	1
145	134	FIVE STAIRSTEPS	Stairsteps Buddah BDS 5061	12
146	124	THREE DOG NIGHT	Suitable for Framing Dunhill DS 50058	62
147	119	RAY CONNIFF	Bridge Over Troubled Water Columbia CS 1022	21
148	150	SIMON & GARFUNKEL	Sounds of Silence Columbia CS 9269	123
149	133	GLEN CAMPBELL	Oh Happy Day Capitol ST 443	17
150	153	SERGIO MENDES & BRASIL '66	Greatest Hits A&M SP 4252	11
151	162	CREEDEnce CLEARWATER REVIVAL	Bayou Country Fantasy 8387	83
152	152	BLUES IMAGE	Open Atco SD 33-317	10
153	120	SOUNDTRACK	M*A*S*H Columbia OS 3520	10
154	147	PACIFIC GAS & ELECTRIC	Are You Ready? Columbia CS 1017	11
155	140	IKE & TINA TURNER	Come Together Liberty LST 7637	18
156	154	SOUNDTRACK	2001: A Space Odyssey MGM SIE ST 13	113
157	—	JOE SOUTH'S	Greatest Hits Capitol ST 450	1
158	143	CREAM	Live Atco SD 33-328	20
159	146	JULIE ANDREWS/HENRY MANCINI	Music From the Film Score— Darling Lili RCA Victor LSPX 1000	7
160	141	THE BAND	Capitol STAO 132	48
161	130	MERLE HAGGARD	Okie From Muskogee Capitol ST 384-	34
162	149	JEFFERSON AIRPLANE	Volunteers RCA Victor LSP 4238	43
163	137	ENGELBERT HUMPERDINCK	Parrot PAS 71031	37
164	151	SOUNDTRACK	Funny Girl Columbia BOS 3320	103
165	97	LIVINGSTON TAYLOR	Capricorn 33-334 (Atlantic/Atco)	8
166	173	IT'S A BEAUTIFUL DAY	Columbia CS 9768	66
167	167	TOMMY JAMES & THE SHONDELLS	Best of Roulette SR 42040	34
168	179	BROTHERHOOD OF MAN	United We Stand Deram DES 18046 (London)	6
169	169	SOUNDTRACK	Oliver Colgems CS0D 5501 (RCA Victor)	90
170	170	JOHNNY MATHIS	Raindrops Keep Fallin' on My Head Columbia CS 1005	24

THIS WEEK	LAST WEEK	ARTIST	Title, Label, Number (Distributing Label)	Weeks on Chart
171	171	JOHN MAYALL	Turning Point Polydor 24-4004	52
172	161	TEN WHEEL DRIVE	Brief Replies Polydor 24-4024	7
173	166	WHITE PLAINS	My Baby Loves Lovin' Deram DES 18045 (London)	4
174	163	STEPPENWOLF	Monster Dunhill DS 50066	44
175	159	MIGUEL RIOS	Song of Joy A&M SP 4267	4
176	—	DEAN MARTIN	My Woman, My Woman, My Wife Reprise RS 6403	1
177	177	JOHNNY CASH	At San Quentin Columbia CS 9827	63
178	156	TAMMY WYNETTE	Greatest Hits Epic BN 26486 (Columbia)	54
179	—	RAY PRICE	For the Good Times Columbia C 30106	1
180	183	B. J. THOMAS	Everybody's Out of Town Scepter SPS 582	20
181	155	DIANA ROSS & THE SUPREMES	Farewell Motown MS 708	18
182	178	BARBRA STREISAND	Greatest Hits Columbia CS 9363	29
183	184	BILLY PAUL	Ebony Woman Neptune NLP5 201 (Chess)	4
184	175	MICHAEL PARKS	Closing the Gap MGM SE 4646	45
185	164	JOHNNY CASH	At Folsom Prison Columbia CS 9639	118
186	186	NEIL DIAMOND	Touching You, Touching Me Uni 73071	40
187	190	SOUNDTRACK	Airport Decca DL 79173	19
188	188	FLAMING EMBER	Westbound #9 Hot Wax HA 702 (Buddah)	3
189	193	MARMALADE	Reflection of My Life London PS 575	13
190	191	CHARLES WRIGHT & THE WATTS	103rd STREET RHYTHM BAND Express Yourself Warner Bros. WS 1864	5
191	192	ROY CLARK	I Never Picked Cotton Dot DLP 25980	3
192	185	MANTOVANI	Today London PS 572	24
193	195	BEST OF THE YOUNGBLOODS	RCA Victor LSP 4399	2
194	194	LOVE	Revisited Elektra EKS 74058	2
195	196	LETTERMEN	Reflections Capitol ST 496	2
196	—	MAVIS STAPLES	Only For the Lonely Volt VOS 6010	1
197	—	SOUNDTRACK	Strawberry Statement MGM 2SE 14 ST	1
198	—	DEEP PURPLE	In Rock Warner Bros. WS 1877	1
199	—	CANNED HEAT	Future Blues Liberty LST 11002	1
200	—	BILL COSBY	"Live" Madison Square Garden Center Uni 73082	1

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Motown: Sales Crushers, 37 LP's

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the Viet Nam war, an album featuring black poets Langston Hughes and Margaret Danner, and an LP devoted to Stokely Carmichael.

Fall Product

The fall product array included a Temptations Greatest Hits LP and a Martha Reeves & the Vandellas album on the Gordy label; Earl Van Dyke, Jimmy Ruffin, Jr. Walker and the All Stars, the Ruffin Brothers, The Originals, and Gladys Knight & the Pips on Soul; the VIP line offered LP's featuring Chuck Jackson, a new group called the Hearts of Stone, and an album by the Spinners produced by Stevie Wonder.

On the Rare Earth label, new LP's included a release by a new English group, Sounds Nice (the group was named by Paul McCartney), and albums featuring Power of Zeus, Lost Nation which was produced by Ollie McLaughlin, Holland's top chart-riders The Cats, who will be on tour in the U.S. this fall, the Poor Boys, and Rare Earth.

An eight-LP release on the Motown label will feature the Jackson 5, the Supremes, the Four Tops, an album packaging the Supremes with the Four Tops and the Magnificent 7, Gordon Staples and the Strong Things, volumes 1 and 2 of a new series called Chartbusters (this features a gold foil package with only the color of the type on the sleeve being changed from one release to the next for easy identification purposes), with each Chartbuster package featuring established Motown names, and an album of Diana Ross to round out the Motown label portion of the fall offering.

On Tamla, the new release included albums by the Marvelettes with this LP produced by Smokey Robinson; Marvin Gaye in a package of his 16 biggest sellers; and an album of Smokey Robinson and the Miracles.

The Chisa label features Letta, the Hugh Masekela South African discovery.

4 Yule Packages

In addition to these LP's, the firm unveiled four Christmas packages. These featured Yuletide product by the Temptations (Gordy), an album of various artists on Motown (Diana Ross & the Supremes, the Temptations, Stevie Wonder, Smokie Robinson and the Miracles), Smokey Robinson & the Miracles (Tamla), and the fourth holiday package, the Jackson 5 (Motown).

Tom Schlesinger, in charge of the firm's graphics super-

vision, was credited with producing the sales presentation.

The meetings convened on Aug. 28 and were concluded Aug. 31 afternoon. They consisted of a well-organized schedule of activities, highlighted by a banquet and show on Aug. 30. The show featured performances by Jimmy and David Ruffin, the Four Tops, Gladys Knight and the Pips, and following the intermission, Rare Earth and the Jackson 5.

Bobby Darin, newly signed to Motown, and Smokey Robinson were co-masters of ceremonies.

Each performer brought a standing ovation. The last two acts on the bill brought the house down. Despite the late hour, the distributors applauded loud and long for the Jackson 5 clamoring for more.

Berry Gordy Jr., Motown's president, addressed the distributors and members of his own company prior to the show stressing that the company was celebrating its 10th anniversary. He recalled the circumstances surrounding the birth of Motown, and related some of the milestones in its growth. His brief talk was comprised of a mixture of nostalgia and humor.

Welcoming remarks to all assembled were delivered by Barney Ales, Motown's executive vice president and general manager. Ales singled out the presence of international representatives at the convention, and then introduced Gordy.

Among the guests attending the festivities were Mr. and Mrs. Berry Gordy Sr. Representatives from abroad included from the U.K. Ken East (EMI), Philip Brodie (EMI), John Reid (EMI), John Marshall (from the London Tamla-Motown operation), and Bill Fowler (Carlin Music).

Other international representatives attending were George Barlow (EMI), Australia; John Bush (EMI), Mexico; Gerry Oord (EMI) and Pete Felleman (EMI), Holland, and Don McKim (Phonodisc), Canada. Representatives from Japan included Joshihisa Honda (Victor of Japan) and Kazuo Hoshino (Cosdel).

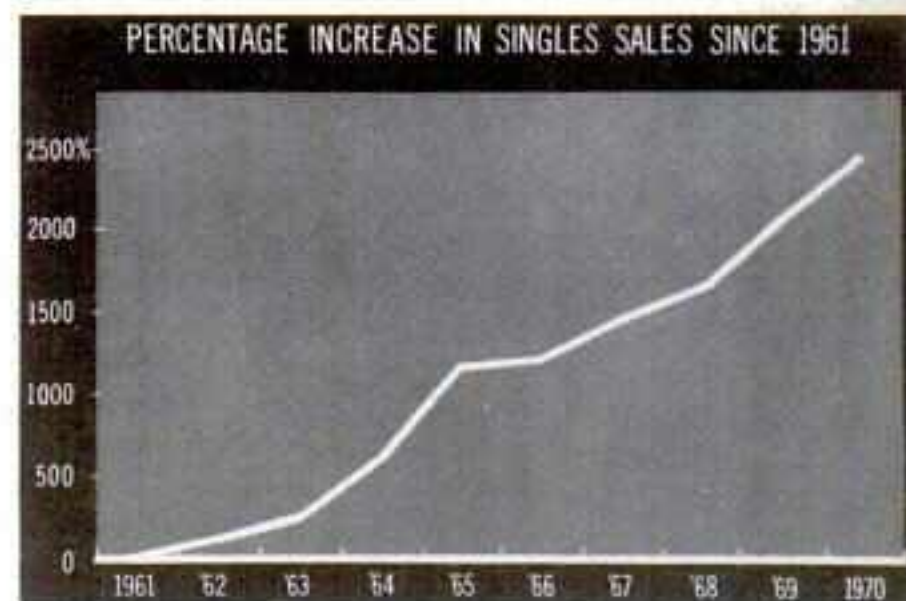
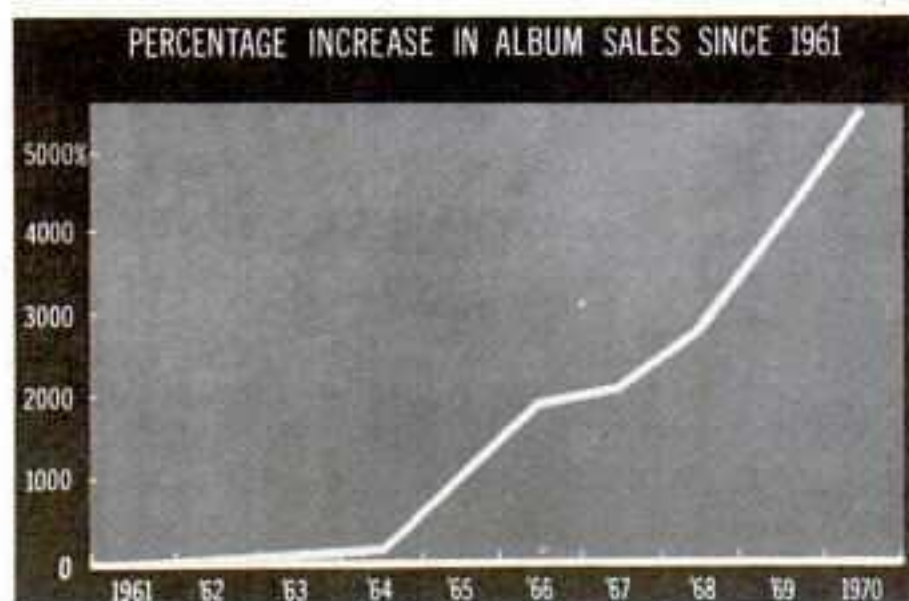
Capitol Will Broaden Its Role as a 'Financial Angel'

LOS ANGELES — Capitol Records' role as a "financial angel" to small record labels and production companies will be broadened.

Sal Iannucci, president of Capitol, is going to pursue an even greater financial interest in independent but "creatively heavy" firms.

Capitol's involvement with Blue Thumb Records will follow a pattern basically designed for future entities coming under the Capitol distribution and marketing banner: "Financial and administrative support in return for creative freedom," Iannucci said.

"We can guarantee small labels avenues for their product that they can't achieve with independent distribution," he said. "Our marketing and promotional efforts can penetrate areas unknown and unreachable to usually understaffed companies."



Motown Sales Picture

Bell Steps Up Global Drive

• Continued from page 1

Johnson and the Bandwagon, a record that was No. 11 in England last week."

Dick Leahy, who heads Bell Records in England, is now traveling all European countries to bring a stronger focus on local product.

Though Bell has already been established as an international label, Uttal pointed out that "you have to treat a label in every country as though

starting a brand-new label and not just treat it as a means of releasing U.S. hits abroad."

He said that he felt anyone not going "aggressively" after the foreign market is losing a lot of business. In England, we're just as interested in having English hits as well as marketing our U.S. hits there. I intend to set up the same type of situation in every country possible. We are now working on Germany, France, Italy, Holland and the Scandinavian

countries. Why not Australia and Japan as well?"

Estimating "conservatively, I hope to have the same type of operation going within two years in all of the major countries of the world . . . though I'm working to have it all accomplished within a year." He said that "Mr. Monday" by the Original Caste had hit No. 1 in Japan and "Love Grows" by Edison Lighthouse had hit No. 5, but his hope was to find and build some Japanese acts.

"If I could get hits in Japan with Japanese acts, I feel we'd have a very viable label there," Uttal said. "The U.S. is no longer insular. A record company must have a broad base of operation to feed the world as well as the U.S. the product it demands. This is really my challenge. My project for the next year."

Capitol, Blue Thumb Enter \$, Distrib Pact

• Continued from page 1

access to all the label's releases created during its first year and one-half of operation. Blue Thumb retains its masters and publishing interests.

Capitol will manufacture, merchandise and sell all Blue Thumb's material for distribution in the United States. Blue Thumb's international distribution remains with EMI (Capitol's parent) with two market exceptions: Japan, where King is the licensee, and Canada, where Polydor is the representative.

In return for using the Capitol organization (graphics, advertising, sales, promotion), Capitol receives a royalty on records sold at wholesale. This royalty increases on an escalating scale, based on Blue Thumb's sales performance.

Among the other independent labels distributed by Capitol are 1-2-3, Harvest, Invictus,

Apple, Chips, Trump and Crazy Horse.

Capitol's financial involvement helps Blue Thumb pay off longterm notes it signed with GRT in order to buy back its company.

The Bob Krasnow-headed company had formed a joint venture firm, Blue Thumb Sales Co., with GRT, a year and a half ago. In dissolving Blue Thumb Sales Co., the organization which manufactured and sold Blue Thumb Records, Krasnow and his two partners, Don Graham and Tommy Lipuma, have taken on all accounts receivable and payable.

GRT remains Blue Thumb's tape duplicator and merchandiser until, according to Krasnow, it has received payment on the longterm notes.

Blue Thumb retains its company logo on all product. A tag line announces Capitol's distribution involvement.

Capitol's field force will be given an in-depth talk on Blue Thumb, when Blue Thumb's vice president Don Graham and Charlie Nuccio, Capitol's promotion vice president, visit the company's offices in New York Sept. 21, Atlanta Sept. 22, Chicago Sept. 23 and back here Sept. 24.

Capitol sent a creative team to Blue Thumb's Beverly Hills offices last week to develop the sight and sound presentation.

Like the other independent labels distributed by Capitol, Blue Thumb retains its autonomy, according to the agreement.

The Blue Thumb-Capitol arrangement, which includes distribution of Shelter Records, covers more than five years and includes a minimum of 16 albums over the span.

Musicor Signs 'Upbeat' Winners

CLEVELAND — Art Talmadge, judge of a talent contest on the "Upbeat" television show, has signed the winning group, the Dynamic Sounds, for Musicor records. "Upbeat"

Lasser Exec At NARM

BALA CYNWYD, Pa.—The National Association of Record Manufacturers (NARM) has secured the services of David Boyd Chase, of the international accounting firm of J.K. Lasser & Co., as a speaker at the forthcoming NARM Tape Convention slated for Sept. 20-23 at the Fairmont Hotel, Dallas, Tex.

Chase's speech will be the highlight of a dinner meeting devoted to the topic, "Is There a Profitability Gap," scheduled for Monday Sept. 21.

NTD's Tiedjens

• Continued from page 18

since the total package will need a marketing push to get it off and running at retail," he said.

Tiedjens feels that commercial 4-channel tapes, records and broadcasts are an inevitability, although 4-channel program material still is in its infancy.

"It will require mass industry support," he said, "but when it happens it will surely lead to excellent sales results."

"Four-channel is at least two years away in terms of it being a mass marketable product of any significant appeal," Tiedjens said. "But I'm convinced that the number of manufacturers moving into 4-channel—in whatever configuration—makes this year a kicking-off point for quadrasonic sound."

RECEIVE GIFTS FOR 10TH YR.

SAN FRANCISCO—During the Motown sales convention, two international representatives of affiliated companies presented 10th anniversary gifts to label executive vice president and general manager Barney Ales. Gerry Oord, EMI-Holland, presented an Italian-made porcelain phonograph and Philip Brodie, EMI-U.K., presented a silver punch bowl and set.



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Program A IF YOU WERE MINE DON'T CHANGE ON ME (CONC.)	Program C TILL I CAN'T TAKE IT ANYMORE SWEET MEMORIES YOU'VE STILL GOT A PLACE IN MY HEART (CONC.)
Program B DON'T CHANGE ON ME (CONC.) YOUR LOVE IS SO DOGGONE GOOD I KEEP IT HID	Program D YOU'VE STILL GOT A PLACE IN MY HEART GOOD MORNING DEAR SHOW ME THE SUNSHINE

MFG. IN U.S.A. BY GRT MUSIC TAPES - DIVISION OF GRT CORPORATION
GRT LOVE COUNTRY STYLE 8022-707

8022-707 5022-707

BUSH
DUNHILL/ABC 8023-50086

Released through arrangement with ABC Records, Inc., New York, N. Y.

Program A BACKSTAGE GIRL I MISS YOU TURN DOWN	Program C THE GRAND COMMANDER I CAN HEAR YOU CALLING MESSIN' AROUND WITH BORES
Program B YONGE STREET FATTY GOT TO LEAVE THE CITY LIVING LIFE	Program D CROSS COUNTRY MAN DRINK YOUR WINE

MFG. IN U.S.A. BY GRT MUSIC TAPES - DIVISION OF GRT CORPORATION
GRT BUSH 8023-50086

8023-50086 5023-50086

THREE DOG NIGHT
IT AIN'T EASY
DUNHILL 8023-50078

Released through arrangement with ABC Records, Inc., New York, N. Y.

Program A IT AIN'T EASY 8005 9 AM'S WIDOW (CONC.)	Program C THE GRAND COMMANDER OUT IN THE COUNTRY
Program B GOOD TIME LIVING (CONC.) GOOD FEELING 1937 MAMA TOLD ME NOT TO COME	Program D CORBYN YOUR BOYS

MFG. IN U.S.A. BY GRT MUSIC TAPES - DIVISION OF GRT CORPORATION
GRT THREE DOG NIGHT IT AIN'T EASY 8023-50078

8023-50078 5023-50078

LIVE STEPPENWOLF
8023-50075

Released through arrangement with ABC Records, Inc., New York, N. Y.

Program A SOOKIE SOOKIE MONSTER DRAFT RESISTER	Program C CORINA CORINA HEY LANDY MAMA MAGIC CARPET RIDE THE RUBBER
Program B DON'T STEP ON THE GRASS SAM POWER PLAY TRISTED	Program D TIGHTEN UP YOUR RIGS FROM HERE TO THERE EVENTUALLY BORN TO BE WILD

MFG. IN U.S.A. BY GRT MUSIC TAPES - DIVISION OF GRT CORPORATION
GRT LIVE STEPPENWOLF EQUIVALENT TO TWO LP ALBUMS 8023-50075

8023-50075 5023-50075

THE BIG HITS NOW
VARIOUS ARTISTS
8023-50085

Released through arrangement with ABC Records, Inc., New York, N. Y.

Program A ELI'S COMING HEY THERE LONELY GIRL HEAVEN KNOWS	Program C BABY HOLD ON TAKE A LOOK AROUND CELEBRATE
Program B NEW WORLD COMING THE THRILL IS GONE JAM UP & JELLY TIGHT	Program D CAN I CHANGE MY MIND HEY LANDY MAMA SO EXCITED

MFG. IN U.S.A. BY GRT MUSIC TAPES - DIVISION OF GRT CORPORATION
GRT THE BIG HITS NOW VARIOUS ARTISTS 8023-50085

8023-50085 5023-50085

Eddie Holman
I Love You
STEREO
8022-701

Released through arrangement with ABC Records, Inc., New York, N. Y.

Program A I LOVE YOU LET ME INTO YOUR LIFE FOUR WALLS	Program C IT'S ALL IN THE GAME I'LL BE FOREVER LOVING YOU SINCE I DON'T HAVE YOU (CONC.)
Program B SINCE MY LOVE HAS GONE AM I A LOSER	Program D SINCE I DON'T HAVE YOU (CONC.) HEY THERE LONELY DON'T STOP NOW

MFG. IN U.S.A. BY GRT CORPORATION SUNNYVALE, CALIFORNIA 94088 USA
GRT EDDIE HOLMAN - I LOVE YOU 8022-701

8022-701 5022-701

B.B. KING
COMPLETELY WELL
STEREO
8051-6037

Released through arrangement with ABC Records, Inc., New York, N. Y.

Program A SO EXCITED NO SODD YOU'RE LOSIN' ME (CONC.)	Program C KEY TO MY KINGDOM CRYIN' WON'T HELP YOU NOW YOU'RE MEAN (CONC.)
Program B YOU'RE LOSIN' ME (CONC.) WHAT HAPPENED? CONFESSION THE BLUES	Program D YOU'RE MEAN THE THRILL IS GONE (CONC.)

MFG. IN U.S.A. BY GRT CORPORATION SUNNYVALE, CALIFORNIA 94088 USA
GRT B.B. KING - COMPLETELY WELL 8051-6037

8051-6037 5051-6037

TOMMY ROE'S GREATEST HITS
STEREO
8022-700

Released through arrangement with ABC Records, Inc., New York, N. Y.

Program A SHEILA EVERYBODY THE POLK SINGER	Program C HOURAY FOR HAZEL IT'S NOW WINTER'S DISZY
Program B PARTY GIRL CAROL SWEET PEA TIGHT	Program D HEATHER HONEY JACK & JILL JAM UP AND JELLY TIGHT

MFG. IN U.S.A. BY GRT CORPORATION SUNNYVALE, CALIFORNIA 94088 USA
GRT TOMMY ROE'S GREATEST HITS 8022-700

8022-700 5022-700

JAMES GANG
JAMES GANG RIDES AGAIN
8022-711

Released through arrangement with ABC Records, Inc., New York, N. Y.

Program A FUNK NO. 49 ASHTON PARK WOMAN (CONC.)	Program C TEND MY GARDEN GARDEN GATE THERE I GO AGAIN (CONC.)
Program B WOMAN (CONC.) THE BOMBER (MEDLEY) A. CLOSEY QUEEN B. SOLERO C. CAST YOUR FATE TO THE WIND	Program D THERE I GO AGAIN THANKS ASHES OF THE RAIN AND I

MFG. IN U.S.A. BY GRT MUSIC TAPES - DIVISION OF GRT CORPORATION
GRT JAMES GANG RIDES AGAIN 8022-711

8022-711 5022-711

MINUS PLUS
STEREO
8023-50081

Released through arrangement with ABC Records, Inc., New York, N. Y.

Program A MINUS PLUS SINCE YOU'VE BEEN GONE	Program C YOU DON'T LOVE ME TAKE A LOOK AROUND WHAT AM I GONNA DO (CONC.)
Program B BORN IN BOSTON FEEL THE MAGIC CIRCLE MAN	Program D WHAT AM I GONNA DO (CONC.) COMIN' BACK TO ME JASON

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GRT SMITH - MINUS PLUS 8023-50081

8023-50081 5023-50081

JOHN PHILLIPS
JOHN THE WOLF KING OF L.A.
STEREO
8023-50077

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Program A APRIL ANNE ORLUM SOMEONE'S SLEEPING (CONC.)	Program C TOPFAN LET IT BLEED SOMEONE'S DOWN THE BEACH (CONC.)
Program B SOMEONE'S SLEEPING (CONC.) MILLIEU PEOPLE CAPTAIN	Program D DOWN THE BEACH (CONC.) MILLSIEU PEOPLE HOLLAND TUNNEL

MFG. IN U.S.A. BY GRT CORPORATION SUNNYVALE, CALIFORNIA 94088 USA
GRT JOHN PHILLIPS JOHN THE WOLF KING OF L.A. 8023-50077

8023-50077 5023-50077

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