

Spotlight on Las Vegas



See Page 37

Billboard

SEPTEMBER 19, 1970 • \$1.00
SEVENTY-SIXTH YEAR

The International
Music-Record-Tape
Newsweekly

COIN PAGES 53-55

HOT 100 PAGE 62

TOP LP's PAGES 66, 68

Indie Distributor Business Swings

By PAUL ACKERMAN

NEW YORK—The independent distributor, whose demise was freely predicted about six months ago as a result of

AST in Dolby Cassette Bow

NEW YORK—Ampex Stereo Tapes (AST) is releasing its first Dolbyized prerecorded cassette tape product beginning Oct. 1. Initial releases will include the operas, "Tosca," and "Norma."

(Continued on page 16)

competition resulting from multiple distribution, giant conglomerates and rackjobbers, is proving a tough cookie. A spot check indicates many independent distributors are thriving and are optimistic about the future. There are several reasons for their attitude: 1—a resurgence of full-line retail stores which are traditionally serviced by indies; 2 — disenchantment of many labels over collections and poor service rendered by giant wholesalers and the consequent dependence of such labels upon independent distrib-

(Continued on page 10)

Billboard Plans Disk, Cartridge TV Conference

NEW YORK—Billboard, in association with Record Retailer and Discografia Internazionale, will sponsor the world's first international conference on cartridges and disk television in Cannes, France, April 18-23, 1971.

(Continued on page 6)

Mfrs Press for LP Price Rise

By CLAUDE HALL and RADCLIFFE JOE

NEW YORK — A wave of record manufacturers are pressing for an album price increase. Several feel that a price increase is urgent because "we're a victim of inflation like everyone else."

Smaller labels feel it would take a move first by one of the major labels. Elektra President Jac Holzman was slated to meet

with Mo Ostin, president of Warner Bros. Records, last weekend, and this was to be one of the discussion points.

Jack Loetz, executive vice president of MCA Records, said a price increase is "conceivable" because the costs of business are not decreasing. "The liabilities of putting out product—espe-

(Continued on page 70)

THE VENTURES' DECADE

See Center Section

Black Acts Gain on Campus As White Bookings Slide

By BOB GLASSENBERG

NEW YORK — There has been a rise in booking black talent on campuses for the upcoming fall semester, while agencies which deal mainly with white groups say that their booking has slowed down compared with the same period last year. Marty Klein of Crea-

tive Management Associates has seen a slower pace in college bookings this year. "This is purely speculative," said Klein, "but I think it could be due to the college administration wishing to see how the students will act in the up-

(Continued on page 10)



Brownsville Station—Palladium Records both new, both aggressive, both really different. What's different could only be answered if you've seen the Brownsville Station in concert or stock the "NO B.S." album in your store. Brownsville Station is a Rock & Roll show that has torn up Cincinnati Gardens, Eastown Theatre, Freedom Palace (K.C.), Mammoth Gardens (Colorado), Aragon Ballroom, and festivals such as Atlanta Pop, Goose Lake, and Peoples Fair (Wis.)—a nice beginning! If you haven't made it out to these places you could always pick up Brownsville Station "NO B.S." Palladium Records. (Advertisement)



"Gravy" b/w "Cheer Me Up" (63-5006) is the lead-off single from the upcoming "Globetrotter" album (Kirshner label, KES-108). This is the sensational new pop sound featured in the new Saturday morning animated cartoon adventure series based on the famous basketball team. Produced by Hanna-Barbera; debuting September 12 on CBS-TV. (Advertisement)

DGG to \$-Back MGM?

By MIKE HENNESSEY

LONDON—Deutsche Gramophon has received the green light from shareholders to continue talks on long-term cooperation with the MGM complex.

It is understood that DGG management has indicated to shareholders the financial range of the investment it is prepared to make in a partnership with

MGM and this figure has been approved.

Whether the deal will include the affiliated publishing (Continued on page 57)

Stevens' Masters Sold to Barnaby

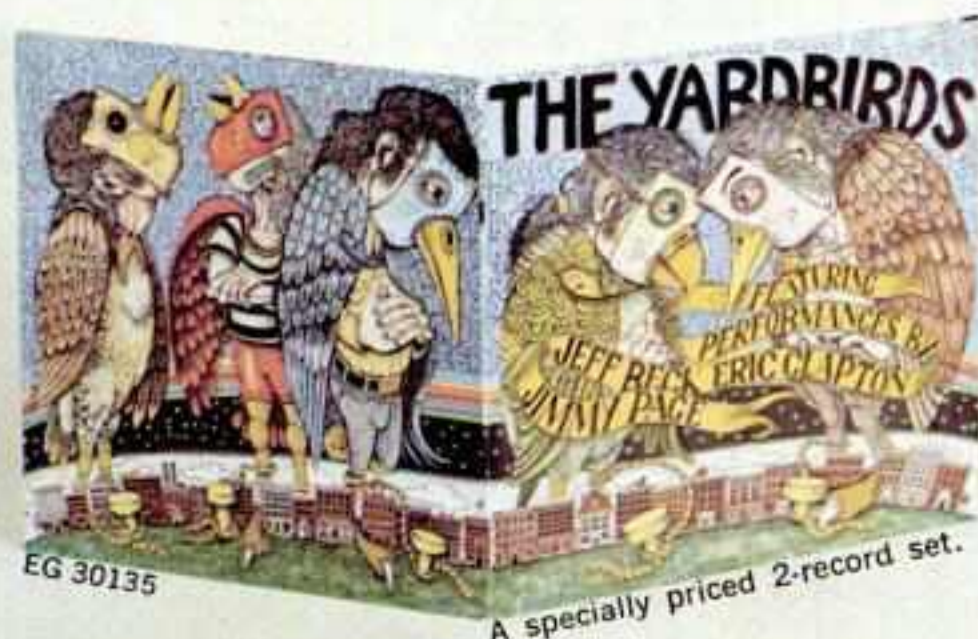
By BILL WILLIAMS

NASHVILLE—Barnaby Records has purchased from Monument the 46 existing masters of Ray Stevens' songs for \$200,000, it was learned by Billboard.

(Continued on page 4)

LIBERTY/UA
SALES MEETING
See Page 3

(Advertisement)



The New York Rock Ensemble Roll Over
including:
Running Down The Highway Traditional Order
Gravedigger Fields Of Joy Don't Wait Too Long



C 30033 Also available on tape



C 30102

Three different ways to make a hit.

On Columbia and Epic Records



Charley Pride's last single: #1
Charley Pride's last album: #1

Charley Pride's new single:
Need we say more?



RCA Records
and Tapes

A&R Studios Setting Up Small Satellites

By RADCLIFFE JOE

NEW YORK—A&R Recording Studios is decentralizing its operations. The Manhattan-based company is setting up a number of small satellite studios in areas where there is a concentration of creative people—writers, arrangers, artists, musicians—who prefer to work in an environment close to their homes.

The first of these wholly owned subsidiaries swings open its doors early next month when Brooks Arthur takes control of a 38 ft. by 40 ft. facility in a converted gas station at Blauvelt, Rockland County, N.Y.

The 16-track studio with film facilities will be named 914 SRS. 914 is the area code for Rockland County, while SRS are the call letters for Sound Recording Studios.

The second facility, located in Jacksonville, Fla., is scheduled for an Oct. 4 opening and will be known as Vincent SRS. The 8-track facility was formerly owned by Norman Vincent Associates Inc. Studios are also planned for Pittsburgh, and Toronto, Canada.

According to Don Frey of A&R Recording, many artists are moving out to suburban and rural districts, and A&R is moving out alongside them.

A&R's move to decentralize its facilities does not mean it intends to discontinue use of its New York facilities. "These," revealed Frey, "will be main-

tained and block leased to recordists for short or long-term periods." At least one major (Continued on page 8)

British Blues Pkg on RCA

NEW YORK—RCA Records next month will issue the first volume in a new British Blues Archives Series. More volumes will be issued later in the year.

Tapes for the series were acquired from Immediate Records, a British label no longer in existence. Featured in the series will be such young pop blues artists as Eric Clapton, John Mayall, Jeff Beck, Jimmy Page, Nicky Hopkins and Joan Kelly.

Volume I also has Mick Jagger on harmonica in three Clapton numbers, with Bill Wyman on bass, Ian Stewart on piano and Chris Winters on drums. Immediate was owned by Andrew Loog Oldham, who produced several Rolling Stones hits, and Tony Calder.

British Decca, Pub Firm's Execs Visit U.S. and Canada

NEW YORK — Key executives of British Decca Records and Burlington-Palace Music are visiting the United States and Canada on business. During their two-week trip they will hold discussions with their American colleagues from London Records and Burlington-Felsted Music.

Among those making the trip are Marcel Stellman, European sales manager of British Decca; and John Nice, general manager of the Burlington-Palace publishing group.

Stellman will attend the London product conference in New

Hyman, Garisto Bros. Form Co.

NEW YORK—Hyman & Garisto Associates, a music complex, has been formed here by Dick Hyman, Lou Garisto and Frank Garisto. Frank Garisto will direct the firm from an office at 850 Seventh Ave. Hyman has been active in records and in radio-TV commercials as producer, writer, performer. He has produced and performed for Command Records. His commercials, through Herman Edel Associates, range from Alcoa and American Gas to Buick and Chevrolet. His Citgo theme has been recorded as a pop song by such as Tony Mottola, the Mills Brothers, Hyman, and the Brass Ring.

The Garistos have been successful in the commercials field and recently did music for an hour TV show for Blue Cross and J. Walter Thompson. Lou Garisto is now writing the music for the Avco-Embassy movie "The Steagles." Various commercials by the Garistos have been recorded as pop tunes, including the Ford Torino theme and the pop song, "Take Me Back." Several years ago, the Garistos were active for MGM Records with the Metropolitan Jazz Quartet.

York on Monday (14) and Tuesday (15), and will meet with U.S. record companies British Decca now represents, as well as with those with whom it is negotiating for representation outside the United States.

Following these talks Stellman will fly to Montreal for talks with Fraser Jameison and Alice Koury who head London Records of Canada.

Nice's two-week itinerary will cover New York, Nashville, Los Angeles and Montreal, where he will meet with heads of several companies the Burlington-Palace group represents, and artists whose copyrights his company handles abroad.

Ex-KYA Staffer Forms Promo Co.

SAN FRANCISCO — Gary Schaffer, former music director at KYA, San Francisco, has formed Schaffer Associates, an independent promotion firm. Pam Burns and Judy Levy, who have functioned on the California promotion scene for a collective 14 years, join Schaffer. The firm plans to link efforts on accounts with other independent promotion men throughout the country.

Lesser, Goldes Co.

NEW YORK — Seymour H. Lesser and Sy Goldes have formed Lesser-Goldes, Inc., to provide financial and administrative services to the entertainment field, especially the music and record fields.

Amaret Distributor

LOS ANGELES — Kenny Myers, Amaret Records president, has appointed Midwest Distributors of Cleveland as the label's new distributor in the area.

Lib/UA Shows 28 LP's, Tape Product

NEW YORK — Twenty-eight new albums, plus tape and cassettes, were introduced at the first of three Liberty/UA, Inc., regional meetings here, Sept. 9. The presentation also was made at a Chicago stop Sept. 11 with another session slated for Los Angeles, Wednesday (16).

Heading the session here were David Picker, Liberty/UA president; Ron Bledsoe, executive vice president and general manager; Mike Lipton, vice president and assistant general manager, and other key executives from Los Angeles and New York offices. Bledsoe and Lipton presided at the Chicago meeting. Lipton will conduct the Los Angeles session.

Picker, expressing great satisfaction with the organization's new top management and progress in revitalizing Liberty/UA, cited some upcoming film projects slated for soundtrack release, including "Fiddler on the Roof" and "Man of La Mancha." Picker also said the firm has original cast recording and tape rights in its involvement with the forthcoming Broadway stage version of the film, "Some Like It Hot."

Showcased were 13 albums from Liberty and United Artists,



BLEDSOE

including sets by the Nitty Gritty Dirt Band, Ferrante & Teicher, Bobby Goldsboro, the Fifty Guinars of Tommy Garrett, Bobby Womack, Gordon Lightfoot, Jimmy Roselli and Ismael Quintana, the last on the UA Latino label. A third volume of the "Thirty-Six Motion Picture Themes" series also was showcased.

Underground albums present-

ed featured the Damnation of Adam Blessing, Wild Butter, Music Asylum and Jody Grind, the last of a new English artist. Sunset albums introduced were by Flip Wilson, Vikki Carr, Sandy Nelson, Al Caiola, Jerry Wallace, Mel Carter, Les McCann, and an addition to the Talespinners children's line.

Spotlighted for the jazz Blue Note label were sets by Horace Silver, Joe Williams, Thad Jones & Mel Lewis, Donald Byrd, Jackie McLean, Art Blakey & the Jazz Messengers, and Jazz Wave, Ltd. One of Liberty/UA's heaviest merchandising campaigns ever will support this album, tape and cassette release. Consumer and trade advertising, radio spots and contests, and an unusual incentive plan for salesmen will all be part of the drive.

Number VIII, Production Co., Set in Texas

McALLEN, Tex.—A new independent record production firm — Number VIII Productions—has been launched here, according to Jay West. The firm will specialize in local talent and has already completed an album featuring the Playboys of Edinburg, a group that was previously on 1-2-3 Records and Columbia Records.

An all-girl group, Little Women, is now being produced; the group (under the name Teardrops) placed recently in the top 50 groups in the nation in Search for a New Sound campaign conducted by the Tea Council of the U.S.A. in conjunction with Billboard magazine. Publishing wing of Number VIII is the BMI firm of Great Eight Music.

Brinker Named Casting Director

NEW YORK—June Brinker, president of Creative Casting, has been named casting director for the upcoming off-Broadway musical "Conspiracy," produced by Wes Farrell.

Auditions will commence Saturday (19). The play is scheduled to open in October. The musical was conceived by Jamie G. Jameson, and co-authored by Chester Fredrick Meyer and J. Arthur Long.

Chappell 2-LP Package Promotes Catalog Tunes

NEW YORK — Chappell & Co. is distributing a two-LP promotional set containing parts of 244 songs from its catalog. Entitled "Chappell Story, Part I," the package, created by Al Altman, Chappell's head of professional activities, the audio catalog is the first in a series of promotional pressings slated to showcase Chappell material to the entire entertainment industry.

Distribution of the package is aimed at such personnel as independent and staff record producers, major recording artists, ad agencies, premium product producers, TV, radio and film producers, libraries, and reference centers.

Cuts range from 10 to 20 seconds each, with material alphabetically arranged in segments of five cuts to a band.

The songs range from "It's a Long, Long Way to Tipperary" to "If You Let Me Make Love to You Then Why Can't I Touch You," Ronnie Dyson's latest Columbia Records hit.

Included are works of major Chappell show writers, including Harold Arlen, Comden & Green, Noel Coward, Dietz and Schwartz, the Gershwins, Oscar Hammerstein, E.Y. Harburg, Lorenz Hart, Jones & Schmidt, Burton Lane, Alan Jay Lerner, Frederick Loewe, Johnny Mercer, Cole Porter, Richard Rodgers, Harold Rome, Stephen Sondheim, Jule Stein, Kurt Weill and DeSylva, Brown & Henderson.

Contemporary writers also are cited, including Bernstein and Millrose, Courtney and Link, Paul Leka, and Tom Springfield. The package, not intended for sale or airplay, has a gold, black and pink cover. Identical versions of all songs contained plus other versions are available at all Chappell offices worldwide.

For More Late News See Page 70

BMI Playing Role in 16 B'way-Bound Shows

NEW YORK — Broadcast Music Inc. (BMI) will be represented on Broadway this season with 16 musicals.

Included in the list of musicals announced for the 1970-71 season are: "The Rothschilds" with a score by Jerry Bock and Sheldon Harnick; "Out of the Egg" with lyrics by Charles Burr and music by Tom Sheppard; "Alltogether" with a score by Jack Holmes; "60 Girls 60" with a score by Fred Ebb and John Kander; "Stag Movie" with music by Jack Urbant and lyrics by David Newberg; "Measure the Valleys" with music by Judd Woldin and lyrics by Bob Brittan; "The Survival of St. Joan" with music and lyrics by Gary and Henry Ruffin and James Lineberger; "The Conversion of Patrolman O'Connor" with lyrics and music by Carolyn Richter; "Up Against the Inner City" with music by Helen Miller and lyrics by Eve Merriam; "Booth Is Back in Town" with lyrics by Gretchen Cryer

and music by Arthur Rubinstein; "Jesus Christ Almighty" by J Marks and John Kuhner; "The Girl Who Cried Ole" with a score by Lorenzo Fuller and Walbert Morrison; "Love, Love, Love" with a score by Johnny Brandon; "The Shrinking Bride" with music by William Bolcom, written by Jonathan Levy; Smile on Me" with music and lyrics by Tom Sankey and the Bumpers, and "Two for the Seesaw" by Fred Ebb and John Kander.

BMI's theater activity also includes the Musical Theater Workshop, under the direction of Lehman Engel, which is now in its 11th season. In addition to the New York classes, sessions will be held in Los Angeles, Nashville and Toronto.

For the 11th consecutive year, BMI will sponsor the Varsity Show Competition, with prizes to be awarded to the best original musical production staged by college producing groups in the U.S. and Canada.

Ampex Pumps 150G Into Campaign on Winchester

NEW YORK—Ampex Records will spend an estimated \$150,000 between now and the end of October to promote its hottest act, folk-rock singer, Jesse Winchester. Of the total amount of money earmarked, more than \$17,500 has gone into the building of giant billboards in and around Los Angeles proclaiming the artist and his album.

The campaign, which will also include specially prepared handouts for retail outlets, and disk jockey material, was bowed in California and will move

into every major city in the country. A special program for the college market, through radio announcements, and college press print-outs will also be a part of the overall project.

According to Larry Harris, Ampex president, the big promotion push was inspired by unprecedented consumer response to the artist's first disk.

Harris disclosed that similar promotion drives are also planned for the label's other acts, and said, "We intend to give as much exposure as possible to all our artists."

The big Winchester drive marks the first anniversary of Ampex Records and commenting on its achievements Harris said, "We have built a fine marketing force by going the route of the independent distributor, and this has helped our product considerably."

He continued, "We have got over our growing pains, have established a real degree of professionalism at all levels of staff and artists, and have rounded out our artists roster. So, all things considered, I think we have not done badly."

Ampex Records has a catalog of 12 artists including the original cast album of "Purlie," and Harris expects to boost it to about 15 by the end of the year.

Bell Distributes Gordon Label

HOLLYWOOD — Bell Records will distribute Carousel Records, a new label formed here by Marc Gordon, president of Marc Gordon Productions and personal manager for the Fifth Dimension and Thelma Houston. Dick Broder is general manager of the label, Scott Barnes is producer and a&r director, Bob Brock manages sales and promotion. Leon Ware will produce.

The label has signed the Outsiders, Wells Fargo, Al Wilson a Bobby Lee Fears. Publishing wings are Tunemsmith and Caesar's Music Library.

Stevens Tunes To Barnaby

• Continued from page 1

The arrangement was worked out between representatives of Andy Williams and Allen Bernard and Monument's Steve Ponico and Jack Kirby, with the final decision by Monument President Fred Foster.

The masters include such tunes as "Unwind," "Mr. Businessman," "Isn't it Lonely Together," "Funny Man," "Have a Little Talk With Myself," "Gitarzan," "Ahab the Arab," "Harry the Hairy Ape," "Along Came Jones" and "Freddie Feelgood."

It is believed that many of these will be combined into a "greatest hits" album and will be released soon by Barnaby.

It was also learned that at least three major labels have been bidding for the masters of Tony Joe White, and that White will sign with one of these labels when his current contract expires with Monument Nov. 1.

The Monument staff, meanwhile, is being further reduced, in a streamlining effort. There have been recurrent reports that the label itself is for sale, and that some offers have been made.

Foster spent much of his life building artists, but lost them to other labels. Among the artists have been Roy Orbison, Dolly Parton, and Billy Walker.

Recently the company auctioned some of its property. It still, however, maintains its building in suburban Hendersonville, and its large, successful studio in the Music Row area.

Allied Creative Forms Pub Co.

LOS ANGELES — Brave New World Publishing (BMI) is the first publishing house to be formed by Allied Creative Productions. First writer signed is Pat Robinson, vocalist/songwriter from ACP's newly signed three-man vocal group, Back Pocket.

Robinson has composed 18 songs thus far for Brave New World. Eleven will be used in the group's first LP which is currently being recorded in Hollywood. Final sessions take place next Wednesday and Thursday under the supervision of Robinson and Bob Keene, Allied's research and development head and also the administrator of the new publishing house.

Brave New World will concentrate on material of a "contemporary nature, with nearly all "in the rock area," according to Keene.

Hatcher Will Score & Conduct Track

LOS ANGELES—Composer-producer Harley Hatcher will score and conduct the motion picture soundtrack for Burwalt Productions' "Carry Me Home Brother." The film which is being produced and directed by Burt Topper (producer of "Wild in the Streets"), will have 10 original tunes, including nine vocals and one instrumental.

Hatcher and Topper previously worked together on the soundtrack of "Wild in the Streets."

In This Issue

| | |
|----------------------------|------------|
| CLASSICAL | 60 |
| COIN MACHINE WORLD | 53 |
| COUNTRY | 30 |
| INTERNATIONAL | 57 |
| MARKET PLACE | 56 |
| RADIO | 24 |
| SOUL | 28 |
| TALENT | 20 |
| TAPE CARtridge | 12 |
| FEATURES | |
| Stock Market Quotations | 8 |
| Vox Jox | 25 |
| CHARTS | |
| Best-Selling Jazz LP's | 29 |
| Best-Selling Soul Albums | 29 |
| Best-Selling Soul Singles | 28 |
| Breakout Albums | 31 |
| Breakout Singles | 31 |
| Bubbling Under The Hot 100 | 31 |
| Hits of the World | |
| Hot Country Albums | 32 |
| Hot Country Singles | 32 |
| Hot 100 | 62 |
| Tape CARtridge Charts | 19 |
| Top 40 Easy Listening | 35 |
| Top LP's | 66 |
| RECORD REVIEWS | |
| Album Reviews | 34, 35, 36 |
| Single Reviews | 64 |

Filmation to Release 1st Track, a Sequel to 'Oz'

LOS ANGELES—Filmation, which teamed with RCA to spring TV-berthed music groups (the Archies), will release its first soundtrack, "Journey Back to Oz."

The animated film, a sequel to the "Wizard of Oz," stars Liza Minelli, Ethel Merman, Risa Stevens, Danny Thomas, Milton Berle, Herschel Bernardi, among others.

There will be two soundtrack albums, one with the original score and the second a children's LP with a storyteller and additional dialog.

Sammy Cahn and Jimmy Van Heusen are writing 15 original tunes for the feature-length film. Walter Scharf is scoring the project. Miss Minelli will sing four songs and Miss Merman three, with the remainder divided among the cast.

Publishing will be split between Filmation's Shermley Music (ASCAP) and Messrs. Cahn and Heusen's publishing company.

Release date of the LP and a single, "Far Away Land"/"That Feeling for Home" by Miss Minelli, will be Easter 1972, when the film is scheduled for release. One of the two cast albums is finished.

Distribution of the LP's and the single will depend on distribution of the film, according to Norman Prescott, president of Filmation. If "Journey Back to Oz" is released via a major film studio, Prescott said, we are likely to give soundtrack rights to that company.

But Filmation's parent company, Teleprompter, may disprior to the singer's contract with A&M Records.

Jukebox Ad Plan is Hit

By EARL PAIGE

GREENSBORO, N.C.—That few moments of silence between records on the nation's more than 500,000 jukeboxes may represent golden "air time" to advertisers but to the jukebox industry it represents controversy. Gamut Productions here, conscious of the 1971 moratorium on television tobacco commercials and the resultant loss or shift of \$200 million in annual ad revenue, will introduce an advertising plan to the nation's jukebox businessmen at the Chicago Music Operators of America (MOA) show Oct. 16-18 where some experts expect Gamut will encounter obstacles.

Gamut's plan calls for the use of the short, 5- to 7-second spot commercials recorded on tape CARtridges to be aired during the "search period" as jukeboxes go from one record to another. Gamut president Tatum Sparger estimates this could mean additional income to operators of as much as \$25 per jukebox per month.

One major obstacle, jukebox experts say, is the unresolved copyright legislation affecting the use of records on jukeboxes. Existing copyright laws exempt jukebox operators from other than mechanical royalties but new legislation expected to be passed next year could change the picture.

Meanwhile, Wurlitzer adver-

tising and sales promotion manager A. D. Palmer questions the use of advertising on jukeboxes although he says jukeboxes do have "great potential" as advertising vehicles:

"The basis for the copyright exemption enjoyed by operators now is that the jukebox can play records royalty-free upon the insertion of a coin for the personal enjoyment of the patron only. If any other product is

(Continued on page 53)

Ode/'70's Adler Opens U.K. Arms

LONDON—Lou Adler, president of Ode/'70 Records, will open an office here later this year as part of a talent search for British and Continental acts for his label. Adler was here last week for the international A&M — Ode/'70 convention. His label is the only independent one distributed by A&M in the U.S. and Canada.

While in London, Adler met with MGM European promotion personnel in connection with "Brewster McCloud's Flying Machine," his first feature film. He also is working on debut albums of Merry Clayton of the Merry Clayton Singers and Carole King.



HUBERT HUMPHREY, former vice president, is flanked by Heilicher Brothers promotion men Jerry Bix, left, and Kerry Knodle, after autographing copies of Mediarts Records' Orson Welles album, "The Begatting of the President." Humphrey is the target of some of the gibes on the disk.

Introducing Grin.

Featuring composer Nils Lofgren.
Their new single "We All Sung Together"
from the forthcoming album "Grin."

ZS7 4000

Produced by David Briggs

Thunder Records



Distributed by Columbia Records

Copyrighted material

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



President, WILLIAM D. LITTLEFORD
Vice President of Business Publications, HAL COOK

Publisher: MORT L. NASATIR Associate Publisher: LEE ZHITO

EDITORIAL

EDITOR IN CHIEF: Lee Zhitto

EXECUTIVE EDITOR: Paul Ackerman

DEPARTMENT EDITORS

MUSIC EDITOR: Paul Ackerman

COUNTRY MUSIC: Bill Williams (Nash)

ASSOCIATE MUSIC EDITOR: Mike Gross

GOSPEL MUSIC: Bill Williams (Nash)

RADIO & TV: Claude R. Hall

SOUL MUSIC: Ed Ochs

TAPE CARTRIDGE: Bruce Weber (L.A.)

CLASSICAL MUSIC: Fred Kirby

COIN MACHINE WORLD: Earl Paige (Chi)

TALENT: Mike Gross

CAMPUS: Bob Glassenberg

INTERNATIONAL NEWS AND SPECIAL ISSUES EDITOR: Ian Dove

ART DIRECTOR: Virgil Arnett COPY EDITOR: Robert Sobel

CHARTS: Director, Andy Tomko; Manager, Ira Trachter

REVIEWS & PROGRAMMING SERVICES: Director, Don Owens

EDITORIAL NEWS BUREAUS

CHICAGO, Ill. 60601, 188 W. Randolph. Area Code 312, CE 6-9818

Bureau Chief, Earl Paige

LOS ANGELES, Calif. 90069, 9000 Sunset Blvd. Area Code 213, 273-1555

Bureau Chief, Eliot Tiegel

NASHVILLE, Tenn. 37203, 1905 Broadway. Area Code 615, 327-2155

Bureau Chief, Bill Williams

WASHINGTON, D.C. 20005, 733 15th St., N.W. Woodward Bldg., Rm. 533.

Area Code 202, 393-2580. Bureau Chief, Mildred Hall

LONDON: 7 Carnaby St., London W.1. Phone: 437-8090

Cable: Billboard London, Bureau Chief, Mike Hennessey

MILAN: Piazze Loreto 9, Milan, Italy. Tel: 28.29.158., Bureau Chief, Daniele Prevignano Ionio

TOKYO: Shin-Nichibo Building 2-1, 1-Chome Sarugaku-Cho, Chiyoda-Ku. Tel: 294-76-22.

Bureau Chief, Malcolm Davis.

FOREIGN CORRESPONDENTS

AUSTRIA: Manfred Schreiber, 1180 Wien XVIII, Kreuzgasse 27, Austria. Tel: 43.30.974.

BELGIUM: Rene VanDerSpeeten, Grote Baan 148, Herdersem (bij Aalst), Belgium. Tel: (053) 29591.

BRAZIL: Henry T. Johnston, Av. Rio Branco 25, Rio de Janeiro, Brazil. Tel: 23-4977.

CANADA: Ritchie Yorke, 15 Austin Crescent, Toronto 4, Ont. Canada.

CZECHOSLOVAKIA: Dr. Lubomir Doruzka, Vinohradska 2, Praha Vinohrady, Czechoslovakia.

Tel: 22.09.57.

EIRE: Ken Stewart, Flat 5, 141, Rathgar Road, Dublin 6, Eire. Tel: 97.14.72.

FAR EAST:

Japan: Malcolm Davis, Shin-Nichibo Building 2-1, 1-Chome Sarugaku-Cho, Chiyoda-Ku.

New Zealand: J. P. Monaghan, c/o Box 79, Wellington, New Zealand.

Philippines: Oskar Salazar, 1032 Matimyas St., Sempaloc, Manila.

FINLAND: Kari Helopaltio, Perttula, Finland. Tel: 27.18.36.

FRANCE: Michael Way, 41, rue des Favorites, Paris 15. Tel: 532.81.23.

GREECE: Lefty Kongalides, Hellinikos Vorras, Thessaloniki. Tel: 48.000 and 43.329.

HOLLAND: Bas Hageman, Hymnestrat 9, Apeldoorn, Holland. Tel: 19647.

HUNGARY: Paul Gyongy, Derek Utca 6, Budapest, Hungary. Tel: 35-88.90.

ISRAEL: Avner Rosenblum, 8 Gezzor St., Tel Aviv, Israel. Tel: 23.92.97.

LATIN AMERICA:

Argentina: Ruben Machado, Lavalle 1783, Buenos Aires, Argentina.

Mexico: Enrique Ortiz, Nueve Radio Mil, Insurgentes Sur 1870, Mexico 20, D. F.

Puerto Rico: Antonio Contreras, 26 Gertrudis St., Santurce.

Uruguay: Carlos A. Martins, CXB Radio Sarandi, Montevideo, Uruguay.

POLAND: Roman Waschko, Warszawa 45, Magiera 9 m 37, Poland. Tel: 34.36.04.

SCANDINAVIA (Denmark and Norway): Esben Eriksen, Bestumveien 21d, Oslo, Norway.

Tel: 55.71.30.

SPAIN: Joaquin Luqui, Donoso Cortes 56, Bapo C, Madrid 15. Tel: 243.96.60.

SWEDEN: Kjell Genberg, P.O. Box 84, 137 01 Vasterhaninge, Stockholm, Sweden. Tel: 075022465.

SWITZERLAND: Bernie Sigg, Rebbergstrasse 74, 8102 Oberengstringen, Switzerland. Tel:

051 98 75 72.

UNION OF S. AFRICA:

Peter Feldman, 51 van Riebeeck Ave., Alberton, Transvaal, South Africa.

WEST GERMANY:

Munich: Ursula Schuegraf, Prinzengartenstrasse 54, Munich 22, West Germany. Tel: 29.54.32.

Hamburg: Colin: Walter Mallin, 334 Wolfenbuttel, Hermann-Lons-Weg 6, West Germany.

Tel: (05331) 3267.

YUGOSLAVIA: Borjan Kostic, Balkanska 30, Belgrade, Yugoslavia. Tel: 64.56.92.

SALES

DIRECTOR OF SALES: Ron Carpenter

ADVERTISING MANAGER: Ronald E. Willman

PRODUCTION MANAGER: Bob Phillips

PROMOTION DIRECTOR: Murray Dorf

CLASSIFIED ADVERTISING MANAGER: Miles T. Killoch (New York)

CIRCULATION DIRECTOR: Milton Gorbulew (New York)

REGIONAL OFFICES

PETER HEINE, Manager of Regional Office Operations, Los Angeles

CHICAGO, Ill. 60601, 188 W. Randolph. Area Code 312, CE 6-9818

Tom Herrick, Regional Publishing Director

NASHVILLE, Tenn. 37203, 1905 Broadway. Area Code 615, 327-2155

Robert Kendall, Regional Publishing Director

LOS ANGELES, Calif. 90069, 9000 Sunset Blvd. Area Code 213, 273-1555

Willis Wardlow, Regional Publishing Director

LONDON: 7 Carnaby St., London W.1., Phone: 437-8090

Andre de Vekey, Regional Publishing Director

INTERNATIONAL SALES

United Kingdom: Andre de Vekey, Billboard Publications, 7 Carnaby St., London W.1.

Phone: 437-8090, Cable Billboard, London

Italy: Germano Ruscitto, Billboard Gruppo s.r.l., Piazze Loreto 9, Milan. Tel: 28.29.158

Spain: Rafael Revert, Ponzano 26, Madrid 3, Spain. Tel: 234.71.30

Benelux, Czechoslovakia, France, Hungary, Poland, Scandinavia, West Germany:

Johan Hoogenhout, Smirofstraat 40, s-Hertogenbosch, Holland. Tel: 47688

Japan: Shin-Nichibo Building 2-1, 1-Chome Sarugaku-Cho, Chiyoda-Ku. Tel: 294-76-22

Mexico: Enrique Ortiz, Nueve Radio Mil, Insurgentes Sur 1870, Mexico, 20, D.F.

Puerto Rico: Antonio Contreras, 26 Gertrudis St., Santurce, Puerto Rico

Venezuela: Christian Roux, Radio Exitos 1090, Calle El Retiro, Qta. Vilma, El Rosal,

Caracas, Venezuela

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. 38

MORE DISTRIB, DEALER NEWS

NEW YORK — Additional stories on the distributor-retailer scene, notably Schwartz Brothers' half-year volume and Lee Hartstone's public offering, are on the stock market page.

Birth Control Wins Poll In Germany

LOS ANGELES—On the eve of their first U.S. tour, Birth Control, newly signed rock act of Prophecy Records, have won the first annual joint radio/record buyer poll held in West Germany. Birth Control, which begins its U.S. tour on Sept. 30 in New York, will be the first contemporary rock group from that country to tour in the States. A six-week tour has been lined up.

As a result of winning the poll, the group will be the only German group to perform at the Waldbuhne in West Berlin. With them on the bill will be Jimi Hendrix, Ten Years After, Procol Harum, Canned Heat and Cat Mother. The concert will take place a few days before they embark for the U.S. The arena seats 25,000.

Prophecy President Mickey Shapiro is in New York conferring with Bell Records, distributors of the group's first LP, "Birth Control," about arrangements and dates for the tour.

Prysock LP On 'Prophet'

NASHVILLE — Arthur Prysock, King Artist, is doing a full-length LP recitation of "The Prophet," the literary classic with an original score provided by Harold Bradley.

Produced by Hal Neeley, the LP will cover the book, the first time such an undertaking has been completed. The score will be basically guitars and flute, although other instruments may be added.

His musicians, Buster Smith, Harold Gizell and Bud Pleasant, are backing him on another musical album, also scheduled to be cut here.

The last two James Brown LP's, also produced by Neeley, were cut here at the Starday King studios, and Brown's next single, "Super Bad," was a Nashville cut. Neeley plans to bring in, for recording, Johnny Ray, Rosemary Clooney, Clara Ward, and others.

Billboard Plans TV Conference

• Continued from page 1

The conference will be jointly promoted by the Billboard group and the Bernard Chevry Organization, and will be held in conjunction with the first international Video Tape Market, VIDCA, which is being staged in the Palais Des Festivals, Cannes, April 17-23.

The conference will exhaustively cover all facets of cartridge and disk television including comparison of configuration, legal aspects, copyright problems and the various applications of the new technology.

Experts from all over the world will be invited to address the international audience.

Executive Turntable

Ken Glancy, managing director, CBS Records, U.K., named managing director, RCA Records, U.K. record division. The appointment was announced in New York by RCA president Rocco Laginestra and is effective immediately. RCA U.K. has been without a managing director since Bernard Ness resigned in June to join Plessey Electronics, handing over duties to former RCA president, Norman Racusin. Glancy has been head of CBS in Britain for the past five years and has been connected with the industry for 20 years. "No immediate replacement for Glancy is in sight," said Harvey Schein, head of CBS International, "We feel the company is completely organized—a tribute to Ken's work."



GLANCY



MCKUNE



BURKHIMER

John F. McKune named vice president in charge of operations, Motown Record Corp., working out of the company's Los Angeles offices. He has been with Motown for two years and was previously with Touche Ross and Company, an accounting firm. . . . Don Burkhirner named executive director of a&r, East Coast, Paramount Records. He was formerly manager, popular a&r RCA Victor in New York and was also manager, pop album planning and merchandising for the same company. . . . Jack Mass joins The Richmond Organization to head up the company's



ESPIE

new West Coast division. He was previously West Coast general professional manager, Warner Bros.-Seven Arts. . . . Harold Hanson is the new Eastern sales manager, Laurie Productions Inc., commercials division of Laurie Records. . . . Michael Hyland and Carol Strauss joins Gershman and Gibson, public relations firm, in the New York office. Hyland recently started his own company in cooperation with Atlantic Records. He will continue to work with them while at Gershman and Gibson. Miss Strauss was previously with Gifford-Wallace and Dominic Sicilia. . . . W. L. Espie named assistant sales manager, Automotive products division of Canada, Motorola. . . . Jay B. (Buck) Munger joins the sales staff at Billboard's Nashville office, replacing Curtis Rucker who has left the company to go into industrial real estate. Munger's background includes independent record production and magazine publishing. . . . Miss Terry Towne has left Sunn Musical Equipment in New England to join Jazz and Pop as advertising director. . . . Doug Lee, formerly with Decca Records, named director of promotional activities, Heilicher Bros. Inc.



TOWNE

Harvey Averne appointed to head up the United Artists



AVERNE

Latino division. In addition to his own recording activities, as writer and artist, Averne spent two years with Fania Records in sales and promotion. . . . Clare Krepps named chief engineer, Atlantic Records. He was previously associated with Mayfair-Knickerbocker Studios, which he built and operated. He was also chief engineer, MGM. . . . Pat Luce will head publicity operations for all East Coast Fillmore ventures, including concerts, outside production and new television undertakings.

four nearby hotels, the Excelsior, National, Suisse and Eurotel. IMIC travel arrangements will be handled by the Montreux official conference office.

New Awards to 'Nobody Knows'

NEW YORK—The musical, "The Me Nobody Knows"—Atlantic has the cast album—won the Drama Desk Award for the best musical score. The Off-Broadway show won an Obie award for the best musical shortly after it opened.

Toronto and Cincinnati versions of the production are being readied.

The VIDCA exhibition will occupy the first floor of the Palais Des Festivals, location of the annual MIDEM, during the run of the International Television Program Market.

The conference will be organized by James O. Rice Associates, the company which stages the International Music Industry Conference on behalf of Billboard.

The third IMIC, again sponsored by Billboard, Record Retailer and Discografia Internazionale, will be held in Montreux, Switzerland, June 6-12, 1971.

The IMIC meet will be held at the centrally located Montreux Palace hotel with accommodations at the Palace and

Dynamite



Merry Clayton

Headlining Troubadour Sept. 23rd

Style.

Single
Country Road.
ODE 66007

Album
Gimme Shelter
SP-77001

Forget It. I Got It.

Hartstone Chain in Bid to Go Public

WASHINGTON—Leon Hartstone, president of Integrity Entertainment Corp. of California, wants to register 200,000 shares of common stock, and 100,000 warrants (to be sold in units of two shares and one warrant at \$6 per unit) with the SEC for public sale. The California corporation has outstanding 500,000 shares, of which Leon C. Hartstone owns 49.2 percent, and management officials as a group 63.2 percent. The company is one of an increasing number to jump on the in-depth record and tape retail chain

bandwagon (Billboard, Sept. 12, 1970).

Purchasers of the \$600,000 in shares being registered will acquire a 28.6 percent stock interest, with present owners holding 71.4 percent for their investment of \$250,000 or 50 cents per share.

Organized in January, the Los Angeles-based firm told the SEC it is engaged in establishing and operating a chain of retail stores, primarily in California, which will sell phonograph records, prerecorded tapes and related items.

CUC Arranges Payout Delay

CHICAGO—Commonwealth United Corp. (CUC) announced recently that it has arranged an agreement in principle for an 18-month moratorium on payment of interest and principal in excess of \$50 million to its major domestic and foreign secured lenders. The announcement was made by Louis J. Nicastro, chairman and chief executive officer of CUC.

Requests for a similar 18-month moratorium have also been made to the trustees for the holders of CUC debentures totaling \$55 million of debt.

Nicastro also announced the Seeburg Corp. of Delaware, a subsidiary of CUC, will receive new financing totalling \$27 million. This includes \$6 million in new funds plus the availability of \$2.4 million of deferred payments. It also refinances an existing indebtedness of \$22 million to the Prudential Insurance Co. and Northwestern Mutual Insurance Co.

A&R Satellites Set

• Continued from page 3

record company has already leased part of the facilities for one full year.

Meanwhile, Ed Barsky, president, A&R Records, has left the U.S. on a 10-day business trip to London, Paris, Spain, Italy and Holland. Barsky is expected to finalize a number of licensing agreements for his company while on the trip.

A&R Records, formed just over six months ago, is being distributed in disk form throughout the nation by Mercury Records. Ampex Stereo Tapes is releasing the tape product in all configurations. Artists attached to the label so far include Keith Textor, Warren Marley, Pat Williams, Marion Love and John Blair.

Alltapes Sales Up

CHICAGO—Alltapes, Inc., registered a 38 percent increase in sales over last year during the first six months of 1970. The tape distributor sales rose to \$3,275,855 from \$2,371,551 for the same period in 1969. Alltapes recently opened a warehouse in Dallas.

ROYALTY & LICENSE Accountant

Well known West Coast based marketing organization, specializing in stereo records, tapes, and related home entertainment products, offers an outstanding opportunity for an ambitious professional who is not satisfied with "just another job."

As a preferred candidate you will have at least one year of record royalty and license experience (this is a must). Additionally your background will include interpreting legal contracts, generating journal entries involving R & L expenses, interfacing with EDP personnel in defining needs and objectives for new R & L accounting systems and participating in R & L audits. Although we strongly prefer you to have a degree in Accounting or Finance, self motivation and strong growth potential will be your most important assets!

Looking for a position with challenge combined with personal and professional growth? If so, we invite you to reply by confidential resume and covering letter outlining education, experience, and salary history. Appointments will be arranged promptly with all qualified candidates.

MANAGER OF PERSONNEL
BOX 796

Schwartz 6-Mos Net Sales Rise

WASHINGTON—Schwartz Bros., distributors and rackers of this area, and owner of the Harmony Hut retail record and tape stores, report overall net sales of \$6,870,389 for the first half of 1970, as against \$5,117,600 in the same period of 1969. In line with new wave of in-depth, full music store selling, the firm indicates earnings were far above what they had expected from their first year's new venture into retailing, particularly in the mammoth New Jersey outlet.

Although sales volume was more than a third higher, the first-half income before taxes in 1970 dipped slightly to \$200,328 from \$207,629 in the first half of 1969, and after-tax profit slightly bettered the 1969 figure: \$94,678 in first six months of 1970 as against \$94,571.

James Schwartz, president of the firm, said the "normal cost of doing business" kept profits from going higher. He observed that it has been "volume up and profits down" for many others in the first half of 1970.

But he expects the profits to hit all-time highs in the last six months of 1970 and keep right on going up in 1971 and the years beyond. He foresees unprecedented growth of popularity and profitability in his new total-music stores and those of other in-depth dealers now on the rise around the country (Billboard, Sept. 12, 1970).

The new era's record buyers, kids and older customers, are flocking to do their in-depth buying in a fully stocked, total service store. Schwartz Bros., experienced in rack and departmental operations, have found that in-depth stocking did not pay in the departmental situation. They found that the customers want to do their browsing in the total music service store, leaving the rack and departmental operations largely with impulse buying of top tunes, sometimes jacked up by heavy promotional efforts of the containing store to bring more traffic into the record and tape sales.

With four suburban Harmony Huts (and a fifth on the way),
(Continued on page 70)

ENTERTAINMENT IS THE MESSAGE

From talent to tape cartridges, merchandising records to manufacturing hardware and software goods, BILLBOARD PUBLICATIONS specialize in covering all facets of the international entertainment industry. Each week, get the full message, subscribe to the magazines of your specialty.

AMUSEMENT BUSINESS

1 year (51 issues) The newsweekly for mass entertainment and facility managers. Covering fairs, funspots, arenas, auditoriums, circuses, carnivals. Up-to-the-minute reports on performing talent, grosses and bookings. Trends in promoting artists as well as developments in entertainment facilities.

—\$15 U.S.A.
—\$16 Canada
—\$24 outside U.S. & Canada

DISCOGRAFIA INTERNAZIONALE

1 year (24 issues) The Italian semi-monthly for merchandising and marketing in the music industry. Reporting the international record scene to the wide market throughout Italy.

—\$15 U.S.A.

MERCHANDISING WEEK

1 year (50 issues including Annual Statistical Report) The only newsweekly for the home electronics, housewares and major appliance industries. Serving manufacturers, distributors, wholesalers and retailers throughout the industry. Reporting in-depth on audio-visual equipment, tape hardware and software, statistics on shipments of key products, industry trends, merchandising techniques, sales training programs.

—\$8.00 U.S.A.

RECORD MIRROR

1 year (52 issues) The weekly color newsmagazine for England's pop/rock audience. Publishing exclusive photographs and interviews with recording artists, charts on top soul singles and albums, top country singles and albums, to U.K. albums, top U.S. singles and albums, radio news, reviews, and all significant happenings on the scene.

—\$20.50 U.S.A. & Canada

RECORD RETAILER

1 year (52 issues plus Year Book) The United Kingdom's leading business paper serving the music-leisure industry. Each week, RECORD RETAILER issues the British Market Research Bureau Charts—Top 50's, Top LP's; dealer reports; talent coverage; publishing news; singles releases; reviews; studio happenings; and music industry reports from Ireland, Europe and the U.S. A vital resource for the latest trends and insights into the British recording industry.

—\$40 U.S.A. and Canada airmail

Please check off the magazines which you would like to receive and mail coupon to:

Billboard Publications Inc.
2160 Patterson Street Cincinnati, Ohio 45214

Name _____
Address _____
City _____ State _____ Zip _____
Type of business _____ Title _____
Group subscription rates available upon request. 4114

Market Quotations

As of Closing, Thursday, September 10, 1970

| NAME | 1970 High | 1970 Low | Week's Vol. in 100's | Week's High | Week's Low | Week's Close | Net Change |
|------------------------|-----------|----------|----------------------|-------------|------------|--------------|------------|
| Admiral | 147½ | 6½ | 103 | 8½ | 77½ | 8½ | + 1½ |
| ABC | 39¼ | 19½ | 469 | 28¾ | 27½ | 27½ | + ¼ |
| Amer. Auto. Vending | 11 | 5½ | 29 | 6½ | 5¾ | 6¼ | + ¼ |
| Ampex | 48½ | 12½ | 1638 | 19½ | 16 | 18½ | + 1½ |
| Automatic Radio | 27½ | 5¼ | 324 | 8½ | 7¼ | 8½ | + 1¼ |
| ARA | 118 | 74½ | 258 | 105 | 99½ | 100¾ | + 1¼ |
| Avnet | 13¾ | 6½ | 611 | 8¼ | 7½ | 7¾ | - ¾ |
| Capitol Ind. | 53½ | 14½ | 824 | 19½ | 17 | 17¾ | - 1½ |
| CBS | 49¾ | 24½ | 1313 | 33¾ | 31¾ | 31¾ | + ¾ |
| Certron | 18¼ | 6½ | 427 | 10 | 7¾ | 9¾ | + 1¾ |
| Columbia Records | 31½ | 8½ | 2369 | 13½ | 11½ | 13½ | + 2 |
| Craig Corp. | 15½ | 4¾ | 96 | 6½ | 5¾ | 6½ | + ¼ |
| Disney, Walt | 158 | 89¾ | 499 | 105½ | 100½ | 100¾ | - 5 |
| EMI | 7¾ | 3¼ | 273 | 4¾ | 4¼ | 4¼ | Unch. |
| General Electric | 80 | 60¼ | 1279 | 80¾ | 77¾ | 80 | + 1¼ |
| Gulf & Western | 20¾ | 9½ | 1951 | 17 | 14¾ | 16½ | + 2 |
| Hammond Corp. | 16¾ | 7¼ | 176 | 9¾ | 9¼ | 9¾ | + ½ |
| Handleman | 47¾ | 19¾ | 341 | 28½ | 26½ | 28½ | + 1¾ |
| Harvey Group | 12¾ | 3 | 7 | 5½ | 5 | 5 | + ½ |
| ITT | 60½ | 30½ | 2549 | 43¼ | 41¾ | 42½ | + ¾ |
| Interstate United | 15¾ | 4¾ | 212 | 8¾ | 8¼ | 8¼ | - ¼ |
| Kinney Services | 36 | 20¾ | 790 | 25¾ | 24¾ | 25¼ | + 1 |
| Mackie | 19 | 8 | 45 | 10¼ | 9¾ | 9¾ | - ¼ |
| MCA | 25¾ | 11¾ | 354 | 18¾ | 16¼ | 18 | + 2 |
| MGM | 29½ | 12½ | 131 | 17½ | 15 | 17 | + 1¼ |
| Metromedia | 21 | 9¾ | 288 | 16¾ | 14¾ | 16¾ | + 1¾ |
| 3M | 114¾ | 71 | 924 | 86 | 84¾ | 85¾ | + ¾ |
| Motorola | 48 | 31 | 403 | 49¼ | 46 | 46 | + 2 |
| No. Amer. Philips | 54¾ | 18 | 192 | 24¾ | 23½ | 23½ | - ½ |
| Pickwick International | 54¾ | 20½ | 344 | 30¾ | 27¾ | 30 | + 2¾ |
| RCA | 34¾ | 18½ | 1582 | 27¾ | 24¾ | 26½ | + 1¾ |
| Servmat | 31¾ | 12 | 292 | 19¾ | 15¾ | 18¼ | + 2¾ |
| Superscope | 40¾ | 8 | 251 | 14¼ | 12¼ | 14 | + 1½ |
| Telex | 25¾ | 9½ | 11228 | 16 | 12¾ | 14¾ | + 2 |
| Tenna Corp. | 20¾ | 3¾ | 346 | 7 | 6½ | 6½ | - ¼ |
| Transamerica | 26¾ | 11¾ | 3523 | 15¾ | 14¼ | 15 | + ¼ |
| Transcontinental | 24½ | 4½ | 2379 | 7½ | 6 | 6¾ | + ¾ |
| Triangle | 17¼ | 10¾ | 14 | 16¾ | 15¾ | 15¾ | - ¼ |
| 20th Century-Fox | 20½ | 6 | 1948 | 10½ | 7¾ | 10½ | + 1¾ |
| Vendo | 17½ | 10 | 87 | 13¾ | 12¾ | 13 | + ¾ |
| Viewlex | 25¾ | 5¾ | 1075 | 8¼ | 7½ | 8¼ | + ¾ |
| Wurlitzer | 17 | 7¾ | 8 | 9¼ | 8¾ | 8¾ | - ½ |
| Zenith | 37¾ | 22¼ | 370 | 33½ | 32¼ | 32¾ | + ¾ |

| OVER THE COUNTER* | As of Closing, Thursday, September 10, 1970 | Week's High | Week's Low | Week's Close |
|------------------------|---|-------------|--------------|--------------|
| ABKCO Ind. | 6½ | 5¼ | 6½ | |
| Alltapes Inc. | 4½ | 4 | 4¼ | |
| Arts & Leisure | 2½ | 2 | 2 | |
| Audio Fidelity | 1¾ | 1¾ | 1½ | |
| Audio Phonics Inc. | 2¾ | 2½ | 2¾ | |
| Bally Mfg. Corp. | 11¼ | 10½ | 11¼ | |
| Cassette-Cartridge | 3¼ | 1¼ | 1¾ | |
| Creative Management | 8¼ | 7 | 8¼ | |
| Data Packaging | 8¼ | 7¾ | 7¾ | |
| Dict-O-Tape Inc. | 2½ | 2¼ | 2½ | |
| Faraday Inc. | 10¼ | 10 | 10½ | |
| Fidelitone | 3 | 3 | 3 | |
| Gates Learjet | 6½ | 5¾ | 5¾ | |
| GRT Corp. | 8¾ | 7½ | 8 | |
| Goody, Sam | 7¾ | 6¾ | 7½ | |
| ITCC | ¼ | 1/16 | 1/16 | |
| Jubilee | 1¾ | 1½ | 1½ | |
| Kirshner Entertainment | 4¾ | 2¾ | 4½ | |
| Koss Electronics | 3 | 2¾ | 2¾ | |
| OVER THE COUNTER* | Week's High | Week's Low | Week's Close | |
| Lin Broadcasting | 5¾ | 5¼ | 5¾ | |
| Media Creations | 1¼ | 1 | 1 | |
| Mills Music | 18½ | 17½ | 18½ | |
| Monarch Electronics | 2½ | 2¼ | 2½ | |
| Music Makers Inc. | 2¾ | 2¼ | 2½ | |
| NMC | 2¾ | 2¼ | 2¾ | |
| National Musitime | 1 | ½ | ½ | |
| National Tape Dist. | 4 | 3½ | 4 | |
| Newell | 3½ | 2 | 3½ | |
| Perception Ventures | 5½ | 5¼ | 5½ | |
| Gatron Corp. | 3½ | 3½ | 3¾ | |
| Rainbo Photo Color | 1 | 1 | 1 | |
| Recoton | 5¾ | 3½ | 5¼ | |
| Robins Ind. Corp. | 2 | 1½ | 2 | |
| Schwartz Bros. | 4½ | 4½ | 4¼ | |
| Telepro Ind. | ¾ | ¾ | ¾ | |
| Trans. Nat. Commun. | ¾ | ½ | ¾ | |
| United Record & Tape | 4 | 3¾ | 4 | |

"We've Only Just Begun" — The Carpenters

(Written by Roger Nichols and Paul Williams)
(Produced by Jack Daugherty)

"Out In The Country" — 3 Dog Night

(Written by Roger Nichols and Paul Williams)
(Produced by Richard Podolor)

"Laugh" — The Neighborhood

(Written by Paul Williams and Jack Conrad)
(Produced by Jimmy Bryant)

"Only You Know And I Know" — Dave Mason

(Written by Dave Mason)
(Produced by Tommy LiPuma and Dave Mason)

"Empty Pages" — Traffic

(Written by Steve Winwood and Jim Capaldi)
(Produced by Chris Blackwell and Steve Winwood)

"All Right Now" — Free

(Written by Paul Rodgers and Andy Fraser)
(Produced by Free and John Kelly)

Thank You

Irving Music Inc.
(BMI)

Almo Music Corp.
(ASCAP)

Rondor Music Inc.
(INTERNATIONAL)

1416 N. La Brea Avenue,
Hollywood, California 90028

This One



H6DR-XY4-DERJ

3 Epic Execs in Promo Sales Swing on Singles

NEW YORK—Ron Alexenburg, vice president, Epic and Customs labels, sales and distribution, Gene Settler, national sales director for Epic and Mike Kagan, national promotion manager for Epic are making an extensive visit to cover personally over a dozen markets to aid promotion and sales efforts on Epic's current singles releases.

They will work with local distribution forces with Alexenburg handling the campaign on the

West Coast, Settler working the southwest and Kagan taking care of six midwest cities.

Alexenburg terms the current single release "the most powerful singles product in the history of the label." It includes product from Donovan, Christie, Spirit, Bobby Vinton, Poco, Carp, and the Canadian group Mashmakhan. Art Linson's Thunder label's debut release, "We All Sing Together," by Grin, will also be included in the campaign.

NARAS Talks on Boulevard

NASHVILLE — The local chapter of NARAS will discuss, as its second luncheon seminar of the summer, the proposed Music City Boulevard, with Councilman James Hamilton the principal speaker. Hamilton has provided the principal opposition to the proposed construction of the wide complex through the heart of the city's Music Row.

The proposed boulevard has become the center of consider-

able contention here because of zoning questions, and because of uncertainty of future building plans.

Hamilton, who will be making his first appearance to a music group, will be joined by other outstanding city leaders.

The seminar is scheduled for Wednesday (16) at noon, at the Sheraton.

Output, Sales Up in England

LONDON—Both production and sales at manufacturer level sustained a buoyant consistency for the first five months of this year, according to the latest Ministry of Technology statistics.

Production at the end of May was running 10 percent higher than in 1969, with home sales showing a 23 percent increase. With export sales up by 6 percent, the overall sales increase amounted to 23 per cent more than in the corresponding period of 1969.

During May itself, 8,234,000 records were pressed, 8 percent more than in May last year, equivalent to an increase of 10 percent on albums and 5 percent on singles.

Total sales in May, at \$6,240,000 were 28 percent up, with home activity receiving a 27 percent boost and exports climbing by 31 percent.

Bookings on Campus

• Continued from page 1

coming term." Klein also said that colleges and universities were working on a limited budget and could not afford to risk that money on entertainment until they were sure they could fulfill their end of a contract. "Everyone wants a super group," Kline said. "The problem is that any group over the \$15,000 mark has priced itself out of the college market for the most part. The big promoters are getting this type of group. The super groups are working less but making just as much as always."

Murray Schwartz of Queen Booking said that his agency, which deals primarily with black artists, has seen an increase in bookings on the campus this year. "I think it might be due to increased pressure by black student groups who want to have their people exposed to the public," Schwartz said. "Most of the rise has occurred in the South, where last year we did little business due to the increase in popularity of the rock groups down there. This has changed and we are doing well in the South so far this year." He also said that rock groups' prices were high and in most instances too high for schools to afford. "So

in the South, at least, and in schools in the North where black students have a voice, there is a new demand for black groups. Their prices are lower and they are good entertainment." Schwartz sees this trend continuing because administrations and campus booking committees are becoming more aware of the black student body. "Also, there are a great many white students who like soul music better than rock music," concluded Schwartz.

Jerry Heller of Chartwell Industries is also going through a slow period. "I see things loosening up, though. On the West Coast we are doing very well. Our acts are selling out their concerts, but before someone might have attended two or three concerts by the same artist they are now only attending one concert in the series. Money is still tight for these people but things are getting better gradually." Heller sees the situation as one of social, political and economic pressures. "The first semester at schools will probably be slow. But the second semester will pick up," he said. As far as Heller is concerned, the price for groups has leveled off. "The acts feeling the squeeze in my opinion," said Heller, "are those which ask a middle price. People are fed up

with rock festivals and I think you will see business going to smaller auditoriums such as the Fillmores or Carnegie Hall. There is greater rapport with an audience in a small place and I think this is what a lot of acts are looking for these days."

Delores Rosaler of Universal Booking, another agency dealing primarily in black talent, also saw the trends switching toward black talent.

At International Famous, Abbey Hoffer said that there was no set type of group being booked on campuses. "We are all over the board on this thing," he said. "I think acid rock is leaving but I can't really say. It is just very hard to pin down at this moment, since colleges and universities are just starting again and the administrations are being cautious until they can feel the views and emotions on the campus. Because of this, things are slow at the moment."

Bill Hall of Associated Booking Corp., is booking 90 percent contemporary acts on the campus. "This includes all types of artists," said Hall. "Things were slow for the summer and early fall but they are beginning to pick up. The administrations on the various campuses seem to be waiting for student reaction before they commit entertainment for the campuses. I think there will be a sharp increase in bookings over the next month. The question will remain, however, as to how long the schools will remain open if there are disturbances like last year."

Subscriber Service

MOVING: If you are moving, please let us know five weeks before changing your address. Place magazine address label here, print your new address below.

INQUIRY: If you have a question about your subscription, place your magazine label here and clip this form to your letter.

TO SUBSCRIBE:

Mail this form with your payment and check New subscription Renew my present subscription.

1 year \$30.00 3 Years \$60.00
Rates for U.S. & Possessions Only.

Payment enc. Bill me later.
Foreign rates available upon request.

ATTACH LABEL HERE

NAME (please print)

ADDRESS

CITY

STATE & ZIP 4344

MAIL TO: Billboard, Subscriber Service, 2160 Patterson St., Cincinnati, Ohio 45214

Indie Distributor Business Swings

• Continued from page 1

utors; 3 — the preference of many consumers for in-depth catalog stores.

Al Hirsch, of Malverne Distributors, New York, said that his company's business has experienced a substantial increase. He added: "It is becoming a somewhat different business. Very few record shops are closing these days and the smaller man has a chance to come out on top. The retail store is in a better position than ever, and if a dealer uses discretion and gives personal service he will draw a good trade." Hirsch also noted that many customers have become fed up with large, impersonal stores.

"Catalog is a key item," Hirsch said. "It is now demanded by the public. We sell a lot of catalog, and dealers find it profitable." Hirsch stressed that fast service to stores is essential—"even overnight service if possible." Another important aspect of good distributor operation is promotion, he added. Hirsch concluded that he has added to the company's executive personnel.

Harold Lipsius, of Universal Distributors, Philadelphia and Miami, said that those independent distributors who last will be stronger than ever. He commented that there is a change in the retail scene, adding, "retailing will spurt. The consumer wanted catalog and now he finds it in stores. Catalog is a must for stores today."

... In view of the better retailing climate, Lipsius added: "The rack jobber is now being put into a more proper perspective."

Best Year Ever

Joe Martin, of Apex-Martin, Newark, said that many distributors are having their best

year ever. Martin, who also is a rack jobber, said that the distribution segment of his business is at its peak. Martin noted that many key labels, such as Atlantic, Mercury, Dot and others, are essentially distributed by independents. Like many distributors, he has entered the retail business and finds the new breed of retailer a natural ally of the independent distributor.

Johnny Halonka, of Beta Distributors, said that the independent distributor will remain an important industry factor. "There will always be a place for him," he said, adding, "the smaller labels, in particular, need him."

Another key East Coast independent distributor said that with so many stores now carrying deep inventory, many rack jobbers are in trouble with their racks. He added, "You cannot put music into Dallas from Boston and know what you are doing." He said that business is good but could be much better if product, particularly tape, was merchandised correctly. "Take it out of the glass cages," he said. He also added that retail stores in general were coming into their own and competing with chains "and the discount house doesn't go berserk any more—all of which makes it easier for the small outlet to compete. It's a healthier business, he concluded.

Schroeder Buys

NEW YORK—A. Schroeder Music Corp. has acquired world rights to Mutel Background Music Library and will launch a campaign to exploit the 200-plus hours of music with emphasis on the audio-visual media. Catalogs, records, and cassettes of the music are being prepared.

We Sorrowfully Record the Passing of an Esteemed Friend

JOHN DALLORSO

Known for His Mixing and Conversations Behind the Outstanding Vesuvio Bar

TONY CASCIOLE AND STAFF

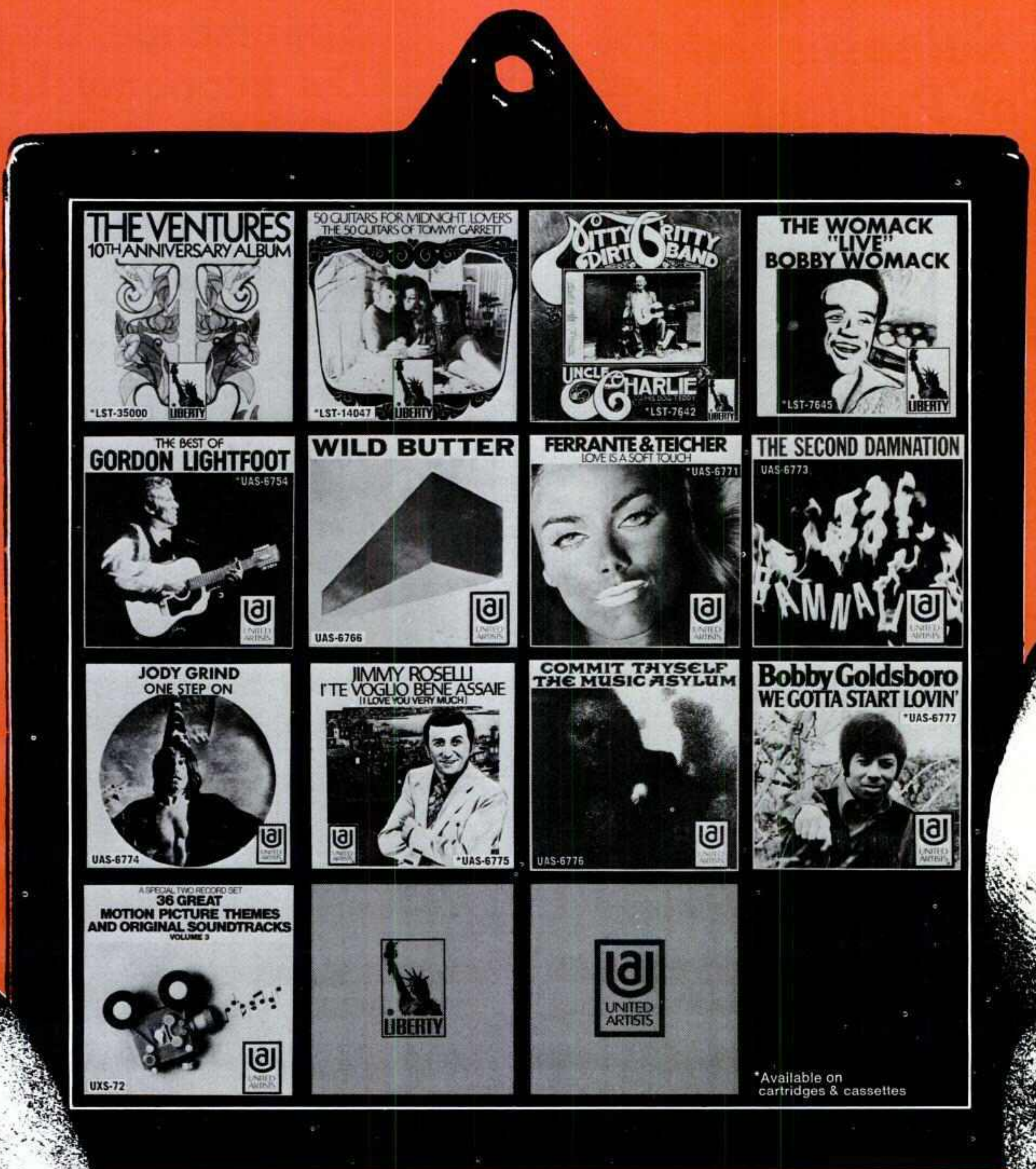
HEADING FOR NUMBER ONE...

BOBBY SHERMAN's top ten single now has every single top 40 station in the country wailing with it and all GOING UP. The record has just been certified a million seller by RIAA as it reached top ten. It has to be his biggest single and it'll be number one in two weeks (or less).



when answering ads . . . Say You Saw It in the Billboard

LIBERTY/UA PUTS IT ALL TOGETHER FOR FALL 1970



THE VENTURES
 10TH ANNIVERSARY ALBUM
 *LST-35000

50 GUITARS FOR MIDNIGHT LOVERS
 THE 50 GUITARS OF TOMMY GARRETT
 *LST-14047

DITTY CRITTY BAND
 UNCLE CHARLIE
 *LST-7642

THE WOMACK
 "LIVE"
 BOBBY WOMACK
 *LST-7645

THE BEST OF
GORDON LIGHTFOOT
 *UAS-6754

WILD BUTTER
 UAS-6766

FERRANTE & TEICHER
 LOVE IS A SOFT TOUCH
 *UAS-6771

THE SECOND DAMNATION
 UAS-6773

JODY GRIND
 ONE STEP ON
 UAS-6774

JIMMY ROSELLI
 I TE VOGLIO BENE ASSAIE
 (I LOVE YOU VERY MUCH)
 *UAS-6775

COMMIT THYSELF
 THE MUSIC ASYLUM
 UAS-6776

Bobby Goldsboro
 WE GOTTA START LOVIN'
 *UAS-6777

A SPECIAL TWO RECORD SET
36 GREAT
 MOTION PICTURE THEMES
 AND ORIGINAL SOUNDTRACKS
 VOLUME 3
 UXS-72



*Available on
 cartridges & cassettes

Tape CARtridge

STIGWOOD, CMA INTO VIDEOTAPE-MAKING

LOS ANGELES—Two talent oriented companies are going into videotape.

The Robert Stigwood Organization, involved in music publishing, record production and talent management, is planning to produce videocassette software.

Rik Gunnel, president of the London-based company, said it would be a natural move for his company, since it is partly owned by N. V. Philips, which is manufacturing videotape players.

Another company, Creative Management Associates (CMA), talent agency, is involved with cassettes by virtue of its equity in Avco Embassy. (Avco introduced Cartrivision, a videotape player/recorder).

Freddie Fields, president of CMA, said that when enough units are in the marketplace "it (videotape) will become an important medium for us (CMA) to pursue."

RCA Releases 1st Vibrant Product

By RADCLIFFE JOE

NEW YORK—RCA Magnetic Products Division has released initial product on its Vibrant brand line of blank budget cassettes. The new line which has been in development for several months comes in color-coded, blister packed lengths of 30, 60 and 90 minutes.

The 30-minute cassettes come in green-coded packs and sell at a \$1.39 list price. Its 60-minute counterpart is available in a red-coded pack at a retail price of \$1.69, while the blue-coded pack houses the 90-minute cassette which sells for \$2.49.

According to Arthur Fritog of the RCA Magnetic Products Division, the line, which houses a very good quality iron oxide tape, was developed in an effort to combat the growing problem of poor quality cassettes that may, if allowed to go unchecked, do irreparable damage to the entire industry.

He added, "at RCA we maintain the highest quality standards throughout production of both our Red Seal and Vibrant blank cassettes and our stereo-8 blank cartridges."

Commenting on the new con-

cept in merchandising used in the color-coded blister-packs, Fritog said it was designed with the music lover in mind.

He continued, "color excitement inherent in the package, combined with the free association artwork, creates an appeal which spans the spectrum of music from classical through jazz, pop and rock."

"The cards," he added, "were designed to activate, at a glance, a person's subconscious sense of hearing the musical tones to which he relates."

Reviewing the market development of the firm's stereo-8 blank cartridges released just over two months ago, Fritog said consumer response to it has been tremendous.

The cartridges were originally released in lengths of 32 and 64 minutes playing time, and priced at \$2.45 and \$2.95 each. According to Fritog the response by both dealers and consumers has prompted his division to take a closer look at the feasibility of releasing blank 8-track cartridges in longer lengths. Additional mileage considered has not been revealed.

Free Cassettes by TDK In Fall Promotion Drive

NEW YORK — TDK Electronics has mounted a special consumer-oriented fall promotion campaign which will give tape buyers two free blank Super Dynamic cassettes for every eight purchased.

The cassettes in 60 and 90-minute lengths are being packed 10 to a carton for ease of handling by dealers. The package is designed to serve as a self-display and counter sales aid.

TDK has also scheduled extensive advertising in leading periodicals in the hope of pre-selling the consumer market. In addition there will be coverage in regional and local newspapers across the country. Selling aids for deals include window streamers and mat ads.

The TDK offer expires at

midnight on Nov. 30, 1970, and according to spokesmen for the company dealers wishing to gain maximum benefit from the campaign are urged to contact their TDK representatives or distributors as quickly as possible.

3M Sales Up—Tape Dips

ST. PAUL, Minn.—Sales and earnings of 3M should continue to exceed 1969 results, however slightly, but two product areas are faltering: tape and tape players.

Harry Heltzer, president of 3M, said several product lines are trailing year-ago volume, including sales of magnetic tape and tape player equipment. "Sales of our Wollensak recorders are pretty flat," he said.

Over all, 3M expects very slight improvement in the second half, "but nothing very dramatic as far as I can tell," Heltzer said.

Fall Picture Bright for Home Electronics Dealer

LOS ANGELES—For the aggressive home electronics retailer, the fall season will be a dynamic period of hard selling aimed at counter-balancing the negative results of the first three quarters—and he's got plenty to work with.

There is the increased versatility in 8-track and cassette tape equipment.

There is the expanded array of low- to middle-priced units.

There are better styling, increased portability and improved features.

As the tight-fisted consumer catches the fall holiday spirit and begins to loosen his grip on some of that spending money, hard hitting ad and promotional campaigns, strong sales presentations and displays can turn these new products and features into profits.

The imaginative retailer will take advantage of the many possible gift ideas, to trigger the buying impulse among his customers, and he also will do his best to step that consumer up to higher price lines.

In an age when every person between the ages of 10 and 25 is exposed to rock music each day, the home electronics retailer can promote the perfect youth item.

Portable tape recorders, both in 8-track and cassette, should be big items for fall. Eight-track portables are available for as little as \$49.95 and cassette models are selling in the \$20 range.

Tape units will be displayed on shelves and under glass, but will also appear more prominently in special displays than ever before.

Retailers also will be keeping the software as close as possible to the hardware, since almost everything available on record is now available on cassette and 8-track tape.

No matter who buys the portables, the fall season promises to be a good one, with new products, lower prices and exciting displays almost guaranteed to attract the consumer.

There will be some significant changes in marketing strategies.

As the industry becomes more complex, retailers have found themselves segregating items from other products on the tape floor.

The 8-track market has expanded rapidly during the past year, particularly in the hardware area, but also in software. Displays showing the 8-track unit in the home will appear on many sales floors—displays emphasizing decor as well as sound quality.

The greater variety in 8-track equipment will play a major role in the fall selling season as well as the high quality sound produced by most of these units.

Displays and demonstrations of 8-track auto units also will become increasingly important this year. Many retailers have set up dashboard facsimiles in their stores, and this has become an important market for all consumers.

The cassette also has shown a gradual improvement after a dull start this year. The sound quality has improved, with the Dolbyized cassette showing even greater promise for the future.

Displays emphasizing the low price and compactness and con-

venience of the cassette unit will be a must for the home electronics retailer, as well as portability.

Software, an area often overlooked by retailers, also will play an important part in the fall selling season. The variety of selections available is on both 8-track and cassette tapes has mushroomed this year.

The retailer who wants to make a double sale will place his software as close to the units themselves as possible and will

be sure to have these units playing as much as possible, or have his salesmen ready to demonstrate.

One other important development in tape has been the 4-channel concept. Many retailers will have at least one of these units on the floor as a traffic builder.

Whatever the home electronics retailer decides to concentrate on—8-track, cassette, home or auto—the fall season promises to be bright.

Superscope Displays On Economy Line

LOS ANGELES—Superscope is developing merchandising browsers and promotional tools for its new economy tape line.

Super-Tapes, which will be distributed via one-stop to about 5,000 Sony and Marantz equipment dealers, is available in three configurations: 8-track, cassette and reel-to-reel.

John Borg, national sales manager, said the line will be offered to dealers in two methods: 200 tapes in a maxi-bin for \$2.16 and 60 tapes in a mini-bin for \$2.27. Superscope is not recommending a suggested list price for its economy line.

The initial 72-title line will be available in 8-track and cassette, with a few titles "cherry picked" for open reel. All duplicating will be done in Superscope's Sun Valley, Calif., plant.

Superscope's initial entry with duplicated tapes, a three-pack in a long box at \$9.98, will be replaced by the new Super-Tapes line. Also available will be the company's Keyboard Immortals Play Again series and a Opera Highlights line.

Ted Lindgren, Super-Tapes merchandising manager, said the company is putting together a promotional package of browsers, catalogs, in-store aids to kick-off the the line. Co-op advertising (5 percent) will be available, with the company concentrating on "grass roots" exposure to inaugurate the tape series. Plans include advertising on radio, with special emphasis on FM stations for the Keyboard Immortals line.

Two merchandising browsers have been developed to display Super-Tapes. One, a counter top unit holds 60 titles, while a floor model holds 100 tapes (with 100 tapes in storage). In development is a floor mini-browser to hold 60 tapes.

The line will be offered in two packaging methods: long box (4x12) and the regular 8-track slip case and cardboard cassette box.

Equipment salesmen handling the Sony/Superscope line and manufacturer representatives will sell Super-Tapes.

Joint EVR System to Hit European Mart in March

By RICHARD ROBSON

LONDON—The EVR system will be available on the European market next March. It is being jointly developed by CBS in the U.S., ICI and CIBA, and will be at least six months ahead of its closest competitor in the miniaturized videorecording stakes, Sony Corp., whose rival cassette system will not be available until the end of next year.

Initially, the EVR partnership will concentrate on the education and industrial training markets, but expects to be producing domestic units by 1975. Talks are under way with the BBC and commercial television for the transferring to cartridge of all types of programs.

The consortium, particularly CBS, which has a 50 percent holding in EVR, sees its biggest opportunities in the manufacture and sale of the software and has licensed the Rank/Bush/Murphy group to make the players for U.K. market. Other licensing agreements are being negotiated for Germany, Switzerland, Scandinavia, Italy and Japan.

The units will at first retail

for \$864, although as production increases, the price is expected to come down "substantially," and are being assembled at Rank's Plymouth factory.

The cartridges comprise a 750-foot reel of 8.75 mm film which comes enclosed in a container about 1/2-inch thick and seven inches in diameter. It provides up to 60 minutes of black-and-white viewing but only 25 minutes in color, a period which EVR hopes to extend to 30 minutes by further miniaturization.

Each cartridge will cost between \$72 and \$82, and the film, running at 50 frames a second, can be stopped at any point for closer analysis. The cartridges are being manufactured at EVR's multimillion-dollar plant at Basildon, Essex.

Because of the comparatively high cost of the software, EVR is setting up a cartridge library. A catalog of 500 programs has already been compiled, which will have been extended to 1,000 films by the time of the launch next year.

All marketing and promotional plans are being kept

(Continued on page 16)



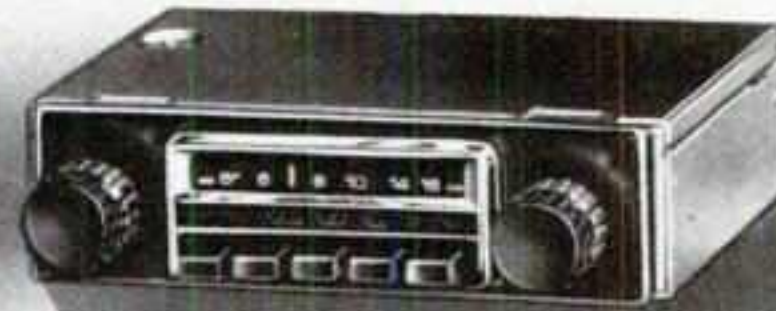
High Performance

SOUNDS OF THE 70'S

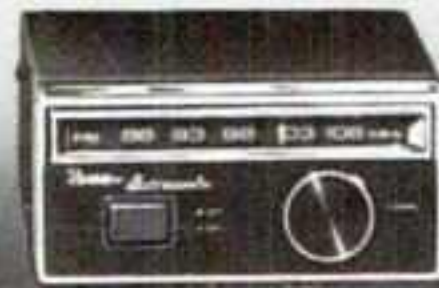
UNIVERSAL
IN-DASH MOUNT AM/FM
PUSHBUTTON RADIO
\$79.95 LIST



UNIVERSAL
IN-DASH MOUNT AM
PUSHBUTTON RADIO
\$59.95 LIST



BM-960
8-TRACK STEREO
WITH PROGRAM REPEAT
\$96.95 LIST



AT-6000
WORLDS SMALLEST UNDER-
DASH FM CONVERTER
\$39.95 LIST



BM-1000
IN-DASH MOUNT AM
RADIO & 8-TRACK CAR STEREO
\$149.95 LIST



BM-2900
THE FIRST 8-TRACK CAR STEREO; RECORDS
FROM THE BUILT-IN FM/FM MULTIPLEX RADIO
OR FROM STEREO MICROPHONES \$179.95 LIST



BM-4000
THE FIRST ENDLESS CONTINUOUS
PLAY CAR STEREO CASSETTE
\$99.95 LIST



BM-910
PETITE 8-TRACK CAR STEREO
SMALL ENOUGH TO FIT ALMOST ANYWHERE
\$54.95 LIST



COLORFUL
SELF MOTIVATING DISPLAY PACKAGING
ALSO AVAILABLE ARE COUNTER AND
STACK DISPLAYS

Boman *Astrosonix*
A DIVISION OF CALIFORNIA AUTO RADIO, INC.

9426 STEWART & GRAY RD. DOWNEY, CA. 90241 (213) 923-9846 TELEX 67 7470
225 W. COMMERCIAL AVE MOONACHIE, NJ 07074 (201) 935-2144 TELEX 13 3351
Offices In: Los Angeles · Chicago · New Jersey · Hawaii
Visit Our Booth APAA Show Chicago, IL Nov 9-11 Booth No.s 4104 thru 4110

Belair Plant Pace Is Picked Up Again

LOS ANGELES — Belair's new Hawthorne, Calif., plant is going "full speed ahead" after a production delay caused by a move to new facilities and the introduction of 11 new models for the fall season.

The new plant includes corporate headquarters, warehousing, quality control inspection, engineering, research and development and shipping. The 25,000-square-foot plant will be enlarged to 45,000-square-feet.

"Our move, new equipment design and broadening of our home, portable and auto lines had caused a production delay," said Ed Mason, Belair president. "But, we're ready to move with 11 new models in three areas: home, portable and auto."

Belair also expanded its factory set-up in Japan, broadening its representation there.

The new line includes four units in automotive: model BA-259, a 4 and 8-track compatible; model 284, an 8-track with FM radio multiplex; model 277, an 8-track with AM-FM radio; model BA-261, a straight mini 8-track.

The home line: model 810, a 2-piece 8-track; model 812, a 2-piece 8-track with AM-FM/FM multiplex radio; model 900, an 8-track deck.

The portable line: model 410, an 8-track; model 412, an 8-track with AM-FM/FM radio; model 333, an 8-track with AM-FM radio; model 323, a straight 8-track.

All models are stereo. "The new product line has been previewed to Belair's network of representatives and distributors in a series of dealer shows across the U.S.," said Rod Pierce, executive vice president of Belair.

Lib/UA Tape Sales Up—Bledsoe Sees Growth

LOS ANGELES—There are plenty of long faces among top level businessmen these days, but Ron Bledsoe, the Liberty/UA vice president and general manager, has something to smile about: Tape sales are well ahead of last year.

Bledsoe, who admits that cassette sales "are not what we expected," is, however, bullish about Liberty/UA's tape growth in the next few years.

Tape accounts for between 30 to 35 percent of the company's sales and is, conservatively speaking, 10 to 12 percent ahead of last year's sales figure.

He still anticipates cassettes doing well, but several things have to change before the configuration will challenge 8-track, which is a major seller at Liberty/UA, he said.

"Detroit has to accept cassettes (installed at factory level) before it can cope with 8-track's success," he said. "Before the auto manufacturers give their approval, though, cassette producers must perfect automatic reversible units."

Bledsoe also sees sales improvement (in cassettes) when changers become more available and Dolby systems become more of a mass priced item.

"Price, too, is a factor," he feels, "but how can we significantly reduce the \$6.98 suggested list on both 8-track and cassette repertoire? Perhaps, and I'm merely thinking out loud, we would be wiser to raise the

prices of records. Disk certainly is the foundation for tape sales."

Since disk is the foundation for tape growth, Liberty/UA doesn't demand a simultaneous release situation, but prefers to "cherry-pick" its release. "I'd rather be late (in releasing tape product) and right," he said.

Waits for Demand

Liberty waits until there's a demand (chart action) for albums before turning its duplicating facility in Omaha loose. "Only established artists—best-selling acts—receive an automatic tape duplicating order," said Bledsoe. "It's easier to cherry-pick a release when you have your own factory duplicating product. Any outside duplicators insist on lead time, graphics, shipping, etc."

He considers having your own duplicating facility a necessity for tape growth. "Tape independence is important, from duplicating to promotion to marketing," claims Bledsoe. "Why surrender any rights—distribution, marketing, promotion, etc., if you're able to control your own destiny."

The Liberty/UA executive sees two distinct growth areas for the industry in general and his company in particular; Quad-asonic sound and the overseas marketplace.

In 4-channel, Bledsoe, is willing to invest in the concept, but sees the market between 1 year and 18 months off. "In the meantime, though, we will re-

lease titles (in Quad-8) and perhaps in cassette, when that configuration's state-of-the-art is perfected for 4-channel." Bell & Howell's tape division has reel-to-reel duplicating rights to Liberty's product.

(Liberty/UA already has released several quad-asonic 8-track titles.)

Europe Mart

In the other growth area, Europe, Bledsoe is traveling there to increase the company's tape penetration. "We see a thriving business in Europe just beginning to bubble," he said. "Although most countries in Europe are about two to three years behind tape growth in the U.S., the market is wide open, especially for American companies."

He lists key markets as England, France, Germany and Italy, with Scandinavian countries running well, too. In the world market, Bledsoe sees major tape growth in Canada, Japan and Australia.

Tape areas that Bledsoe labels "reluctant markets" are in 4-tune cassettes, twin packs and to a degree, budget tapes.

"At \$9.98 twin packs are too expensive, although there is great listening pleasure in the variety pack. Four-tune cassettes never really caught on. Frankly, we're not excited about either."

While Liberty has enjoyed success in budget lines—it offers a \$3.98 series—sales have been

(Continued on page 16)

Tape Happenings

Stereo Magic, Main Hill, N.J., a division of Eastern Specialties Corp., is introducing two 8-track units. Model RP-1000ST in an 8-track for car and home at \$169.95. Model CS-880 player is a three-piece unit at \$119.95, without car or home speakers.

Hitachi Ltd. is offering a mini cassette recorder (weighing 1½ pounds) at \$72 (in Japan).

Liberty/UA is releasing 12 budget titles on its Sunset line. The marketing campaign for the fall release includes a direct mailing to 365 retail and automotive stores via a presentation kit. The line is offered in two packaging concepts: long box (4x12) and slip case.

Teledyne Packard Bell has introduced a table top cassette stereo recorder/player, model TRA-17, and a 8-track stereo player, model TPA-27. The cassette unit lists at \$129.95, while the 8-track lists at \$69.95.

Rheem Califone, Los Angeles, has introduced a portable cassette recorder, model CR-5, for educational markets at \$200.

Tulox Plastics, Norwalk, Conn., is offering a styrene cassette pack that fits standard cassette racks and home storage units.

Faithful to the end.

You can bet your recording life on it.

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!

When you put heart, soul and sweat into a taping session, nothing but the best can do. Maxell Ultra Dynamic. In 60- and 90-minute cassettes. It can easily become your best friend.

For details on the complete line of Maxell professional tapes, write

maxell.

Maxell Corp. of America
Dept. B2, 501 Fifth Avenue, New York, N.Y. 10017





Matt Monro

is alive, well, and singing better than ever...

...and that's saying a lot!

"Close to You" is a superb collection of contemporary classics; sung superbly by a favorite contemporary performer, Matt Monro.



Capitol™
ST-546

Joint EVR System to Hit Europe

• *Continued from page 12*

national press advertising campaign broke last week.

EVR's program director, Robert Heron, said: "The aim is to make television viewing independent of all regular broadcast timetables. The appli-

cation in both education and entertainment fields are enormous."

The Sony Video-cassette system, which like the similar unit being developed by Philips, can record as well as playback, is scheduled to make its U.K.

debut next autumn. RCA is also working on a new video player using a laser beam, which will be available by the middle of 1972 while earlier this year, a consortium set-up by Decca, AEG and Telefunken unveiled in Berlin the first video disk.

Lib/UA Tapes Sale Up; Growth Seen

• *Continued from page 14*

sluggish and somewhat seasonal. But budget product does accomplish several things; which in-

cludes cleaning out the product line, said Bledsoe.

"There are specialists that do well in budget," he said, "and in the end it will be budget-oriented companies that survive the press to either dump or clean out product lines."

Videotape

Only one subject has Bledsoe without comment: videotape. "It's just too premature to be discussing long-range software plans for an industry not yet marketing consumer-oriented product," he feels.

"Something will happen, and there is very definitely a place for the record manufacturers in the videotape industry. Where? It's too early to tell."

While he has little to say on videotape, Bledsoe has much to say on pirating.

"It's damn serious. And the fight to eliminate the practice is just beginning."

While state laws are fine, he contends, they are grossly inadequate to combat tape pirates. "The real answer rests with Congress and, of course, the courts. Right now we're fighting a war with limited weapons."

Liberty/UA has made it a practice to make its legal department aware of violations and has won several court injunctions here in Superior Court to prevent illegal tape duplicating.

AST in Dolby Cassette Bow

• *Continued from page 1*

This move makes Ampex the first major tape company to use the system developed in England and designed to produce a selective electronic filtering of signal to noise ratio. The process, which minimizes tape hiss, is designed for use with tape hardware which also utilizes the system. Ampex officials assure, however, that the Dolbyized cassette can be used on regular equipment with reasonably good results.

Ampex, which has been using Dolbyized tape for its professional masters for more than two years, plans to extend the process to all its prerecorded cassette tape product at no increase in cost to the consumer.

Meanwhile, Polydor Inc., has disclosed that all product for the Deutsche Grammophon label is being recorded on Dolbyized mastering tapes and will be available before the end of year. The company does not, however, have any immediate plans for using Dolbyized tapes in its prerecorded cassettes.

Recordex Two Duping Units

ATLANTA, Ga.— Recordex Corp., is introducing two professional duplicating machines. One is a cassette unit, model GS-4000, which produces 100 C-60 cassettes per hour. It can produce up to 800 cassettes per hour with a slave addition.

The second unit is a 4 and 8-track duplicator, models CD-400 and CD-800, which produces 300 to 400 cartridges per hour. The duplicator is a four-slave system.

Push the Profit Button



814-S 8-track recorder with AM/FM stereo and speakers

And You'll Hear More From Telex

Stereo 8-track cartridge recorders are the hottest thing going in tape. We know. We sold more 8-track recorders than anybody. So we expanded the line. From systems to decks. With AM/FM stereo—or without. With power amplifiers or just pre-amps. With speaker systems or without speakers. But each Telex recorder features four logic circuits which control recording and playback totally. Automatically. Studio quality recordings that sound as good as the original. That's why Telex 8-track recorders sell. And stay sold. And build a reputation that brings more sales.

Telex 8-track recorders are made in the U.S. The only 8-track recorders made in the U.S. From \$169.95 to \$349.95.

And Telex 8-track play-only models range from complete AM/FM stereo consoles or compacts to playback decks. From \$59.95 to \$599.95. Call, cable or fill in the coupon.

"You'll Hear More From Telex®"

TELEX®

9600 Aldrich Avenue South • Minneapolis, Minnesota 55420

Mail to: TELEX, 9600 Aldrich Ave. So.,
Minneapolis, Minn. 55420

I'm interested in the following:

- 8 Track Stereo Cartridge Recorders
- Stereo Headphones
- Reel-to-Reel Recorders
- Consoles—Phonographs, Portables

Name _____
 Dealer _____
 Address _____
 City _____
 State _____ Zip _____

"FRESH AIR"

A smash single
pulled from
a smash LP.

The Album:
Just For Love,
SMAS-498.

The Single:
Fresh Air, #2920.



STEREO SMAS-498

QUICKSILVER



JUST FOR LOVE



Capitol



Copyright

Hellermann Planning \$4.8 Mil Expansion

LONDON — Details of a \$4,800,000 expansion program over the next two years was revealed this week by Hellermann Data Packaging, the Crawley-based cassette and cartridge case manufacturer. With installation of new equipment and doubling of moulding facilities, Hellermann hopes to increase production capacity from the present 250,000 units per month to four million.

Coinciding with the announcement came a call from the company's director and general manager, Graham Griffiths, for all segments of the tape industry to combine in an all-out campaign to increase public aware-

ness of the cassette and cartridge systems.

Said Griffiths: "The general public is totally unaware of tape. It should not be beyond the imagination of the industry to get together to finance a massive publicity campaign to promote the whole concept of tape as a sound carrier."

Griffiths, whose company is a subsidiary of the American Data Packaging Corp., said his company had produced more than two million cassette cases since starting operations in February, but at present 60 percent of production was going abroad. He said there was a resistance to

(Continued on page 56)

Women's Lib, Tape Town Style, Has Them in Charge of 6 Stores

By LAURA DENI

SAN FRANCISCO — Lee Shapiro has six women managing his six-store tape chain in Northern California.

And the No. 2 "man" in the company is a woman, Jean Lloyd. She does all the tape buying for Tape Town, which celebrates its third anniversary in business by going franchise.

Shapiro started with \$900 in capital, no investors, partners, or backers, and in three years built six tape stores into the largest independently owned chain store in the West Coast area.

Still sole proprietor, Shapiro will begin franchising the first of next year in the western part of the U.S.

Before opening Lee's Tape Town, he operated the Muntz Stereo-Pak stores in Hollywood. He opened tape stores and placed an emphasis on service. "We give a life time guarantee on all tapes," Shapiro said. "We fix all tapes free, even if they didn't buy the tape from us."

Inventory

The six tape stores sell only tape and related tape equipment. The inventory runs the gamut from classical to funky rock. Popular tape equipment is 8-track, but Shapiro said that cassettes are "coming on strong." Craig, Automatic Radio and Tenna are his best sellers.

"Part of our success lies in our customer service. We will special order any tape regardless of price to accommodate our customers. The cost of special ordering doesn't matter. Competition is the least of our problems."

In addition to becoming a franchise operation, Shapiro has expanded. He opened up a warehouse and executive offices in a separate building located in Concord. "The purpose of a separate warehouse is to have the tape first for the public," explained Shapiro. "Other stores in California get deliveries perhaps once a month. We have deliveries to all of our stores every two or three days."

Involvement in tape has led Shapiro to form SF Productions, which is a record production company. He also manages three music acts: Emily, Ebony Jan, and vocalist Sylvia De Sayles. Shapiro prides himself on staying abreast of current musical trends.

Regardless of which way the music industry goes we'll go with it. If it's cassettes or videotape we'll be right there. I'm certain we'll be getting into videotape. It's a long way off from having a quality product that can be put on the market, but when an

acceptable product is available to the public we'll stock it."

No Gimmicks

Shapiro has no special promotional gimmicks and runs the six stores, including a store on the University of California Berkeley campus, identically. The emphasis is on youth and service.

He has faith in young people. His employees range between 18 and 25 years of age. The bulk of his customers are in the 16

to 25 age group. The tape stores all have female managers. "I have all girls for three reasons: they are a lot better to look at, they are capable, and the kids dig it."

Between 4,000 and 5,000 tapes are available in each of the six stores. Primary stock is rock and popular artists, but a wide variety is offered in jazz, blues, show tunes and classical. The new warehouse stocks almost the entire tape catalog.



TAPE TOWN stores all are managed by women and cater to teen-agers and young adults. One store is located on the campus of the University of California at Berkeley.

ITA Is Adding Int'l Mfrs to Committees

CHICAGO — The International Tape Association (ITA) in keeping with its projected aims to become a totally international organization, will appoint several manufacturers from Japan and other foreign countries to its working committees.

These internationally based manufacturers will be included in 10 additional company heads ITA plans to add to its executive committee.

According to Oscar Kusisto, chairman of the ITA executive committee, the organization feels it is necessary to expand its executive committee to 25 members in order to best serve its members. "We feel," he said, "there should be the thinking of, not one, but several representatives from each of the areas of the tape field."

Kusisto said that in addition to giving assistance and guidance to ITA executive director, Larry Finley, executive committee members will serve by having their engineering staffs, as well as membership engineers, take an active role in formulating engineering committees to effect a level of standardization of both audio and video equipment and tape.

He continued, "We want our committees to function in such a manner that in order to receive

the ITA certification everything in software, starting with the making of the master, will be covered.

Kusisto added, "Our executive committee members are also being asked to head sub-committees dealing with proper and meaningful definitions of warranty, programs for consumer education, and a code of conduct which requires truth in advertising."

"We must eliminate the confusion in the marketplace that has been spawned by inaccurate and misleading advertising and sales promotions," he said.

In other news from the ITA, Atlantic, Elektra, Polydor, Scepter and Starday/King Records have become members of the organization. They join ten other leading companies in other areas of the tape industry who are members of the committee to help guide the activities of the Association.

Representatives from the new member companies are Bob Kornheiser, vice president, tape sales, Atlantic Records; Mel Posner, national sales manager, Elektra Records; Jerry Schoenbaum, president, Polydor, Inc.; Jerry Geller, vice president, Tape Division, Scepter Records, and

(Continued on page 56)

Cash in on the Tape Explosion!

WITH THE LATEST IN CARRYING CASES AND TAPE STORAGE ACCESSORIES



#TA-98 THE NEWEST JUMBO JET CARTRIDGE CARRYING CASE. Designed to meet the needs of today's Jet Set thinking. Perfectly engineered shape. Holds 36 stereo cartridges. Red velvet flocced interior. Individually packed. SUGGESTED LIST \$15.95



#TA-105 SUPER DELUXE HOME STORAGE CABINET. The newest in home tape storage. Smartly styled like a fine speaker. Walnut grained all wood lock-corner construction. Holds 44 stereo cartridges. 22" x 11 1/4" x 9 3/4". SUGGESTED LIST \$29.95



#TA-106 DELUXE CARTRIDGE STORAGE CABINET. Walnut grained all wood lock-corner construction, sliding doors. Holds 35 stereo cartridges. 21 1/4" x 7" x 8 1/4". SUGGESTED LIST PRICE \$19.95



#TA-107 DELUXE CASSETTE STORAGE CABINET. Holds 36 cassettes. 19" x 4 1/2" x 9 3/4". SUGGESTED LIST PRICE \$19.95



#TA-26 S 8-TRACK HEAD AND CAPSTAN CLEANER for Use at Home or in Your Car. Protects Your Valuable Tapes. SUGGESTED LIST \$1.95

WRITE FOR OUR NEW CATALOG AND THE NAME OF YOUR NEAREST DISTRIBUTOR.



PRODUCTS CO., INC., 71-08 51st AVE., WOODSIDE, N.Y. 11377

Tape Accessories

FULL LINE OF CARTRIDGE AND CASSETTE ACCESSORIES

BLANK TAPE CARTRIDGE

BLANKS THAT WORK

- LEAR STEREO CARTRIDGE
- 3-M TAPE
- CUEING FOIL ONE SECOND PAST RECORDING AREA UNCONDITIONALLY GUARANTEED

MAINTENANCE KIT 8 TRACK

EVER TAKES IT DEEP

capstan cleaning cartridge 8 TRACK

magnetic head cleaning cartridge

RECORD-R-TAPE CASSETTE HEAD CLEANER

For More Information Write or Phone

JSI Tape Services, Inc.

P.O. BOX 364 MOORESTOWN, N.J. 08057 (609) 235-6332



LEE SHAPIRO puts the accent on youth in his six store tape chain in Northern California.

New Tape CARtridge Releases

CAPITOL

Angel

DVORAK: SYMPHONY NO. 8; SLAVONIC DANCE IN A FLAT—Cleveland Orch. (Szell); (C) 4XS 36043
 SCHUBERT: SYMPHONY NO. 9—Cleveland Orch. (Szell); (C) 4XS 36044

Capitol

VARIOUS ARTISTS—Country Fair, Vol. 1; (C) 4XC 598
 VARIOUS ARTISTS—Country Fair, Vol. 2; (C) 4XC 599
 TENNESSEE ERNIE FORD—Christmas Special, Vol. 1; (C) 4XC 604
 TENNESSEE ERNIE FORD—Christmas Special, Vol. 2; (C) 4XC 605
 BUCK OWENS & HIS BUCKAROOS—A Merry Hee Haw Christmas, Vol. 1; (C) 4XC 606
 BUCK OWENS & HIS BUCKAROOS—A Merry Hee Haw Christmas, Vol. 2; (C) 4XC 607
 VARIOUS ARTISTS—Peace on Earth Vol. 1; (C) 4XC 614
 VARIOUS ARTISTS—Peace on Earth Vol. 2; (C) 4XC 615
 GREAT ORCHESTRAL MUSIC OF CHRISTMAS, VOL. 1—Hollywood Bowl Symphony Orch.; (C) 4XC 612
 GREAT ORCHESTRAL MUSIC OF CHRISTMAS, VOL. 2—Hollywood Bowl Symphony Orch.; (C) 4XC 613
 GREAT CHORAL MUSIC OF CHRISTMAS, VOL. 1—Roger Wagner Chorale; (C) 4XC 610
 GREAT CHORAL MUSIC OF CHRISTMAS, VOL. 2—Roger Wagner Chorale; (C) 4XC 611
 WAYNE NEWTON—Merry Christmas to You, Vol. 1; (C) 4XC 608
 WAYNE NEWTON—Merry Christmas to You, Vol. 2; (C) 4XC 609
 JOHNNY & JONIE MOSBY—My Happiness; (B) BXT 556, 4XT 556
 ANNE MURRAY—Snowbird; (B) BXT 579, (C) 4XT 579

BUCK OWENS & SUSAN RAYE—The Great White Horse; (B) BXT 558, (C) 4XT 558
 JUNIOR PARKER—The Outside Man; (B) BXT 564, (C) 4XT 564
 QUICKSILVER MESSENGER SERVICE—Just for Love; (B) BXT 498, (C) 4XT 498
 GLEN CAMPBELL—Original Soundtrack from the Paramount Production "Norwood"; (B) 8XW 475, (C) 4XW 475
 BEETHOVEN: TRIPLE CONCERTO IN C—Distrakh, Rostropovich, Richter, Karajan; (C) 4XS 36727
 STRAUSS: EIN HELDENLEBEN—London Symphony (Barbirolli); (C) 4 XS 36764

RCA

RCA Red Seal

PREVIN CONDUCTS STRAUSS—London Symphony Orch. (Previn); (B) RBS 1163, (C) RK 1163
 STRAVINSKY: FIREBIRD SUITE/PETROUCHKA—Boston Symphony Orch. (Seiji Ozawa); (B) RBS 1164, (C) RK 1164
 SAINT SAENS: PIANO CONCERTOS NO. 2—Arthur Rubinstein Phil. Orch. (Ormandy); (B) RBS 1165, (C) RK 1165
 HAVE A BALL WITH ARTHUR—Arthur Fiedler Boston Pops; (B) RBS 1166, (C) RK 1166

Melodiya/Angel

SHOSTAKOVICH: SYMPHONY NO. 14—Rudolf Barshai; (C) 4XS 40147

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) | 8 |
| 2 | 2 | WOODSTOCK Soundtrack, Cotillion 3-500 & Ampex T85 NN | 14 |
| 3 | 3 | CHICAGO Columbia 18 80 0858 | 30 |
| 4 | 4 | BLOOD, SWEAT & TEARS 3 Columbia CA 30090 | 9 |
| 5 | 7 | CLOSER TO HOME Grand Funk Railroad, Capitol BXT 471 | 11 |
| 6 | 6 | LIVE AT LEEDS Who, Decca 6-9175 | 13 |
| 7 | 5 | DEJA VU Crosby, Stills, Nash & Young, Atlantic TP 7200 & Ampex 87200 | 25 |
| 8 | 8 | TOMMY Who, Decca 62500 | 8 |
| 9 | 9 | LET IT BE Beatles, Apple 8XT R 8001 | 15 |
| 10 | 16 | ECOLOGY Rare Earth, Rare Earth 1514 | 4 |
| 11 | 11 | JOHN BARLEYCORN MUST DIE Traffic, United Artists U8216 | 6 |
| 12 | 14 | MAD DOGS & ENGLISHMEN Joe Cocker, A&M B1 6002 | 3 |
| 13 | 13 | MCCARTNEY Paul McCartney, Apple 8XT 3363 | 18 |
| 14 | 12 | ISAAC HAYES MOVEMENT Enterprise EN 81010 | 14 |
| 15 | 10 | ABC Jackson 5, Motown 8-1709 | 10 |
| 16 | 15 | GET READY Rare Earth, Rare Earth 507 | 14 |
| 17 | 17 | GREATEST HITS Fifth Dimension, Soul City 9030 | 15 |
| 18 | 20 | IT AIN'T EASY Three Dog Night, Dunhill 8023-50078 GRT & Ampex 85078 | 15 |
| 19 | 18 | SWEET BABY JAMES James Taylor, Warner Bros. BWM 1843 | 3 |
| 20 | — | ABSOLUTELY LIVE Doors, Elektra 8T89002 | 1 |

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) | 7 |
| 2 | 3 | WOODSTOCK Soundtrack, Cotillion 3-500 & Ampex T55 NN | 14 |
| 3 | 5 | LIVE AT LEEDS Who, Decca 7-39175 | 11 |
| 4 | 4 | CHICAGO Columbia 1610 0858 | 26 |
| 5 | 2 | BLOOD, SWEAT & TEARS 3 Columbia CT 30090 | 9 |
| 6 | 7 | LET IT BE Beatles, Apple 4XT C 2001 | 15 |
| 7 | 8 | CLOSER TO HOME Grand Funk Railroad, Capitol BXT 471 | 11 |
| 8 | 9 | TOMMY Who, Decca 7-32500 | 6 |
| 9 | 6 | DEJA VU Crosby, Stills, Nash & Young, Atlantic 57200 (Ampex) | 22 |
| 10 | 10 | MCCARTNEY Paul McCartney, Apple 4XT 3363 | 17 |
| 11 | 13 | GREATEST HITS Fifth Dimension, Soul City C 1030 | 14 |
| 12 | 12 | IT AIN'T EASY Three Dog Night, Dunhill 5023-50078 GRT & Ampex 55078 | 13 |
| 13 | 11 | ABC Jackson 5, Motown 75709 | 10 |
| 14 | 14 | MAD DOGS & ENGLISHMEN Joe Cocker, A&M CS 6002 | 2 |
| 15 | 15 | JOHN BARLEYCORN MUST DIE Traffic, United Artists C 0216 | 3 |

Billboard SPECIAL SURVEY For Week Ending 9/19/70

CESCO/MODERN DISPLAYS



Ships K.D.—Low cost freight from plants in either Massachusetts, California or Indiana. Same day shipments—No long waiting time; reduces inventory 3/4" construction—Longer life—no sag. Accepts Cartridge or Cassettes or mix of both.

SALES OFFICE
119-01 22nd Avenue, College Point, N.Y. 11356
(212) 353-5701

WRITE FOR YOUR FREE CATALOG!

ASK THE MAN WHO KNOWS

... what's new in domestic and imported cartridges ... and how to identify what's needed with Pfanstiehl's new cartridge catalog.



Pfanstiehl

FACTORY-TO-YOU SALES REPS.
KNOW all about cartridges and will simplify your merchandising problem!

PFANSTIEHL 3300 WASHINGTON ST. • BOX 498
WAUKEGAN, ILLINOIS 60085
WEST COAST: 14757 1/2 DENARD ST. • VAN NUYS, CALIF 91401



AUDIO MAGNETICS CORPORATION
14600 So. Broadway • P.O. Box 140 • Gardena, Calif. 90247 • (213) 321-6841 • Telex 67-4311

We have available for cassette use

1,000 GREEN HORNET

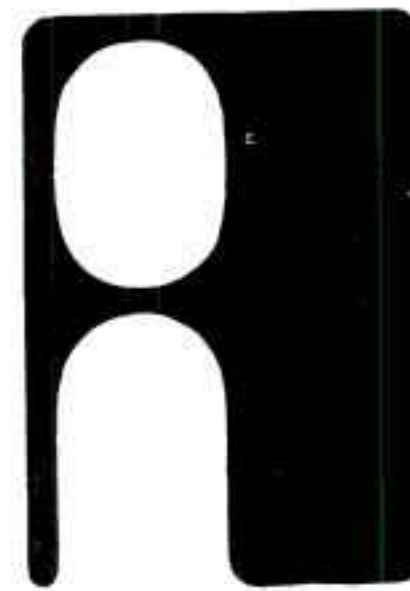
Copyrighted radio recordings.
Will prosecute any use thereof without our license.

WHAT DO YOU OFFER?

The Green Hornet, Inc.
1800 Mutual Building
28 West Adams Avenue
Detroit, Michigan 48226



"Mr. Beethoven, what do you think of your performance over the past 200 years?"



"You ain't heard nothin' yet."

October 3, 1970. Beethoven, his performances, his potential, comes out loud and clear. In Billboard's Special Beethoven Anniversary Issue.

Advertising closing date:
September 23, 1970.

Talent

Talent In Action

RANDY NEWMAN

Bitter End, New York

Accompanying himself on piano, Randy Newman opened his *Bitter End* engagement Sept. 9 with a packed house, most of which responded as devotees to his unusual material.

Like many songwriters and composers whose works have achieved fame through other performers, Newman's projection of his own work is seemingly self-effacing and plaintive, yet arresting, because the innate conviction of his presence makes listening to him comparable to hearing Shakespeare recite sonnets at the Globe.

From his new Reprise album, "12 Songs," Newman delighted with "Mama Told Me Not to Come" and "I Think It's Going to Rain Today," while "Love Story" and "I'll Be Home" were also received with obvious affection.

ROBIN LOGGIE

ALICE COOPER

Max's Kansas City, New York

You listen to Alice Cooper with one hand clenched, gripping the safe solid reality of a chair, the floor, a glass of beer. Like a lightning rod, Alice Cooper are both terrible and terrific, and either they pull you into their dark and violent movie or you are repelled as if from leprosy or self-contempt. The group—two raving driven lead guitars, bass, drums and organ and Alice—were tightly into their tense, preying pyrotechnics at their opening, Sept. 8, upstairs at Max's, coming out the other side of their

madness into prankishness, naughtiness and sentimentality—not a bad dance band for hip shakers who go with the evil flow.

Their first number was a long solo of silence which occurred when they were an hour late taking the stage (part of their act?), but the agonizing anticipation, like biting the bullet, was well worth it as the Straight Records troupers drew out all the visual venom, leaving a quite likeable, even pleasant groove of playful, often sensational psychedelics. And for all their intense psychedelic slams and slashes, Alice Cooper are musically still rather tame and thin, clever but forgettable as the early Beatles ("I'm Eighteen" and "You'll Never Know Who I Really Am"), and what remains most impressive, ironically, is that bad Alice Cooper, band of the damned with a sound as hard as Hitler and cancerous as the cultural confusion it mirrors to excess, is perfect to shuffle numb to, kick out a few kinks or question.

ED OCHS

DIANA ROSS

Empire Room, New York

The question has been asked, can Diana Ross make it as a solo act? If her opening night show at the Empire Room at the Waldorf-Astoria is any criterion, the answer is yes.

Making her New York debut minus the legendary Supremes, the Motown recording artist allayed fears, doubts or scepticism with an act that started where most others leave off and built from there to the plummeting crescendo of a midnight special.

Miss Ross is not only a professional, she is credible. Her forte lies in her charisma, confidence and seemingly inexhaustible exuberance. She is aware of this and uses it to advantage.

Her hour-long act included a number of tunes from the Barbra Streisand songbook, some nostalgic oldies from her association with the Supremes and highlights from her current chart-riding album, including the No. 1 tune this week, "Ain't No Mountain High Enough."

RADCLIFFE JOE

BERT SOMMER

Bitter End, New York

Bert Sommer, armed with creative and performing talent, disarming audience contact, and even a hit record, gave solid, warm first set at Paul Colby's Bitter End, Sept. 6. Hackamor Brick, another Buddah Records act, was a fine, promising opening group.

With only his own acoustic guitar accompaniment in "We're All Playing in the Same Band," his hit on Buddah's Eleuthera label, and with capable supporting musicians, including pianist Mike Brown, on other numbers, Sommer never flagged. "The Grand Pianist," with only Brown's grand piano accompanying was one of the many high spots.

Two songs from other sources also glowed, including Paul Simon's "America," another top cut on his Eleuthera album. The Rascals' "People Got to Be Free" was another winner. Sommer has developed into a superior folk-pod artist, who communicates naturally.

FRED KIRBY

JONAH JONES

Rainbow Grill, New York

Jonah Jones conducts his quartet quietly, palms downward, restrained—and his music is like that. Low-keyed and melodic and always right on for dancing of the vintage kind. It is, as he says, "music for your dancing pleasure."

It is also crystal clear trumpet playing, jazz-based and never crassly sentimental which is the usual pitfall of this kind of playing. Ob-

(Continued on page 22)



ERIC CLAPTON, left, while in Miami for an Atco recording session at Criteria Recording Co., drops into Ace Music Center and discusses a 30-year-old Gibson acoustic guitar with Dave Rubin of Ace.

Stones Open in Helsinki, Freeloaders Crash Gate

HELSINKI—Eight thousand people—only half of whom paid the \$4.50 admission—saw the Rolling Stones open their European concert tour at the Loypmic Stadium here on Sept. 2.

Soon after the concert opened a Vietnam Association procession, numbering thousands of people, began to march on the stadium shouting slogans and demanding free admission. Adding to the confusion were a few dozen local Hell's Angeles on motorbikes.

The 30-strong police guard could not restrain the marching horde; the gates of the stadium were flattened and thousands poured into the arena. Once in, however, the freeloading audience behaved itself well.

The Stones staged a 60-minute program, playing mostly tracks from their last album, "Get Yer Ya Yas Out." A great number of their fans were clearly disappointed with the repetition of this old material. At the beginning of the evening—while the stadium gates were still standing—the supporting acts of Junior Wells and Buddy Guy warmed up

Chicago Turns It On in Cleveland

CLEVELAND—It happened almost before the audience realized it.

One minute Chicago's lead guitarist-vocalist Terry Kath was swinging into Stevie Winwood's "I'm a Man." Suddenly, there were four more men on the Public Hall stage, members of the Atco group, Blues Image.

And for 40 minutes, until 1 a.m., the 11 musicians pulsed and pounded in a double-treat jam session. Manuel Bertematti of the Blues Image was on an extra set of drums, Joe Lala slapped the congas, blond Kent Henry played guitar and tower-

ing Skip Konte, with hair to his elbows, took over the organ.

Attention was so complete that not one cigaret light flickered in the 10,000 sellout audience.

This was the Belkin Productions-WIXY Minifestival Aug. 15, a 5½ hour session with four rock groups.

A Cleveland-based group, Glass Harp, took over handsomely for the canceled Crabby Appleton. The Blues Image clicked hardest with their chart hit, "Ride, Captain, Ride." The more polished Savoy Brown soared and scored with their blues-flavored pieces, including their original "Pogo."

But it was the hard-hitting, tight Chicago all the way. Drummer Djn Seraphine kept up an incredible pace for the one hour and 45 minutes with only short song breaks. Their music was alternately hard and tender in their seven-part "Ballet for a Girl in Buchannon." There were new songs from their upcoming Columbia LP, old favorites such as "In the Country" and a driving, rocking wonderful "25 or 6 to 4," from their second million-selling album.

JANE SCOTT

the audience with good performances.

Earlier at Helsinki Airport, the arrival of the Rolling Stones brought out the worst in customs officers who subjected the group's luggage to investigation by specially trained "drug-spotter" dogs. Mick Jagger was furious at the group's being singled out for this special treatment.

KARI HELOPALTIO

Czark Scoring in Talent

CHICAGO — Czark Attractions is moving full steam into the talent field, especially acts oriented toward nightclubs. Begun in March by Anthony J. Tolitoano and several backers, Czark recently began to score in this area.

"We started this management firm because we feel there is a lot of talent in this area and around the country who could be hits if they were managed right," Tolitoano said. "We aren't interested in making money overnight, this is a long-term investment and we intend to stick with it. We try to take a

group or artist and give them every break possible." Tolitoano pointed out that acts are being sought from across the country, and not just Chicago.

Czark has eight acts signed, among them are the In Crowd, currently appearing in various Chicago area lounges, and Joy Kendall, a singer along the line of Vikki Carr. Czark has a studio which it will use to make demo tapes of the acts. The studio has a 4- and 8-track machine. The studio will also be rented out as a rehearsal hall when not in recording use. He said the possibility of starting a record label now is remote, although he did not rule out the possibility for the future.

Signings

Odetta has signed with Polydor, where "Take Me to the Pilot" is her first single. Also joining Polydor is Dave Van Ronk, whose first album for the label will be out early next year. . . . Feather to Columbia. . . . Peggy Lee signed Brian Panella as her personal manager. . . . Heads, Hands & Feet, British rock group, to Capitol. . . . Don McLean joined Mediarts, where "Tapestry" is his debut disk. . . . Country singer Roy Gaines to Bilmar Productions, new firm of Billy Davis of Fifth Dimension.

Otis Blackwell to Epic with "It's All Over Me" and "Just Keep It Up," his initial pressing. . . . Rio Janero of Mallorca signed with Leon M. Stern for personal management. . . . George Nardello to Roulette. . . . Neon to Paramount, with Tommy James Ventures, Inc. producing. . . . LuLu Porter signed with Promotional Talent Management. . . . The re-formed Young Hearts to Hosea Williams' ZEA label. . . . Larry McNeeley signed with Glenco Productions.

Unsurpassed in Quality at any Price

GLOSSY PHOTOS

9 1/2¢ EACH IN 8x10

1000 LOTS \$13.95 per 100

Post Cards \$55 per 1000

1,000 8x10 COLOR \$175.00

3,000 Postcards \$120.00

Special Color Process

COPYART Photographers

A Division of JAMES J. KRIEGSMANN
165 W. 46th St., N.Y. 36 PL 7-0233

Original **Venorio** RESTAURANT

YOUR HOST: **Tony**

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

The Gourmet's Haven
for Italian Cuisine

THIS WEEK WE SALUTE
MORT HOFFMAN
Division Vice President.
Commercial Operations
for RCA Records.

- Diners' Club
- American Express
- Carte Blanche

From The Music Capitals of the World

DOMESTIC

NEW YORK

Warner Bros. Grateful Dead give one show a night with their New Riders of the Purple Sage at Bill Graham's Fillmore East for four nights beginning Thursday (17). . . . Octave's Erroll Garner opens a two-week engagement at Mr. Kelly's, Chicago, Monday (14). . . . Steve Schulman, vice president of promotion for Colossus Records, married Carol Michaels, a New York model, Sept. 12 at the Belmont Mansion in Philadelphia's Fairmount Park. . . . Norman Bergen will arrange an album by Dawn for Bell. . . . Decca's Karen Wyman, who becomes 18, Sunday (13), opens at Washington's Shoreham, Nov. 8, for one week. She also will be on the "Ed Sullivan Show" Sept. 27.

A&M's Fairport Convention plays the Main Point, Bryn Mawr, Pa., outside of Philadelphia, Tuesday (15) and Wednesday (16). Warner Bros. Eric Anderson closes there Sunday (13) with Fraser & DeBolt. Columbia's Good News and Roulette's Don Crawford play

the Main Point for four nights beginning Thursday (17). . . . Ivan Mogull, music publisher, was in Nashville last week visiting record company executives and local music publishers and writers. . . . Vanguard's Jean Jacques Perrey is back after doing European TV spots. He is cutting a new single for Vanguard. . . . Anthony Esposito has joined Laurie Productions, Inc., Laurie Records' commercial division.

Flying Dutchman's Ornette Coleman opens a one-week stand at Slug's, Sept. 29. . . . Philips' Paul Mauriat opens a series of three "easy listening" concerts at Philharmonic Hall, Oct. 6. Kapp's Reger Williams is slated for Nov. 9, while Fred Waring & the Pennsylvanians wind up the George Schultz-promoted series. . . . Country artist Rex Allen plays three days at Chicago's Farm Power Show beginning Friday (18). He also plays Fort Wayne's Farm Progress Show, Sept. 29-Oct. 1. The Men of the West back him in both shows. Allen also is set for the (Continued on page 21)

From The Music Capitals of the World

DOMESTIC

• Continued from page 20

Arizona State Fair, Phoenix, Oct. 30-Nov. 2. . . . Flying Dutchman will record **Leon Thomas'** Town Hall concert, Oct. 5, live. . . . Al Gallico Music Corp. moved to new offices at 65 W. 55th St.

Warner Bros. **Small Faces** with Mercury's **Rod Stewart** headline **Howard Stein's** Capitol Theater, Oct. 2 and 3 with Atco's **Cactus** and Blue Horizon's **Chicken Shack**. . . . Bell's **Julie Budd** is taping an hour TV show to promote her Sept. 27 appearance at Boston's Music Hall. . . . **Janus' Illustration** has been held over at Downtown until Oct. 1. . . . **Charles Fox** has formed the **Charlie Fox Singers**. They will sing the theme for ABC-TV's "Love American Style," when it resumes this fall.

Rick Grech, formerly with **Family, Blind Faith** and **Ginger Baker's Air Force**, has joined **Traffic**. He will accompany them on their next U.S. tour in November. **FRED KIRBY**

DALLAS

Columbia Records hosted a dinner party Sept. 8 at the Fairmont Hotel to introduce local radio and press people to Barnaby Records artist **Ray Stevens**, who is entertaining in the hotel's Venetian Room through Wednesday (16). . . . Opening Thursday (17) is **O.C. Smith**, also a Columbia artist, who plays there through Sept. 27. . . . Reprise's artist **Tiny Tim** is scheduled for a performance Friday (18) at the Colony Club. . . . Chess artist **Wayne Cochran** played the Losers Club here Sept. 10 through Sunday (13).

Radio station KLIF presented a "Family Portrait" day Aug. 28 when the regular staff moved aside to make way for a full day of previous KLIF personalities who presented a format of the past. Returning to present their old shows were **Charlie & Harrigan (Ron Chapman)**, now of KVIL here, and **Jack Woods**, now with KNUZ in Houston), **Johnny Dark (Johnny Borders)**, now in sales at KFJZ in Fort Worth), **Jim O'Brien** (now with WFIL in Philadelphia), **Deano Day** (now with KLAC in Los Angeles), **Russ (Weird Beard) Knight** (now with WCUE in Akron), **Jimmy Rabitt** (now with KABC-FM in Los Angeles and syndicated via ABC-FM), the **Coyote** (now with WYSL in Buffalo) and Talk Show host **Chuck Boyles** (now with WIFE in Indianapolis). Also returning for the day were newsmen **Gary DeLon** and **Richard Mock**.

The **Dave Brubeck Quartet** featuring **Gerry Mulligan** is set for a

concert Wednesday (16) at State Fair Music Hall here. . . . Capitol's **Quicksilver Messenger Service** had a show Sept. 7 at State Fair Music Hall. . . . Concerts West presented **Dunhill's Steppenwolf** and ABC's **James Gang** in a Sept. 4 show at Memorial Auditorium.

Mercury artist **Lesley Gore** recently completed a successful engagement at the Fairmont Hotel's Venetian Room. . . . **Ranwood's Lawrence Welk** appeared Sept. 6 with his entire television show cast at the Tarrant County Convention Center Arena in Fort Worth. . . . Reprise Records artist **Sammy Davis** will be the featured entertainer for **Neiman-Marcus'** Spotlight Event Saturday (19). Also appearing with him, at the State Fair Music Hall, will be Motown Records new star, **Blinky**.

Columbia Records artist **Ronnie Dawson** appeared recently at the Tower Bamboo Club here. . . . MGM Records songstress **Gloria Loring** is scheduled for an engagement at the Hyatt House Monday (14) through Sept. 28. . . . The Broadway musical "1776" was presented for 20 performances at State Fair Music Hall Friday (25). . . . **Vikki Carr** will make a guest appearance Monday (14) at the Texas State Democratic Convention fund-raising dinner, to be held at the Apparel Mart. . . . Columbia's **Santana** will headline a show Friday (25) at Houston's Continental Showcase, Saturday (26) at San Antonio's Hemisphere Arena and Sept. 27 at Fort Worth's Will Rogers Memorial Coliseum. Appearing with them will be the **Elvin Bishop Group** and **Cold Blood**. **MARGE PETTYJOHN**

MIAMI

Miami group, **Tom & The Craftsman**, leaving the Newport for The Sheik in Orlando (Fla.). Following this engagement, they have a November booking at the Holiday Inn in Boston. **Wayne Cochran** opens at the Newport, Oct. (15). . . . **Bob Archibald**, president & A&R man of the Music Factory, released a new tune this week by **Sandy Torano & the Nimo Spliff** on Archibald's Platinum label. "I Wanna Know" b/w "A Year Ago Today". . . . Boston's **High Street Carnival** played a limited engagement at the TIME discotheque in the Barcelona. Singer **Judy Messenger** is a local gal. The group is planning on a tour circuit next.

Bill Evans, pianist into the Vanguard Sept. 11 for a nine-nighter. . . . Guitarist **James Burrell** starts a stint Oct. 9. . . . **Tiny Tim** at the Airport Crossways Inn for a limited engagement. . . . **Frank Dubois**

combo at the Bonfire also singer-pianist **Billy Martin** in the Pinto Lounge. . . . **Jesse Ferguson & the Jet Setters** head go-go show in Wreck Bar, Castaways. . . . **Four Bits** and **Scotch on Rocks** held over indefinitely at the Deauville Hotel's Musketeer Room. . . . Singer **Carlo Dini** in Club Gigi; **Joey Ace & his Heads of State**, plus **Johnny Rojas** in Boom Boom Room, Fontainebleau. . . . At the Harbor Lounge, **Guy Fascini** and **Phil Reedy** combos. **Lloyd Price** revue closed at the Newport. . . . On the revue scene are **Feemes de Fantasia**, **Eden Roc** and **Roman Scandals '70** at the DuPont.

Leslie Hudeck, long-time pianist who's been at the Plaza (now Play-boy Plaza) almost since it opened, has been picked by **Bob Whelan**, general manager, to be musical director. . . . **Sloopy & the Red Barons**, musical combo, at the Dolphin's Lounge in Hialeah. **Sloopy's** the daughter of **Kaye & Alrich**, veteran acrobatic and comedy team who played burlesque and vaudeville. . . . News from Trip Universal Records includes discs by **Spero Christodolou**, **Carol Smalley**, and **Wendy Fitzgerald**. All are being released on the Trip label within the next two weeks. **Cottillion's** **Brook Benton** due at Criteria Recording Studio later this month for a taping session. . . . More than \$7,000 in tickets were purchased to the Elvis Presley show Saturday (12) on the first day the boxoffice opened, before any advertisements were placed. . . . Radio station WINZ switched its programming from middle-of-the-road to emphasis on rock. . . . WQAM, rock station, tops in Miami, according to recent poll. . . . The Carpenters into the Marco Polo Tuesday (15). . . . The **Head Rest**, new discotheque, opened this weekend with **Broadway Park** providing the music. Booked for next week is the **Ninth Floor Simfony**. **SARA LANE**

CHICAGO

Polydor's **John Mayall** headlined at the Aragon Ballroom for American Tribal Productions Sept. 11. It was first ATP show since being forced to close by police Aug. 21. . . . Bluesway's **B.B. King** gave his first prison concert for the inmates of the Cook County Jail Sept. 10. An album of the performance will be released. King has also been giving Mr. Kelley's near-sellout business during his three-week stay at the club. . . . The Syndrome, to be located at the old Coliseum, is scheduled to open for rock concerts Oct. 2. Policy for the 10,000 capacity hall will be one top name act and two minor acts. **Howard Stein** of the Capital Theater in Port Chester, N.Y., is helping to secure booking. . . . Alice's Revisited, complete with a cold food license now, had the **Otis Rush Blues Band** in recently. . . . Atco's **Livingston Taylor**, James' brother, was in for three nights at the Quiet Knight recently. . . . **Bob Gibson** continuing at the Earl of Old Town. . . . **Cadet's Dells** played two nights at the High Chapperal recently. . . . Mercury's **Second Coming**, a local group with an LP due out shortly, just completed several days at Rush Up, before moving to the Whiskey in Los Angeles. **GEORGE KNEMEYER**

SAN ANTONIO

Kitty Wells, **Johnny Wright** and the **Tennessee Mountain Boys**, **Bill Phillips** and **Ruby Wright** will appear in Longview, Tex., during the Greater Gregg Exposition and Live Show, opening Monday (21). . . . **Vikki Carr** will give her second benefit for Holy Cross High School at the HemisFair Arena, Oct. 30. About 10,000 attended her May, 1969 benefit for the school, which resulted in the school receiving \$20,000 in proceeds. . . . **Anthony Quinn**, **Trini Lopez**, **Ricardo Montalban** and **Jose Feliciano** appear at the University of Houston, Wednesday (16) for La Raza Unidea's legal defense fund. . . . **Jimmy Dean** performs at Amarillo's Tri-State Fair, and **Homer & Jethro** will appear at the Masters Festival of Music at Houston's Music Hall, Friday (18) and Saturday (19). **GLADYS CANDY**

CINCINNATI

Danny Engel, dean of local song pluggers and right bower in the territory for the Bill Lowery Enterprises, Atlanta, is getting big play in the area on his firm's new acquisition, "Home of the Reds," via WLW, the local baseball station. Tune was clefted by **Tim McCabe**. . . . **Scherri St. James** set by **Pat Kelly** for a return stand at Harrah's, Lake Tahoe, for the Nov. 12-25 period. Kelly also firmed the **Judy Lynn** show for a four-weeker at the Flamingo Hotel, Las Vegas, beginning Sept. 10.

Steve Reece, of the local production company bearing his name, is scouring the area for a location to house a new recording plant equipped for 16-track taping. Steve is sporting two new releases on his S.R. label, both by singer **Barbara Howard**. The first is a single, "Welcome Home," and the second an album titled "Barbara Howard on the Rise." . . . Certron's new laugh album by comedian **Henny Youngman**, cut in Nashville in July, is slated for release next week, with Certron nabobs planning a big promo push to kick it off.

Luke Brandon, Rockwood, Tenn., guitarist-singer, in town Tuesday (8) for a huddle with **Harry Carlson**, Fraternity Record president. Luke brought with him a finished master on a revised version of "Stay By the Phone," originally penned by **Tom Dooley**, program director at WORD, Spartanburg, S.C. Flip side is "Mr. Bartender," a Brandon item on which Carlson has the publishing. Publishing rights on "Stay By the Phone" are held by **Chuck Moore**, until recently promoter with the local Columbia office. The single is set for early release on Fraternity. Brandon, who recently concluded a road trek with **David Houston**, was the producer of "All-American Boy," a big winner on the Fraternity label a few years back. . . . **Jack Larson**, singer and impressionist, formerly on Fraternity, is in the midst of a fortnight's stand on the Chase Hotel, St. Louis, with his own group. **BILL SACHS**

MEMPHIS

Songstress **Bobbie Gentry** spent a few days relaxing, fishing and horseback riding on the 300-acre farm of her grandparents, Mr. and Mrs. H. B. Streeter of near Houston, Miss., last week before departing for London where she will film several television shows before returning to the United States Oct. 22. When she returns to America she will play the Waldorf Astoria Hotel in New York, Oct. 26; Washington, Nov. 12; Portland, Ore., Nov. 24, and Warren, Ohio, Dec. 12. . . . **Clarence Nash** has completed a session on Spooky. . . . **Larry Eades**, who was injured in an automobile-truck accident near New Albany, Miss., in which two members of the group titled the **Electric Toilet** were killed, produced a single on **Ray Smith** and **Alvin Smith** at Triangle Sounds Studios at Tupelo, Miss. They will join the Electric Toilet composed of **Larry Nichols**, organ, and **T. J. Spertson**, drummer. The group is booked by **Billy Adams** of Memphis Artists Attractions. . . . **Chips Moman** is completing a single record on the **Box Tops** for Bell Record at his American Studios. He worked with Stax's **Carla Thomas** and **Moman** and **Tommy Cogbill** are producing the **Masqueraders** for Bell.

Tom Nixon, who previously produced for Motown Records of Detroit, has moved to Memphis and formed his own Stripe Productions. He is now signing artists including **Oliver Johnson**, **Ardis Harden**, **Freddie Jones**, **Lee Allen**, **Soul Diplomats**, the **Temptrees**, **Harold Scott**, **Vicki Newsum**, **Carol Smith** and **David Hudson**. He introduced several of the artists during a press party at **Mahalia Jackson's** national headquarters. . . . **Spooner Oldham**, who is playing the piano on sessions in Hollywood, is at Beautiful Sounds Studios where he and his songwriting partner, **Dan Penn**, president of the studio, are writing songs for a motion picture and **Janis Joplin**. **Frankie Ford**, who is currently

playing the Backstage 500 Club in New Orleans, has returned to the recording scene after an absence of three years. His first sessions were recorded at Lyn-Lou Studios with **Larry Rogers** and **Ken Keene** producing. Ford previously had such hits as "Sea Cruise," "Time After Time," "You Talk Too Much," "Alimony," and "I Can't Face Tomorrow." International Famous Agency is booking Ford while Keene is his personal manager. . . . **Los Dominics**, Mexican group, begin an extended appearance at the Holiday Inn Rivermont's River Restaurant after playing in Acapulco. . . . **Larry Rogers** is completing an album on the **Caboose**, to follow their single recording "Black Hands, White Cotton." . . . **Johnny Scott**, star of his own TV show, is moving into record production field with a new single by Memphis school teacher **Juanita Reddick**. The new single is "Won't You Please Call," and "Would It Be Wrong." **JAMES KINGSLEY**

NASHVILLE

John Clevenger, of Soundville Records in Houston, announced their first release in about a week. The release will be on a group, **Sundance**. . . . The **Houston Oilers** recorded "Christmas Carols" at the Soundville studios. This is part of a program designed by the **Mike Tagge Agency** which will include similar recordings by professional football teams across the country. . . . **Prof. Lee Ofman** has written, "A Tribute to Rocky Marciano." The song is being recorded by **Ray Frushay** on Paramount. The song will be performed on the "Ed Sullivan Show" in October. . . . **Clifford Curry** has signed a contract with the SSS International label. He will be produced by **Buzz Cason**. . . . **Dennis Yost** and the **Classics IV** will release a new single, "Where Did All the Good Times Go," in conjunction with a tour. . . . **Gary Walker** and **Associates** have signed as the Nashville representatives of the **Bill Lowery Organization**. . . . Certron has released a new single on the **Pozo Seco Singers**. **TOM WILLIAMS**



TONY BENNETT

THIS WEEK TAPING THE
DEAN MARTIN SHOW
AND THE
DORIS DAY SHOW



TOP QUALITY 8X10 PRINTS

LITHOGRAPHED ON HEAVY KROMEKOTE
UNDER 3¢ EACH
IN 1000 LOTS

500—\$18.85 1000—\$29.75
(Prices Effective Until October 1st, 1970)

Send for a sample 8X10 color print and black & white 8X10 plus prices for other sizes in black & white and full details on ordering.

ABC PICTURES
317 N. ROBBERSON
SPRINGFIELD, MO. 65806



ELTON JOHN, center, Uni Records artist, is feted at a luncheon at Universal Studios, co-hosted by MCA Records and Uni, after John's U.S. debut at Los Angeles' Troubadour. Celebrating with the artist are, from left, **Dee Murray**, his bass guitarist; **Nigel Olsson**, his drummer; **Russ Regan**, Uni vice president; and **Rick Frio**, national sales manager.

Do your thing with an AKG.



D-1000TS \$75.00 Net

It will sound better!

For complete information on AKG quality performance at prices ranging from \$40. to \$75. net. See your qualified dealer or write to:



MICROPHONES • HEADPHONES
DISTRIBUTED BY
NORTH AMERICAN PHILIPS CORPORATION
100 EAST 42ND STREET, NEW YORK, NEW YORK 10017



GENE CHANDLER, Mercury Records artist, and several members of the Mercury family, admire two of the Golden Mike Awards Chandler was presented with at the recent NATRA convention. The awards are for Best R&B Producer of the Year and for Best R&B Duo of the Year (Mel & Tim). Flanking Chandler are Mercury President Irwin Steinberg, left, and Herman Cats, director of product management for Mercury at Philips Phonographic Industries in Baarn, Holland. Standing, from left, are Denny Rosencrantz, national LP promotion manager; Lou Simon, senior vice president for marketing and sales; and John Antoon, national singles promotion manager.

Talent In Action

• Continued from page 20

viously discipline learned in the Lunceford, Henderson, Wilson, and Hampton bands is hard to slough off.

As expected the Motown artist sticks to the familiar items—"I'll Get By," "The Very Thought of You"—and shuffles through some of his hits ("Just In Time," "On the Street Where You Live"). He effects a mild vocal on "Green Grow the Lilacs" switches the spotlight to his drummer Cozy Cole for "Topsy" and then off.

IAN DOVE

JOHN ROWLES, AL LOPAKA

Duke Kahanamoku's, Honolulu

John Rowles, 23-year-old part-Maori sensation from New Zealand, is proving to be a popular followup act to Don Ho, who no longer is associated with Duke Kahanamoku's Waikiki Club.

Rowles is agile and mobile, with a Dick Jensen-Tom Jones brand of hurricane force. But it's his voice that sells him: it's disciplined, forceful, vigorous and virile. Duke's calls him "the most exciting Polynesian star of the century," and he well might be: he's the most sexual performer

ever to appear on the club's stage—Ho included.

Rowles, a Kapp Records artist, mixes aural emotions with visual commotion. He gets to the core of a lyric with his crystal-clear voice, and brings down the house with his perceptive bodily gestures. He can be creamy-smooth on "Cheryl Moana Marie," a composition of his, or earthy-soulful on "Spinning Wheel." He creates a tasty sandwich of Bacharach-David hits, travels through "Hair" country, and pauses in pop terrain with "Bridge Over Troubled Water."

Al Lopaka and his Young Heathens are the accompanying act. Lopaka's dispensing more Hawaiiana, since Rowles' revue is non-Polynesian and the island singers informality and unpredictability make his portion of the go.

WAYNE HARADA

Cincy Orch. Concert Draws Record Crowd

CINCINNATI—The Cincinnati Symphony Orchestra, bated by resident conductor Erich Kunzel and with internationally famed concert pianist Van Cliburn as special guest, played to an estimated 22,000 in its Symphonic Spectacular at the new Riverfront Stadium here Sept. 7. It was the largest crowd ever played to by the Cincinnati in its 75-year history.

The concert, sponsored by Shillito's, local department store, was an experiment to trim the orchestra's season's deficit estimated at nearly \$200,000. Already there is talk of presenting at least two similar events at Riverside Stadium during the next summer season. The cost on the initial event was estimated at \$15,000.

BILL SACHS

Chicago Coliseum Opens For Rock Concerts Oct. 2

CHICAGO—With plans for reopening the gutted Kinetic Playground killed, Dick Gasson of 22nd Century Productions will open the Chicago Coliseum for rock music concerts on Oct. 2. It will be known as the Syndrome.

Gasson's plans to reopen the Kinetic, destroyed by fire in November of 1969, fell through following pressure from people in the surrounding area to keep it closed.

In addition to concerts one night a week, there may also be films shown at the coliseum. Admission will be \$5.

Howard Stein of the Capitol Theater, Port Chester, N.Y., will handle the bookings, and Candace Brightman and Norel

Tetrev will be in charge of the lighting. Allan LaMagna will act as stage manager.

Plans for the Syndrome include a large sound system and removal of all chairs so that the perimeter of the floor area will resemble wooden bleachers. There is also a balcony. Capacity is about 10,000. The coliseum resembles a high school gymnasium and has been sight of several successful rock concerts in the past, including the Doors, Cream and Jimi Hendrix.

Gasson will continue to hold concerts in the Auditorium Theater when he feels it would be a better place. Talent lineups for the Syndrome and the Auditorium Theater will be announced shortly.

Letters To The Editor

'Post Mortem'

Thanks very much for your kind words in the post mortem on WMCA (Billboard, Sept. 5). While what you have said is essentially correct, it is nevertheless painful for me to have seen the demise of this potentially great facility, having put so much of my work like into trying to make it what it never was.

In any case, as you know, I am general manager-designate of KRIZ in Phoenix, pending FCC approval of the transfer to Doubleday. At the age of 30 I find this a magnificent opportunity, not to mention the delights of a home and swimming pool in such a lovely resort city.

More than that, however, I see it as a logical extension of my broadcast career, having gotten over the "expatriate syndrome," and look forward to doing even greater things with an already successful operation. I look forward also to working with you, as I know that Billboard and KRIZ have had a continually good relationship.

We shall arrive in Phoenix on Sept. 23.

Gary Stevens
Phoenix

Debate

Your Aug. 24 issue included an article concerning country music stations.

In that article you list percentages for nine country music stations; you state that these figures are for men and women 18 years old and older. Actually,

the numbers you have quoted are for women 18 years old and older.

I am also concerned about the headline and the lead sentence. The headline, I believe, is misleading as it does not make any mention that this is a cume rating analysis. I have had a number of questions concerning this from people who felt that this was a reference in total persons delivered. I realize that the article itself mentions that the report is based upon Monday-Sunday 24-hour cume ratings; however, many people never seem to read beyond the headline.

Your lead sentence talks about a special study. These data were "boiled down" from Pulse surveys which are issued on a syndicated basis over the course of a year. These figures were "boiled down" by the station representative firm of Robert E. Eastman Co. from data appearing in Pulse reports. Thus, there are other stations than these nine with higher figures than the stations listed in the report, with the exception of WIRE. There are modern country music stations in such markets as Dayton, Ohio; Bakersfield, Calif.; Tucson, Ariz.; Knoxville, Tenn., etc., with higher Monday-Sunday 24-hour cume percentages than many of the stations covered by the analysis.

Laurence Roslow
Associate director
Pulse
New York

GENE & EDDIE
of
MON'CA RECORDS
THANKS ALL THE DJ'S
WHO HAVE PLAYED
THEIR LATEST HIT.

MON'CA RECORDS, INC.
808 Florida Ave., N.W., Washington, D.C. 20001

when answering ads . . . Say You Saw It in the Billboard



TEERING OFF at the fourth annual Jimmy Bowen Amos International Golf Tournament are, left to right, Bobby Goldsboro, Andy Williams, Glen Campbell and Tommy Roe.

FANTASYLAND



With single (Stoned Cowboy, # 56190) and album (LST-7643)* action breaking out all over the country, it won't be long before the entire U.S.A. becomes FANTASYLAND. With ever-increasing speed, Fantasy is becoming a reality.



*8 TRACK CARTRIDGE: 9081/CASSETTE: C-1081



Liberty/UA, Inc.
An Entertainment Service of
Transamerica Corporation

Radio-TV programming



COLUMBIA RECORDS artist John Davidson, third from left, met Dallas area radio personalities at a luncheon held in Dallas recently. Pictured with him are, left to right, KVIL program director Ron Chapman, KLIF music director Jim Taber, Davidson, Jack Schell and Hugh Lampman of KVIL, and Lee Miller of KWXI-FM in Fort Worth.

U.S. Radio Is Ignoring Foreign Play Exposure, Asserts Nathan

By CLAUDE HALL

NEW YORK — U.S. radio stations are not playing fair, according to John Nathan, president of Overseas Music Services Inc.

"The so-called international record business is mostly one way," Nathan said. All you have to do is look back and count the number of U.S. hits the past few years that were produced overseas. The percent is very small, he said.

The fault is two-fold, he said. First, although radio stations in Europe have a tremendous percentage of U.S. hits and British hits on the air (so much so that the government in many countries has had to step in and demand the stations play a definite percentage of local product), it's almost impossible for a foreign record to get airplay in the U.S.

"I just got back from Italy and I brought copies of the top 10 singles back with me. Most of them were weak, but three or four were very good and should be played on U.S. radio stations," he said.

International director of operations for MGM Records until forming his own firm. Nathan spent several years in Europe, working out of Paris. "In Europe, a radio station will play U.S. or British records even if the records haven't been released in their area, merely because the record is a hit in the U.S. But if I went to a U.S. radio station and told the program director that 'this Italian record is No. 1 in Italy and I'd like you to consider it for airplay,' he'd laugh."

Nathan pointed out that "Eloise" by Barry Ryan several months ago sold more than 1.8 million copies in Europe and the U.K., but nothing in the U.S. This was a prime example of the injustice done to foreign records in the U.S., he felt.

He also felt that U.S. record companies have to take a lot of the blame. A good example, he said, was the recent winner of the "Un Disco per L'Estate" on R.A.I., the Italian network. This is a contest to find the best record every summer and winning it assures you of several hundred thousand sales. "Lady Barbara" by Renato on CBS Records won this past contest, yet the record was never released in the U.S., Nathan said.

WCAP Shifts To 25-35 Yr. Listener Goal

LOWELL, Mass.—WCAP is phasing out its "loose-knit" MOR format and will program toward a 25-35-year-old target audience, said program director Eric Marengi. The 1,000-watt station will program better than 50 percent non-abrasive Hot 100 chart oldies, blended with current easy listening singles and carefully selected country and top 40 records, he said.

(Continued on page 25)

WGAR 'Promo' Sparks New Play

CLEVELAND—Amidst a flurry of "diversionary tactics" ranging from on-the-air promos about "all-request" to "all-news" and "all-talk," WGAR set out this past weekend with a unique blend of oldies and current records directed at the 18-40 age listener here.

The current records will be mostly softer-sounding disks, but "Were going to break more new records than any station in town," stated new general manager, Jack Thayer, who unveiled his format Sept. 3 at a private meeting of radio executives at Blair Radio in New York.

The diversionary tactics included an impromptu two-hour talk show by an air personality en route to WMCA in New York.

One newspaper advertisement read: "Mike Reineri, call WGAR, but please turn your radio down." The ad resulted in several people calling WIXY in Cleveland, where Reineri does a music-talk show each day, and asking him on-the-air if he was joining WGAR.

WGAR actually went request for one day in its "diversionary" period, in order to graph music

tastes and the audience flow of the market. This, too, was spurred by a newspaper ad that read: "Make WGAR total request radio and we'll compute all of the requests to determine the sound Cleveland really wants to listen to. That's what the new sound of WGAR will be. And it's up to you to create it."

WGAR checked the requests against the playlists of other Cleveland stations to find out where the listeners were coming from. Early in the morning, the majority of the phone requests came from the older listeners, but the requests were from the 12-24 age group by noon and from 11-17 years old by 4 p.m., Thayer said.

Thayer explained the new WGAR format in New York with the aid of his new general sales manager, Dick Janssen, and morning air personality, Don Imus. Janssen had been a manager in the Metromedia Radio operation, as had Thayer. Imus comes from KXOA in Sacramento, where Thayer was recently general manager. Thayer has also brought Don Lund, program director of

(Continued on page 27)

"I've got it at home; it's a tremendous record."

Language is not a barrier, he felt. "Don't tell me that kids in Europe understand what Mountain or the Led Zeppelin are saying. . . . I have enough trouble understanding the lyrics myself. The kids don't care most of the time about the language."

Nathan, who represents CTI Records, Anvil Records, and Lionel Records in their overseas licensing and distribution situations, felt that if a record reaches No. 1 or even second or third in France, Italy, or Spain, it "must have something commercial to it. Possibly 50 percent of these would have international scope and appeal . . . if they could just get the proper exposure on radio and the distribution by the record companies. But it would take a long-term education process to educate both record companies and the radio stations. Record companies won't release the product over here because they don't think the radio stations would play it."

He said if he had money enough, he'd start a campaign to educate both the radio and the record business to the value of foreign product.

LP's Stir Confusion in Top 40

NEW HAVEN, Conn.—Albums are creating considerable confusion in Top 40 programming, according to Bill Hennes, program director of WNHC.

The confusion results from two separate factors: First, record companies are sending albums and relying more and more upon the radio station to break out a single from it. But even more confusion results as an aftermath, Hennes said. He pointed to a recent Simon & Garfunkel album from which Columbia Records has just released another single. "The sales of that single may be slower because it's appealing to different people. . . the album has already reached one listener; the new single is for a different segment of your audience."

"You just don't have the same guidelines on an album as you do on a single, anyway. In the old days, you could determine a large part of your programming by the sales figures of singles records; with albums, you have to go by the sound of the cuts, choosing those best suited for your format. You can research and research, but it's a very tough situation at the moment."

For example, he said, "do

END OF THE LINE?

Dear Editor,

Tell me something? Where do old disk jockeys go? It is with mixed feelings that I send you this letter. On one hand, there are some good things about this industry. On the other, there is the fact that I have been in this business for six years now and I woke up two weeks ago and discovered to my shock and dismay that I am 30 years of age. Now I know . . . that's not old. But I made a promise to my family—and above all to myself—that I would be in an important position in this industry by the time I reached this age or get out. Now I have done a little traveling around the country and listened to some of the so-called powerhouse stations and I find myself worried. Worried because I haven't been discovered as yet. Sounds stupid? I hope not. After listening to other jocks in major markets I truly do not know why they are there and I am here. No, it's not conceit. Kindly don't think me an ass. I am, you see, my own worse critic. I don't like the way I sound and never will. But . . . I do like it better than 90 percent of what I hear on other stations. Funny, but listeners, even from far off places such as New York and California, tell me the same thing. Can they be wrong? Can I be wrong? I guess so. So, here I sit with a firm decision made at last. I am getting out while I am still young enough to find honest work. It's been a blast while it lasted. Would you believe I have been offered a job driving a lunch wagon in Los Angeles . . . to tide us over until something else comes up? Funny part is that it pays more than the radio business has paid so far. Then, too, I could sell motorcycles, which is what I am doing here, to supplement my income.

A Disk Jockey

EDITOR'S NOTE: In a few days or weeks, the above air personality will resign his present job at a "good" radio station in a decent-sized market because the radio industry is not paying him enough to support his wife and children. How many other skilled professionals is the radio industry losing each week?

you play some of the cuts from the 'Woodstock' soundtrack? Most of those tunes are already golden oldies."

WNHC had, for a period, gone very heavy into album cuts, but Hennes had to back off. "I was finding more and more that the record companies were releasing singles of the cuts I'd already worn out. But for an equal number of times I'd been right about which cut to play, I'd also been wrong."

"I'm still playing album cuts from time to time, like the 'Grapevine' cut from the recent Creedence Clearwater Revival album. But what am I supposed to do when the record company releases it as a single—play it again? How can you keep the sound of the station fresh that way?"

Wants Job Done

Hennes, who started out in radio at WBRB in Mount Clemens, Mich., said he "believes in nonsense programming. . . I'm interested in getting the job done. I feel that you have to be 100 percent involved in

(Continued on page 27)

RADIO-TV mart

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

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

POSITIONS OPEN

Production man needed . . . I'm not concerned about the voice. If you can write great copy and turn it into sound, I have a place for you. The last three people to have the job are in five figures with Ad Agencies. Send tape and resume to Jeff Kaye, P.D., WKBW Radio, Buffalo, N. Y. 14209.

Newman wanted. WSOY-AM-FM, Decatur, Ill. Want man to join four-man news staff who has experience in smaller market. We are strong on local news. Should have authoritative delivery and "Know How" on BEAT. Population 100,000. We are community oriented and "get involved." AM is number one in city and FM is number two. CBS and stringer set-up. Have own correspondents in Springfield. Warren Boldt, Director of News and Public Affairs, Box 2250, Decatur, Ill. 62526. Phone for more information or send tape and resume.

Wanted: Top 40 Jock with first ticket who wants in on the ground floor of Upstate S.C.'s best . . . WYCL Channel 98, in York, S.C. If you think you can hack it . . . you've wasted too much time already reading this. Send tape and complete resume to: Dave Hedrick, WYCL, York, S.C. or call: 803-684-4241 now to learn more. Market is medium, station is a giant, and we'll consider anyone who considers us . . . and sounds good.

POSITIONS WANTED

Two years radio-TV major at the University of Texas. Beginner with third endorsed. Draft exempt. School can wait. I want to work. Willing to do anything and everything. Mark D. Roffman, 116 Beverly Drive, San Antonio, Tex. 78102.

WCAP Listener Shift

• Continued from page 24

Air personalities include Don Hill, Frank Thompson, and Paul Miller. Marengi spoke of the new direction in programming as "extending" the station's 17-year supremacy in the 200,000-plus metro market which lies 30 miles north of Boston. "We're trying to entice local 'dropouts' from Boston stations, young adults who are bored with the predictability of our tight-playlist competitors."

The charts tell the story—**Billboard** has THE CHARTS

Vox Jox

By CLAUDE HALL
Radio-TV Editor

Jack Hayes will be leaving KNEW, Los Angeles; Steve O'Brien is joining WINZ in Miami; he'd been at WNHC, New Haven; station is obviously going to be another WOR-FM, but I can't get anybody to admit it yet. . . . New staff at KAKC in Tulsa, Okla., includes Bob Scott, Jay Clark, and Bill Terri. . . . James Bocock has been promoted to general manager of WAAB, Worcester, Mass., replacing Gordon H. Hastings. Linda McDonald has been promoted to station manager. John (John Scott) Bettencourt from KLIV in San Jose, Calif., has been named program director.

★ ★ ★

Set to moderate sessions at the Bill Gavin radio programming conference Nov. 20-22 at the Century Plaza Hotel in Los Angeles will be Ken Dowe, national director of operations, McLendon Stations; Willis Duff, general manager of KSAN-FM, San Francisco; and Ralph Emery, air personality on WSM, Nashville. Dowe will deal with recruitment and training of radio personnel. Duff will cover FM progressive rock radio, Emery will deal with country music.

★ ★ ★

Boo Frazier, national promotion director of Today Records, would like pop stations to give his single by the Odds & Ends—"Let Me Try"—a listen; says soul stations KDIA in San Francisco and WLIB in New York, among others, are playing the record and that it could

go pop easily if given the exposure. . . . Ray Lehman will host the Pittsburgh Symphony Syria Mosque Concerts on WWSW-FM, Pittsburgh, beginning Sept. 22; the weekly seasonal series started on WWSW-FM back in 1941.

★ ★ ★

John Catlett has been appointed station manager of WBBM-FM, Chicago; he'd been midwest manager of CBS-FM sales and prior to that had been with Time-Life Broadcasting and before that program director of KGW in Portland, Ore. . . . John Rook is joining programming db, the Chuck Blore/Ken Draper programming consulting firm. Draper says programming db is "growing a little." Rook will be vice president of programming. He'd been program director of WLS in Chicago until recently and only left WLS to join the Bill Drake organization, but that move didn't work out. . . . Clark Race finally went to KMPC in Los Angeles and will do the 2-6 p.m. show; KMPC lineup goes Dick Whittinghill, Geoff Edwards, Jim Lange, Gary Owens, Roger Carroll, Johnny Magnus, and Race.

★ ★ ★

The lineup at KRSY in Roswell, N.M., include Richard Van, music director Greg Scott, Jerry Walker, and John Riley. It's a country station. . . . Joe Bogart, one of the most distinguished music directors

in radio, has been named a production director with WMCA in New York, a two-way talk station as of Monday (21). . . . Russ Wittberger, who had been with WMUW-FM in Milwaukee, is the new manager down at WINZ in Miami and they should be announcing it shortly. . . . John Sullivan has been named general manager of WHN in New York and Roy Schwartz station operations manager. Sullivan, who will soon be named president of Storer Radio, has been a Metromedia executive and was once manager of WNEW in New York. Schwartz has spent some 12 years with Storer, holding positions ranging from program manager of WIBG in Philadelphia to general manager of KGBS in Los Angeles; he'd served as operations manager of WHN back from 1962 to 1969.

★ ★ ★

Bob Finnegan has been appointed operations manager of WWVA in Wheeling, W. Va.; he'd been program director. . . . Bill Ward has been promoted to vice president and general manager of KBBQ in Burbank, Calif.; he'd been station manager.

The other day, Don Imus invited me over to hear his boss, Jack Thayer, make a presentation at Blair Radio here in New York. I couldn't begin to mention everyone there (and anyway I'm bad at remembering names). Dick Janssen was there; he's now sales manager of WGAR in Cleveland, where

(Continued on page 28)

WMAK Fest Music Host To 70,000

A 13-HOUR SHOW featuring Big Brother, the Illusion, Roy Orbison, Clifford Curry, the Exiles, and Ten Wheel Drive drew a total of 70,000 to a free festival sponsored by radio station WMAK and the city Aug. 29, according to show coordinator Joe Sullivan, program director of WMAK.



College Grad, 3 years' experience, announcing, news. Military complete. Desire programming, administration, announcing position with management future. MOR or adult contemporary format in Southeast. Box No. 304, 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 succes spoiled Wayne Corday? Find out. Send 25 Elvis Presley cards to: Wayne Corday or phone AC 406-446-1271. By the way, I like gumbo.

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. 308, 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. 01906 (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.



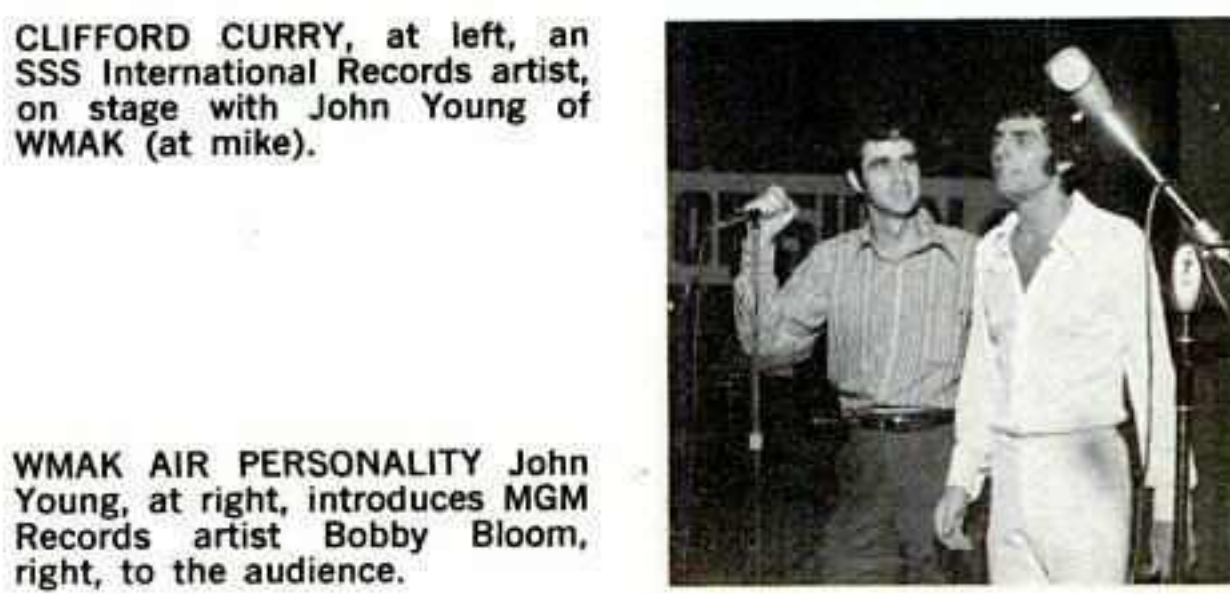
ELEUTHERA RECORDS star Bert Sommer, left, talks with WMAK program director Joe Sullivan (in glasses), and WMAK air personalities Scott Shannon and Alan Nelson, right.



CLIFFORD CURRY, at left, an SSS International Records artist, on stage with John Young of WMAK (at mike).



WMAK AIR PERSONALITIES Dick Kent and Mike King with Gil Gilliam, festival production aide, in the WMAK broadcast booth at the one-day festival site.



WMAK AIR PERSONALITY John Young, at right, introduces MGM Records artist Bobby Bloom, right, to the audience.

Letters To The Editor

'A Good One'

Dear Editor:

Just wanted to say thanks for the fine response to our ad for a new announcer in the Job Mart section. We received about 60 applications before selecting Joe Johnson, formerly of WORD in Spartanburg. Joe will join us in October after he gets out of the service.

Bob Canada's article concerning breaking new records was a good one, and I appreciate the plug he gave our music director, Mike Randell. I think Bob knew his name all along. Mike is absolutely the best music director I know of and he fully deserves any accolades he may receive.

I thought your analysis of the WMCA demise was one of the best I've heard. We appreciate your setting the record straight on what really happened to the station. A lot of great programmers, like Terell Metheny Jr., obviously got a raw deal with the station and never got a chance to do their stuff.

Harley R. Drew
Program director
WBBQ
Augusta, Ga.

'Some Thoughts'

Dear Editor:

After reading with great interest your Sept. 5 section, I had to send along some thoughts. Your comments on the mess at WMCA, and the line: "...WMCA continued along in its vastly inconsistent way with a talk show destroying the whole format at 11 p.m. The talk show was kept because R. Peter Strauss liked it, and I suppose it made money, but it didn't belong on a music format station." I'm sure that statement hit home to a lot of guys who have seen this kind of thing happen at more stations than they care to remember. Some in small markets, some in the big ones.

How many guys can name at least a dozen stations where they have worked or just know about that have fantastic potential but are their own worst enemy? Program directors simply have a name plate on a desk. Music directors are not allowed to direct music, but

everything's O.K. as long as the manager or owner and their wives like what they hear and they can sell the 15-minute farm report at 8 a.m. All this with no idea of what the listeners think.

This ties in with something in the same issue of Vox Jox. The April/May Pulse from Tom Mathis on Indianapolis.

I was born in Indianapolis, lived there for 20 years and worked there almost four years. I had the pleasure of working with Tom back in the days when WIFE was WISH and under Jim Hillard when he first programmed WIBC in 1965.

I believe most radio people who know the market from those years will agree things were in pretty bad shape, with a few exceptions. Then, in '64, Star Stations bought WISH, turned it into WIFE, and put the market in their hip pocket where it stayed quite a while. And well they should have. They caught everybody asking, "What happened?"

But today, if anyone wants to see what can happen when a market wakes, get some programmers in, and let them program, just look at Indianapolis. There are things happening there programmers said should have happened years ago but they could do nothing about it because station management said, "Why change, we've been doing this for years."

Some good things are going on now. WIRE, once MOR, once good music, once rock, is now the top-rated country music station in the nation. And I'm told by friends they're doing a great job. Jim Hillard has taken WIBC from sixth or seventh place years ago to third. Not to overlook WNAF-FM (WIBC's sister station). Hillard has it rocking, No. 6 in the market and gives WIFE a real run for the money with the teens at night.

Indianapolis has a large Negro population but until WTLC-FM and Tom Mathis got together, that segment of the audience did not have any station they really could call a true soul station. They've got one now.

With WTLC-FM and WNAF-FM, Indianapolis has to be one of the greatest FM markets in the country.

The long-time leader with the older audience (30 and up I would say) WFBM has always been up there in the numbers because they decided what they wanted to do several years ago after rocking for a time. They did it and are still doing it and doing it well. (By the way, is Bernie Herman still at WFBM? I remember Bernie doing the night rock show back farther than either one of us care to remember.)

Some very talented people have gone through Indianapolis radio. Dick Summer, Bill Baker, Don Abbott, Wally Thornton, Larry Weller and how many remember Easy Guinn? He had Indianapolis wrapped up for a long time with WIBC. I don't know what happened to Easy.

So those of us who say with long faces, "I wonder what would happen to this market if it would get off its backside and move..." look at Indianapolis.

Dave Foor,
Program director
WMYR
Fort Myers, Fla.

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 Sept. 19, 1960

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

POP SINGLES—5 Years Ago Sept. 18, 1965

1. Help—Beatles (Capitol)
2. Eve of Destruction—Barry McGuire (Dunhill)
3. Like a Rolling Stone—Bob Dylan (Columbia)
4. You Were On My Mind—We Five (A&M)
5. Catch Us If You Can—Dave Clark Five (Epic)
6. The "In" Crowd—Ramsey Lewis Trio (Argo)
7. Hang On Sloopy—McCoys (Bang)
8. It Ain't Me Babe—Turtles (White Whale)
9. I Got You Babe—Sonny & Cher (Atco)
10. Heart Full of Soul—Yardbirds (Epic)

SOUL SINGLES—5 Years Ago Sept. 18, 1965

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

COUNTRY SINGLES—5 Years Ago Sept. 18, 1965

1. Is It Really Over—Jim Reeves (RCA Victor)
2. Only You (Can Break My Heart)—Buck Owens (Capitol)
3. Yes, Mr. Peters—Roy Drusky & Priscella Mitchell (Mercury)
4. Behind the Tear—Sonny James (Capitol)
5. Yakyety Axe—Chet Atkins (RCA Victor)
6. The Bridge Washed Out—Warner Mack (Decca)
7. Green, Green Grass of Home—Porter Wagoner (RCA Victor)
8. Truck Drivin' Son-of-a-Gun—Dave Dudley (Mercury)
9. Tiger Woman—Claude King (Columbia)
10. One Dyin' and a Buryin'—Roger Miller (Smash)

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.

By BOB GLASSENBERG

National Recording Studios hosted **Kermit Levinsky** recording music for Chevrolet; **Steve Karmen** recording music for Chrysler, Crestmont Savings, Delco, Wrigleys and Budweiser. **Duke Ellington** has brought his band in to make beautiful music. Infinity Products is recording jingles for Kenner Toys. BBD&O is supervising music for Burger King. Ted Bates Agency and **Arnold Eidus** are recording music spots for Chiclets and Carpet Bright. Telpac is working with the **Governor Rockefeller** campaign commercials. **Rocky Graziano** is in the studio making commercials for Penn Food through Firestone Associates.

★ ★ ★

Soundview Studios reports the recording of the first album by **Sum Pear**, produced by **Bob Gallo** for Louis Lofredo Associates, Inc. Engineers were Gallo and **Bob Dorsa**. **Uncle Chapin**, Polydor, is being recorded, co-produced by Gallo and **Shadow Morton** and engineered by Gallo and **George Stermer**. Gallo is also producing "Mud in Your Eye" for Louis Lofredo Associates, Inc. Engineers are Gallo and Dorsa. Big Maybell is being recorded for **Jack Taylor** and produced by Gallo.

★ ★ ★

John Cacavas is in the A&R Studios for the U.S. Post Office Christmas Campaign spots, conducting arrangements of "Try to Remember." Cacavas is also doing new BOAC music with Don Wolf producing the spots for Pritchard-Wood.

The Good Rats, Kapp recording artists, a new group with a three-week-old album release, are in the Echo Sound Studios in Levittown, N.Y., creating a second album of original tunes in the newly opened 12-track studio.

Composer **Larry Weiss** is heard singing on two new Clairor spots entitled "Beach," and produced by Jim and Warren with the agency producer Burns Patterson, of Foot, Cone & Belding.

★ ★ ★

Jules Chaikin is busy producing spots with **Ian Freebairn-Smith** in Los Angeles. Smith will arrange and compose four spots for Continental Airlines for television. Needham, Harper and Smith has the account and **Dan Bachman** is the agency producer. This will take place at Western Recording Studios.

Smith will also arrange and compose two TV spots for Italian Swiss Colony's new wine, "Key Largo," for the Honig, Cooper and Harrington Agency with **Randy Grochoske** as agency producer and Chaikin producing. Smith will then move to the A&M studios in Los Angeles and arrange five TV and eight radio spots for Italian Swiss Colony Wine entitled "Take Life Easy." This is also HC&H's account and Grochoske is agency producer with Chaikin producing. **Bill Furman** did the composing. While at A&M, Smith will do two radio spots for Benevest, a division of Beneficial Finance, for the Hoefer, Dietrich & Brown Agency, and **Neil Harding**, Agency producer. Chaikin is also producing this one.

Needham, Harper and Steers has Smith composing and arranging two radio spots for Falstaff Beer, "I Like You." Bachman is agency producer and Chaikin will again produce with **Morgan Ames** writing lyrics. This will be at Annex Studios.

After all that wine and beer, Smith will do four TV spots for "Clearasil," and **Chan Hatcher** representing the Leo Burnett Agency in Chicago. Chaikin will again produce the spots.

★ ★ ★

At **David Lucas' Warehouse** studio in New York, home of David Lucas Associates, Inc., Vansandt Dusdale of Baltimore with **Arnold Blume** as agency producer and Lucas as producer, a spot for Junior Hot Shoppes was completed. Musicians on the set included **Randy Brecker, Mike Mainieri, Ronnie Cuber, Arnie Wise, Don Payne, Charlie Brown, and Nat Pavone**. Also at David Lucas, **George Grand** brought in a 25-piece orchestra to make a Salem commercial for William Esty. Lucas produced a post-score for Ideal Toys and Gray Advertising with **Mike Cohen** as agency producer. Lucas also made a Campbell soup post-score to the most outrageous cartoon of a soup can in the business. He is also doing a free-score for Wink with Grey Advertising's **Mark Malvin** as agency producer. And wait until Polydor releases the new Charlie Brown single that Lucas produced recently for his Sata Fortas Attractions, Ltd., "Something's Coming On," and "Lucille," with a group of tough, together female voices backing Brown on the former cut.



STAN GUNN signs a recording contract with Sugarhill records as Lyle Mlady, his backer, standing, and Vance Bulla, Sugarhill manager, look on.



GREEN GRASS MUSIC rolls out the Green carpet to welcome Johny Carver, center, to its staff of writers. Green Grass president Curly Putman, right, is assisted by the firm's professional manager, Jim Bowen.

36-Hr Radio Special Set

MEMPHIS — Thayer/Bruce Together Inc., a new radio production firm, is compiling a 36-hour radio special called "The History of Country Music." Hugh Cherry is writing the show and will narrate. Don Bruce is producer; he was formerly with Pepper-Tanner. John Thayer, also formerly with Pepper-Tanner, is president of the new production firm. The radio show, besides featuring all of the music, includes the voices of various pioneers ranging from Art Satherly to Gene Autry and Bob Wills.

Monti Rock Show

NEW YORK — Moonchild Productions reports that Monti Rock is completing negotiations for a daily half-hour syndicated TV show set for airing in January. Rock will present guest performers as well as perform on the show.

WGAR 'Promo' Sparks New Play

• Continued from page 24

KXOA, to WGAR to serve as program director. The music format of WGAR will hinge on "age groups" of records. One group will be from 1955-60, another from 1960-65, the third from 1965-70, and then current records. The current records will be from both Billboard's Hot 100 chart as well as the Top 40 Easy Listening chart. Out of the Hot 100 chart, Janssen pointed to six records in the top 10 that WGAR would play. In a tape played during the Thayer-Janssen preview of the WGAR format, such records as "In the Ghetto," "Spinning Wheel," "Moon River," "Light My Fire," and "A Boy Named Sue" could be heard.

Very Expansive

WGAR will use a "very expansive" playlist, said Thayer. "We will not be formatted to a given number. But we will be breaking more new records than any station in town. The local Top 40 station, for example, tells the local record

promotion men they have to wait on a given record until it's selling in other markets. We will not; if we like a record, it'll go on the air immediately." He said that WGAR will not play a cover record; it will play the hits.

All of the records will be slated for the air personalities, some of whom were still being lined up as of last week. "Every record must be a favorite song," Thayer said. "We want to move people emotionally through an exciting part of their life with our music."

"We have compiled a list of records—the ones that rang the cash registers for record dealers—going back to 1955 and set up a structure of programming so people will feel young so that when we play a current hit, they'll relate more to it."

He said that the equipment of WGAR was being modernized, the news staff expanded, and that "while other radio stations can operate from a calendar, we're going to operate from a stopwatch . . . we're going to move this station . . . we're going to make you believe in radio again."

LP's Stir Confusion in Top 40

• Continued from page 24

radio and too many guys are part-time radio men. . . they want to come in and do their job and go home. But you can't build a radio station that way; at least, not in a market as competitive as New Haven." He credited a lot of his success with WNHC to general manager Bert Sherwood. . . "he's good to work with. First, because he leaves you on your own. Too, he's a former air personality and it's much easier to talk to him about programming or promotion because he understands the principles behind them. It's much easier to work with a general manager who came out of programming, opposed to one whose career is strictly from sales."

WNHC uses a playlist of 35-40 records and adds anywhere from five to seven new singles

each week. Although the station features the Bill Drake concept of programming, Hennes felt that "in a medium market, you can expose a few more new records than on a major market station, so we like to break new records, though it's tough to do here."

The air personalities pick from a list of records; they have a rotation pattern to follow in order to give the station's sound proper balance. About four oldies are played an hour except during housewife time when every third record is an oldie. In a four-hour deejay show, nearly all of the hit-bound (new records) would get exposed, but no new records are played before 9 a.m.

If WNHC plays a new record, it stays on it at least three weeks. The reason, Hennes said, is that "product is slow getting into the market these days.

Too, the public seems to need longer time to react today than ever before. If you put on a new record, say by the Three Dog Night, you may get phone requests early, but it takes much longer to stir record sales."

The criteria used in selecting records is the sound and how much "appeal I think it will have to the listener," Hennes said.

Hennes worked as an air personality at WJEF in Grand Rapids, WIBM in Jackson, Mich.; WTRX in Flint, Mich.; and WTAC in Flint before moving to WKLO in Louisville. It was Terrell Metheny Jr., program director of WKLO in Louisville, who helped Hennes get his first programming job. "We'd talked about programming many times; he knew I was interested in programming."

In his interview with Sherwood that got him his programming job, Hennes said he talked about his programming philosophies. "It's funny, isn't it, that you always know more about programming before you get into the job?"

Campus News

By BOB GLASSENBERG

Winners

The National Collegiate Music Festival is over and the national champions for 1970 are the **Drambuies** from Rollins College and **Funk, Inc.** from Florida A&M University. More than 25,000 people crowded the Mississippi River Festival site on the Edwardsville Campus of Southern Illinois University to see the new bands and guest appearances by Bill Cosby, Jose Feliciano and Grand Funk Railroad.

Addition

Yorktown Talent Associates, management house for Josh White Jr., Earl Wilson Jr., the Saxons and Hod David, is expanding its staff and will provide a block booking service headed by new staffer **Mike Sadev**, a former buyer in the college concert market. The agency has serviced more than 1,000 colleges with performers and hopes that the addition of Sadev will greatly increase their capacity to handle the market.

Freshman Week

WNYU, New York University, Uptown, is sponsoring various activities during freshman orientation week. **Michael Gordon**, music director and co-rock director, said that the station has arranged to let record companies like Elektra, Columbia and A&M give free product to the students for the week. Also planned is a dance, a folk night, and a jazz get-together in the coffeehouse at NYU Uptown. Also present will be Dave Herman and Allen Shaw from ABC-FM. Zacherely, from WNEW-FM, will host the traditional Ducking Dance at the university. The purpose, according to Gordon, is to promote the station and show the students that WNYU does more than play music.

Letters I receive indicate much unrest on the campus. A recent visit to the Midwest indicates an atmosphere of repression balanced by a polarization of the campus communities, with students on one side and community citizens on the other. Where will the campus station fit in?

COLLEGE PROGRAMMING AIDS

WNIU, Northern Illinois University, DeKalb, Curt Stallheim reporting: "All Right Now," Free, A&M; "For Yasgur's Farm," Mountain, Windfall; "El Condor Pasa," Simon & Garfunkel, Columbia; "Santa Domingo," Sandpipers, A&M. . . . KRC, Rockhurst College, Kansas City, Mo., Pete Modica reporting: "Up on the Roof," Layra Nyro, Columbia; "Gas Lamps and Clay," Blues Image, Atco; "Anytime Is the Right Time," the Visitors, Tangerine; "Loving You Is a Natural Thing," Ronnie Milsap, Chips. . . . WBGU-FM, Bowling Green State University, Bowling Green, Ohio, Thomas R. Schoen reporting: "Keep the Customer Satisfied," Buddy Rich, Liberty; "Give Peace a Chance," Jazz Crusaders, Blue Note; "Just Guitar," Sandy Nannson, Embryo; "Best of Nina Simone," Nina Simone, RCA Victor. . . . WLUC, Loyola University, Mundelein College, Chicago, Walter Paas reporting: "Peace Will Come," Melanie, Buddah; "Heaven on Their Minds," Murray Head, Decca; "For Yasgur's Farm," Mountain, Windfall.



DEL TROLINDER, Bill Anderson and Carl Watson, left to right, at Bradley's Barn following the first demo session for the new writers for Stallion Music, Anderson's publishing company.



FRED SCOTT, general manager of KECK Radio, Lincoln, Neb., congratulates RCA's Connie Smith at the close of the station's first Outdoor Country Music Festival. The event staged in the city's Pinewood Bowl, drew more than 20,000 people.

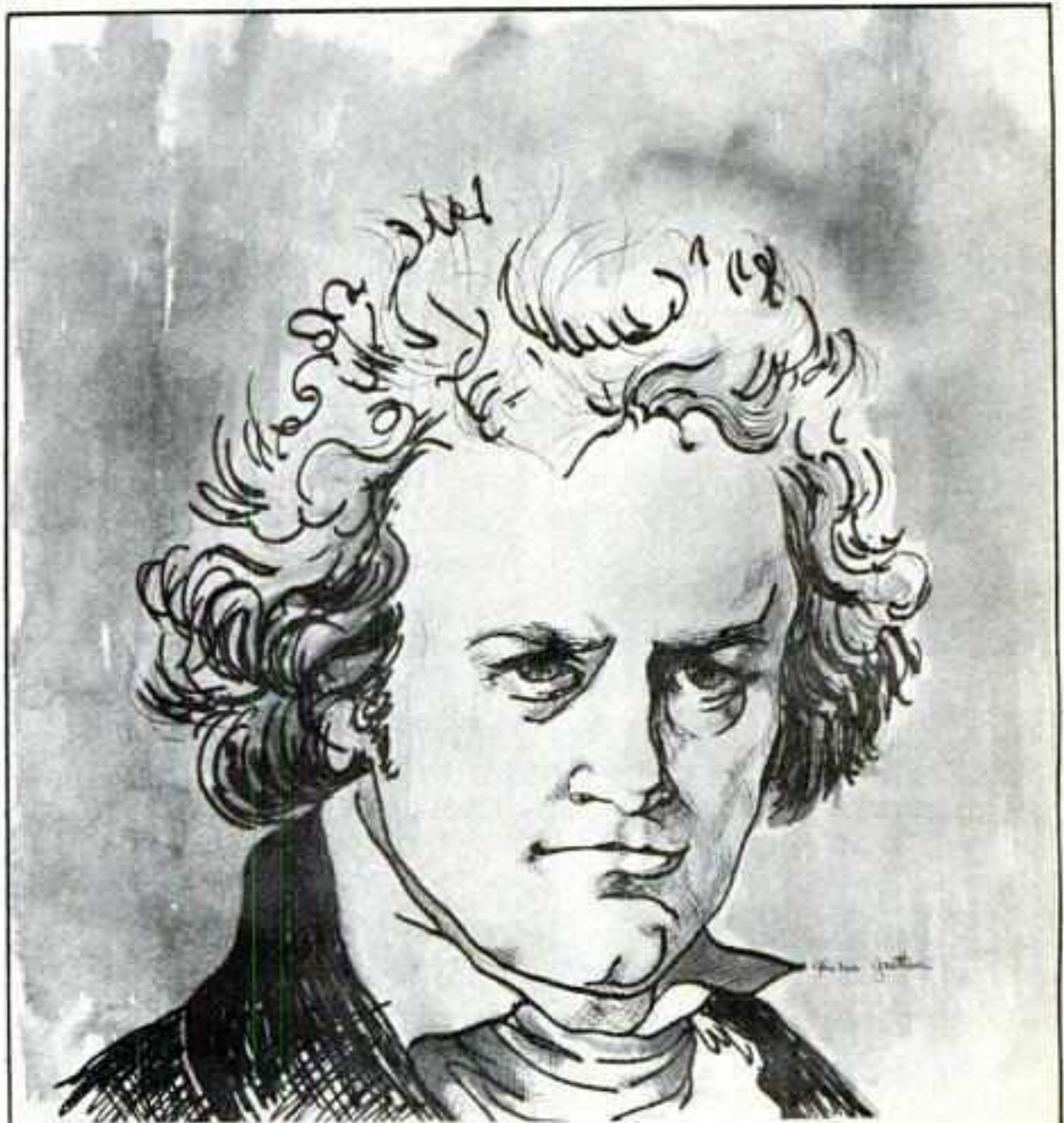
'Now Explosion' Expands

MIAMI — "The Now Explosion" will go on four more stations in October—WPHL-TV in Philadelphia, KEMO-TV in San Francisco, WPGH-TV in Pittsburgh, and WXIX-TV in Cincinnati. The deal comes as an agreement with U.S. Communications Corp., which owns the four properties, that cancels a \$10 million Productions against U.S. Com-

munications. "The Now Explosion" will be inserted in "The Music Connection," a music TV programming concept to be on those four stations that is similar to "The Now Explosion" produced by Telejockey Inc. In Atlanta, "The Now Explosion" competes against "The Music Connection." Among stations carrying "The Now Explosion" are WPIX-TV in New York.

BOBBY SHERMAN'S "Julie, Do Ya Love Me"

CERTIFIED by RIAA
as a MILLION SELLER
the week before it
hits top 10 —
now, on to #1.



ANNOUNCING THE DISCOVERY OF A LONGHAIRD REVOLUTIONARY ARTIST

A product of the times. A noise maker. Ugly and half crazy. A fun lover. Real. Super real. An agitator who will move you to act. A classic case of a young radical. But he is not. He is two hundred years old. His name is Ludwig van Beethoven.

October 3, 1970. Beethoven, his performance, his potential, his power. In Billboard's Special Beethoven Anniversary Issue.

AD DEADLINE: SEPT. 23

Soul

Soul Sauce

BEST NEW RECORD OF THE WEEK:

"You Really Didn't Mean It"

CAROLYN FRANKLIN (RCA)



By ED OCHS

SOUL SLICES: Well, Motown's fall release of 37 LP's—already underway with giant numbers by the Jackson Five, Four Tops, Supremes, et al.—should blow the top off the charts, soul & pop. In addition to a Temptations greatest hits LP and live wires from Martha Reeves & the Vandellas, Marvelettes produced by Smokey, and the Spinners produced by Stevie Wonder, Motown will introduce their new Black Forum label (Dr. King, Langston Hughes, Margaret Danner, Stokely Carmichael) and a bunch of new soul names to sample; Earl Van Dyke, Hearts of Stone, Gordon Staple & the Strong Things, Letta and rock-soul offerings on the Rare Earth label. Also deep in soul are disks by the Ruffin Brothers, Chuck Jackson, Supremes & Four Tops with the Magnificent Seven and Jimmy Ruffin. According to Phil Jones, Motown's average sales per singles release during the past 12 months amounted to 618,000. Total percent of singles sales increase since 1960, said Jones, reached 2,400 percent. Jones, the company's director of sales, added that 18 out of 24 singles released during the first six months of the year made the charts, while Motown's 10-year singles chart batting average was 357 out of 535, or a percentage of 66.7. Those are numbers! . . . New James Brown album titled "Sex Machine" and featuring hits like "Mother Popcorn," "I Got the Feeling" and "Lickin' Stick." And due this week is James new single, "Super Bad." On DeLuxe, the Manhattan "From Atlanta to Goodbye" and Bobby Wade's "Blind Over You." . . . At the Apollo till Tuesday (15): The Joe Tex Revue. . . . Carl Proctor's new Right-On label debuts with "That's Not My Bag," by Heart & Soul, a group managed by Bobby Shiffman of the Apollo Theater. . . . ABC/Dunhill's upcoming LP release features B.B. King's "Indianola Mississippi Seeds," Pharoah Sanders' Summun-Bukmun-Umyun" and "The Best of John Coltrane," on Impulse. . . . **SOUL SAUCE Picks of the week:** Roberta Flack, "Reverend Lee," (Atlantic); Odds & Ends, "Let Me Try" (Today); Carolyn Franklin, "You Really Didn't Mean It" (RCA); Barbara Acklin, "I Did It" (Brunswick); Darrow Fletcher, "When Love Calls" (Uni); Margie Joseph, "Punish Me" (Volt); Etta James, "Losers Weepers" (Cadet); Cissy Houston, "Just Don't Know What to Do With Myself" (Janus). Also disks from Buddy Miles, James Govan on Fame, Ray Charles, Satisfactions, Okaysions, and Geraldine Hunt & Charlie Hodges on Calla. . . . Don't overlook new quality LP's from Joe Simon ("The Best of"), Barbara Mason on Nat'l General, Ruby Andrews on Zodiac, and hot Atlantic product by Clarence Carter, Wilson Pickett, Aretha Franklin and Dee Dee Warwick. Due is a Happy Tiger LP from Paul Kelly, hitting singly with "509." Hits are also breaking from Pickett's LP, like "Engine Number 9," a Gamble-Huff gem. . . . Stax is alive with Luther Ingram's "To the Other Man," Johnny Taylor's "I Am Somebody" and Eddie Floyd's "Best Years of My Life," not to mention hot disks by the Emotions, Margie Joseph and Poppa Stoppa's "Big Legged Woman." . . . Co-Breakouts of the week: Otis Leavill's "Love Uprising" on Dakar and the Meters' "Message," on Josie. Moving into that circle are the Three Degrees, Mavis Staples, Freda Payne, O.C. Smith and the Delfonics. . . . New Presidents on Sussex: "5-10-15-20." Ron Mosley's really behind it. The label's also got a Willie Bobo LP on the way. . . . The Jackson Five is a runaway. . . . And remember, if you read SOUL SAUCE, write SOUL SAUCE. It's your r&b thing, going pop.

Vox Jox

• Continued from page 25

Don Imus does the morning show and Thayer is the general manager. Dave Klemm, an old friend whom I consider one of the top men in radio, was there, along with about 15 others. I can't remember Dave's title, but if you want to know anything about pro-

gramming of any of the Blair stations, call Dave. He's very knowledgeable in programming, especially as it relates to sales.

To get back to the meeting (and I felt privileged to be there; the only member of the press [actually, I take the viewpoint that I'm a radio man most of the time, pro or con]), I enjoyed hearing Jack

Thayer weave a magical spell about the market and his "diversionary tactics" in Cleveland. A very good friend of mine who actually taught me a lot, whether he realizes it or not, about radio—Harvey Glascock—once told me that Thayer was a great radio man. I'd never met Thayer. But, after that meeting, I'm convinced that Harvey, in his way, was being conservative. This Thayer is a wildcat among a world of chickens. He captivated that audience, and me, and I came away with the impression that those guys were going to rush out onto Madison Ave. (a block away from the Blair office) and start selling like crazy. I felt that WGAR could only win some big numbers in days to come. My old buddies Norman Wain, Bobby Weiss and Joe Zingale and their program director Bill Sherard at WIXY in Cleveland have got their work cut out for them in next few months. When you take into consideration the fact that another friend of mine—David Moorhead—is now general manager of WMMS-FM in

that market and the fact that he's a born winner (he built WOKY in Milwaukee into what it is today and turned KMET-FM in Los Angeles into a profitable venture), you'd better believe that Cleveland is going to be a very stimulating market in the months to come.

Robert W. Morgan has resigned from KHJ in Los Angeles and will do a morning show on WIND in Chicago; says he goes with the blessings of KHJ and "everything's cool," but didn't want any rumors starting. . . . Paul Todd, program director of WNOR in Norfolk, Va., reports that the Larry O'Brien show is doing quite well. Most of you may remember that O'Brien was on WGH in Norfolk and is now on one of the Chicago Top 40 operations; he custom-tailors the hour show especially for WNOR, so, in effect, he's competing against WGH, the station he helped build.

Steve O'Brien should be on the air in Miami at WINZ by the time you read this. I suspect WINZ is

Billboard SPECIAL SURVEY For Week Ending 9/19/70

BEST SELLING Soul Singles

★ STAR Performer—Single's registering greatest proportionate upward progress this week.

| This Week | Last Week | Title Artist, Label, No. & Pub. | Weeks on Chart | This Week | Last Week | Title Artist, Label, No. & Pub. | Weeks on Chart |
|-----------|-----------|---|----------------|-----------|-----------|--|----------------|
| 1 | 1 | DON'T PLAY THAT SONG Aretha Franklin, Atlantic 2751 (Progressive, BMI) | 6 | 25 | 25 | EVERYBODY'S GOT THE RIGHT TO LOVE Supremes, Motown 1167 (Think Stallman, BMI) | 9 |
| 2 | 4 | AIN'T NO MOUNTAIN HIGH ENOUGH Diana Ross, Motown 1169 (Jobete, BMI) | 6 | 26 | 37 | STAND BY YOUR MAN Candi Staton, Fame 1472 (Gallico, BMI) | 4 |
| 3 | 2 | PATCHES Clarence Carter, Atlantic 2748 (Forever, BMI) | 9 | 27 | 27 | I WANNA KNOW IF IT'S GOOD TO YOU Funkadelic, Westbound 167 (Bridgeport, BMI) | 4 |
| 4 | 5 | IT'S A SHAME Spinners, V.I.P. 25057 (Jobete, BMI) | 9 | 28 | 28 | YOU'RE GONNA MAKE IT Festivals, Colossus 122 (Collage, ASCAP) | 5 |
| 5 | 3 | SIGNED, SEALED, DELIVERED (I'm Yours) Stevie Wonder, Tamla 54196 (Jobete, BMI) | 12 | 29 | 31 | BLACK FOX Freddie Robinson, Pacific Jazz 88155 (Agent, BMI) | 7 |
| 6 | 7 | EXPRESS YOURSELF Charles Wright & the Watts 103rd Street Rhythm Band, Warner Bros. 7417 (Warner-Tamerlane, BMI) | 4 | 30 | 32 | BABY, I NEED YOUR LOVIN' O. C. Smith, Columbia 4-45206 (Jobete, BMI) | 2 |
| 7 | 6 | GET UP I FEEL LIKE BEING A SEX MACHINE (Part 1 & 2) James Brown, King 6318 (Dynatone, BMI) | 9 | 31 | 13 | STAY AWAY FROM ME (I Love You Too Much) Major Lance, Curtom 1953 (Camad, BMI) | 11 |
| 8 | 10 | IF I DIDN'T CARE Moments, Stang 5016 (Whale, ASCAP) | 5 | 32 | 34 | (I Know) I'M LOSING YOU Rare Earth, Rare Earth 5017 (Jobete, BMI) | 5 |
| 9 | 38 | STILL WATER (Love) Four Tops, Motown 1170 (Jobete, BMI) | 3 | 33 | 46 | LOVE UPRISING Otis Leavill, Dakar 620 (Julio-Brian, BMI) | 3 |
| 10 | 23 | SEEMS LIKE I GOTTA DO WRONG Whispers, Soul Clock 1004 (Roker, BMI) | 4 | 34 | 19 | LOOKY LOOKY (Look At Me Girl) O'Jays, Neptune 31 (Assorted, BMI) | 8 |
| 11 | 9 | WAR Edwin Starr, Gordy 7101 (Jobete, BMI) | 10 | 35 | 35 | IN MY OPINION Vandals, T-Neck 923 (Triple Three, BMI) | 4 |
| 12 | 8 | DO YOU SEE MY LOVE (For You Growing) Jr. Walker & the All Stars, Soul 35073 (Jobete, BMI) | 10 | 36 | 36 | HEY ROMEO Sequins, Gold Star 101 (Ordens, BMI) | 5 |
| 13 | 14 | SOMEBODY'S BEEN SLEEPING 100 Proof Aged In Soul, Hot Wax 7004 (Gold Forever, BMI) | 4 | 37 | 50 | I DO TAKE YOU Three Degrees, Roulette 7088 (Planetary/Make, ASCAP) | 2 |
| 14 | 18 | EVERYTHING'S TUESDAY Chairmen of the Board, Invictus 9079 (Gold Forever, BMI) | 7 | 38 | — | I STAND ACCUSED Isaac Hayes, Enterprise 9017 (Curtom/Jalynne, BMI) | 1 |
| 15 | 11 | I LIKE YOUR LOVIN' (Do You Like Mine) Chi-Lites, Brunswick 55438 (Julio-Brian, BMI) | 12 | 39 | 39 | SOMETHING STRANGE IS GOIN' ON IN MY HOUSE Ted Taylor, Ronn 44 (Respect, BMI) | 11 |
| 16 | 20 | I HAVE LEARNED TO DO WITHOUT YOU Mavis Staples, Volt 4044 (Groovesville, BMI) | 5 | 40 | 40 | PURE LOVE Betty Wright, Alston 4587 (Sherlyn, BMI) | 4 |
| 17 | 17 | GROOVY SITUATION Gene Chandler, Mercury 73083 (Cachand/Patchal, BMI) | 12 | 41 | 43 | I WON'T CRY Johnny Adams, SSS International 809 (Ron, BMI) | 4 |
| 18 | — | WHEN YOU GET RIGHT DOWN TO IT Delfonics, Philly Groove 163 (Screen Gems-Columbia, BMI) | 1 | 42 | 42 | WHERE ARE YOU GOING Jerry Butler, Mercury 73101 (Cannonball, ASCAP) | 2 |
| 19 | 24 | (Baby) TURN ON TO ME Impressions, Curtom 1954 (Camad, BMI) | 3 | 43 | 49 | A MESSAGE FROM THE METERS Meters, Josie 1024 (Rhineland, BMI) | 2 |
| 20 | 21 | SHE SAID YES Wilson Pickett, Atlantic 2753 (Cotillion/Erva-Mikim, BMI) | 5 | 44 | 45 | HEY BLACKMAN Ed Robinson, Cotillion 44090 (Cotillion/9 Mile, BMI) | 4 |
| 21 | 22 | WE CAN MAKE IT BABY/ I LIKE YOUR STYLE Originals, Soul 35074 (Jobete, BMI/ Jobete, BMI) | 6 | 45 | 48 | FAIRY TALES Spaniels, Calla 172 (Big Seven, BMI) | 2 |
| 22 | 16 | (If You Let Me Make Love to You) THEN WHY CAN'T I TOUCH YOU? Ronnie Dyson, Columbia 4-45110 (Chappell, ASCAP) | 11 | 46 | — | PART TIME LOVE Anne Peebles, HI 2178 (Cireca/Escort, BMI) | 1 |
| 23 | 12 | YOURS LOVE Joe Simon, Sound Stage 7 2664 (Wilderness, BMI) | 7 | 47 | — | I NEED YOUR HELP (I Can't Do It Alone) Bobby Byrd, King 6323 (Cried, BMI) | 1 |
| 24 | 15 | DON'T MAKE ME OVER Brenda & the Tabulations, Top & Bottom 404 (Blue Seas/Jac, ASCAP) | 7 | 48 | — | DOUBLE LOVIN' Spencer Wiggins, Fame 1470 (Fame, BMI) | 1 |
| | | | | 49 | — | LET ME TRY Odds & Ends, Today 1001 (Mardix/Bell Boy/Bradley, BMI) | 1 |
| | | | | 50 | — | FUNKY MAN Kool & the Gang, De-Lite 534 (Stephanye/Delightful, BMI) | 1 |

going to be much like WOR-FM in format or, at least that's the way I'd bet if I were a betting man. . . . Honest John Trotter is now on the air in Minneapolis on WMIN; he'd been on WJJD in Chicago the past five years. . . . It's official now: Chuck Renwick is national program director of Storer Broadcasting; he had been regional radio program director.

There's a World of Country Music!

It's ALL in

Billboard

Soul

Billboard SPECIAL SURVEY For Week Ending 9/19/70

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 |
|-----------|-----------|--|----------------|
| 1 | 1 | ABC Jackson 5, Motown MS 709 | 16 |
| 2 | 2 | THE ISAAC HAYES MOVEMENT Enterprise ENS 1010 | 23 |
| 3 | 3 | DIANA ROSS Motown- MS 711 | 10 |
| 4 | 5 | ECOLOGY Rare Earth, Rare Earth RS 514 | 10 |
| 5 | 4 | DIDN'T I (Blow Your Mind This Time) Delfonics, Philly Groove PG 1153 | 7 |
| 6 | 6 | THE LAST POETS Douglas 3 | 13 |
| 7 | 8 | SIGNED, SEALED AND DELIVERED Stevie Wonder, Tamla TS 304 | 3 |
| 8 | 10 | STILL WATERS RUN DEEP Four Tops, Motown MS 704 | 25 |
| 9 | 9 | LIVE AT LONDON'S TALK OF THE TOWN Temptations, Gordy GS 953 | 5 |
| 10 | 11 | TURN BACK THE HANDS OF TIME Tyrone Davis, Dakar SP 9027 | 11 |
| 11 | 21 | WAR & PEACE Edwin Starr, Gordy GS 948 | 3 |
| 12 | 12 | EBONY WOMAN Billy Paul, Neptune NLPS 201 | 8 |
| 13 | 7 | BLACK TALK Charles Earland, Prestige PR 7758 | 16 |
| 14 | 13 | BITCHES BREW Miles Davis, Columbia GP 26 | 19 |
| 15 | 15 | PSYCHEDELIC SHACK Temptations, Gordy GS 947 | 25 |
| 16 | 20 | FUNKADELIC Westbound 2000 | 26 |
| 17 | 19 | MAYBE Three Degrees, Roulette SR 42050 | 7 |
| 18 | 14 | GET READY Rare Earth, Rare Earth RS 507 | 35 |
| 19 | 17 | RIGHT ON Supremes, Motown MS 704 | 16 |
| 20 | 22 | STAND Sly & the Family Stone, Epic BN 26456 | 73 |
| 21 | 24 | BAND OF GOLD Freda Payne, Invictus ST 7301 | 6 |
| 22 | 16 | STAIRSTEPS Five Stairsteps, Buddah BDS 5061 | 17 |
| 23 | 18 | I'LL NEVER FALL IN LOVE AGAIN Dionne Warwick, Scepter SPS 581 | 21 |
| 24 | 29 | COSMO'S FACTORY Creedence Clearwater Revival, Fantasy B402 | 5 |
| 25 | 27 | WOODSTOCK Soundtrack, Cotillion SD 3-500 | 14 |
| 26 | 26 | COME TOGETHER Ike & Tina Turner & the Ikettes, Liberty LST 7637 | 19 |
| 27 | 31 | GULA MATARI Quincy Jones, A&M SP 3030 | 4 |
| 28 | 28 | EXPRESS YOURSELF Watts 103rd Street Rhythm Band, Warner Bros. WS 1864 | 12 |
| 29 | — | SPIRIT IN THE DARK Aretha Franklin, Atlantic SD 8265 | 1 |
| 30 | 25 | BAND OF GYPSYS Jimi Hendrix, Buddy Miles & Billy Cox, Capitol STAO 472 | 18 |
| 31 | 30 | HOT BUTTERED SOUL Isaac Hayes, Enterprise ENS 1001 | 63 |
| 32 | 32 | THEM CHANGES Buddy Miles, Mercury SR 61280 | 7 |
| 33 | 33 | TELL THE TRUTH Otis Redding, Atco SD 33-333 | 8 |
| 34 | 34 | HAPPY & IN LOVE Gloria Lynne, Canyon 7709 | 8 |
| 35 | 23 | GREATEST HITS Fifth Dimension, Soul City SCS 33900 | 17 |
| 36 | 37 | TURNING AROUND Dee Dee Warwick, Atco SD 33-337 | 2 |
| 37 | — | MAD DOGS & ENGLISHMEN Joe Cocker, A&M SP 6002 | 1 |
| 38 | 35 | BLOOD, SWEAT & TEARS 3 Columbia KC 30090 | 5 |
| 39 | 41 | OLD SOCKS, NEW SHOES ... NEW SOCKS, OLD SHOES Jazz Crusaders, Chisa CS 804 | 4 |
| 40 | 40 | VIVA TIRADO El Chicano, Kapp KS 3632 | 14 |
| 41 | 45 | (If You Let Me Make Love to You) THEN WHY CAN'T I TOUCH YOU? Ronnie Dyson, Columbia CS 30223 | 2 |
| 42 | 43 | WHATLOVEHAS ... JOINEDTOGETHER Smokey Robinson & the Miracles, Tamla TS 301 | 16 |
| 43 | 42 | IT'S A NEW DAY James Brown, King KS 1092 | 15 |
| 44 | 44 | GET READY King Curtis & His Kingpins, Atco SD 33-338 | 6 |
| 45 | 36 | EAT OUT MORE OFTEN Rudy R. Moore, Kent KST 001 | 7 |
| 46 | 46 | GREEN IS BEAUTIFUL Grant Green, Blue Note BST 84342 | 3 |
| 47 | — | ONLY FOR THE LONELY Mavis Staples, Volt VOS 6010 | 1 |
| 48 | 48 | CHAPTER TWO Roberta Flack, Atlantic SD 1569 | 3 |
| 49 | — | WILSON PICKETT IN PHILADELPHIA Atlantic SD 8270 | 1 |
| 50 | 50 | ERIC BURDON DECLARES WAR MGM SE 4663 | 2 |

BEST SELLING Jazz LP's

| This Week | Last Week | TITLE, Artist, Label & Number | Weeks on Chart |
|-----------|-----------|---|----------------|
| 1 | 2 | BITCHES BREW Miles Davis, Columbia GP 26 | 20 |
| 2 | 4 | GULA MATARI Quincy Jones, A&M SP 3030 | 6 |
| 3 | 1 | THE ISAAC HAYES MOVEMENT Enterprise ENS 1010 | 22 |
| 4 | 3 | WALKING IN SPACE Quincy Jones, A&M SP 3023 | 44 |
| 5 | 5 | SWISS MOVEMENT Les McCann & Eddie Harris, Atlantic SD 1537 | 41 |
| 6 | 6 | BLACK TALK Charles Earland, Prestige PR 7758 | 11 |
| 7 | 9 | BEST OF SERGIO MENDES & BRASIL '66 A&M SP 4252 | 8 |
| 8 | 7 | HOT BUTTERED SOUL Isaac Hayes, Enterprise ENS 1001 | 62 |
| 9 | 11 | MUSCLE SHOALS NITTY GRITTY Herbie Mann, Embryo SD 526 | 4 |
| 10 | 14 | CHAPTER TWO Roberta Flack, Atlantic SD 1569 | 2 |
| 11 | 12 | WES MONTGOMERY'S GREATEST HITS A&M SP 4247 | 25 |
| 12 | 8 | VIVA TIRADO El Chicano, Kapp KS 3632 | 8 |
| 13 | 13 | COUNTRY PREACHER Cannonball Adderley Quintet, Capitol SKAO 404 | 28 |
| 14 | 19 | EVERYTHING I PLAY IS FUNKY Lou Donaldson, Blue Note BST 84337 | 2 |
| 15 | 15 | OLD SOCKS, NEW SHOES ... NEW SOCKS, OLD SHOES Jazz Crusaders, Chisa CS 804 | 2 |
| 16 | 18 | KEEP THE CUSTOMER SATISFIED Buddy Rich Big Band, Liberty LST 11006 | 3 |
| 17 | — | THEM CHANGES Buddy Miles, Mercury SR 61280 | 1 |
| 18 | 10 | MEMPHIS UNDERGROUND Herbie Mann, Atlantic SD 1522 | 72 |
| 19 | — | LAST POETS Douglas 3 | 1 |
| 20 | — | EXPERIENCE, TENSITY, DIALOGUES Cannonball Adderley Quintet & Orch., Capitol ST 484 | 1 |

Billboard SPECIAL SURVEY For Week Ending 9/19/70

Vox Jox

Joe Johnson is joining WBBQ in Augusta, Ga., from military service in October; he worked at WORD in Spartanburg, S.C., once upon a time. . . . My apologies to WBLU in Salem, Va., for fouling up the call letters. Lineup at WBLU includes Bill Cassidy, Don (Big Don) Pugh; Chris Shannon, a female; Lee Tracy, and Jim (Jungle Jim) Dozier. The format is a more music format and every third record is an oldie; Tracy is seeking more oldies for the library.

Ray Kilcoyne, program director of WSYB, Door Drive, Rutland, Vt. 05701, needs three singles to complete his file of the Billboard All Time Top 1,000 Hit Parade list (a list that is available from Billboard; you dig up your own records, though)—"The Ballad of Davey Crockett," by Tennessee Ernie Ford and by Fess Parker, and "Teenage Crush," by Tommy

Sands. Can anyone help him? He says he's willing to trade a tape of any tunes you might be missing for a tape of these three disks.

Fred Vail, who operates Brother Records for the Beach Boys, recommends "See the Light," by the Flame; says it's on KRIZ, KNUZ, KMET-FM and WNEW-FM. . . . Ed Peters has resigned as manager of KFMB in San Diego and has formed Peter's Production Inc. to create radio formats and consult automated FM stations. . . . Philip Zoppi is the new general manager of WACE in Springfield, Mass. . . . Marty Brown is now program director of WCSI in Columbus, Ind.; he'd been with WFIN in Findlay, Ohio, a sister station.

This week Bill Ward, general manager of KBBQ, Burbank (Los Angeles), picks "Youve Got Your

Troubles" by Blanchard/Morgan, Wayside Records; Ted Cramer, program director of KCKN in Kansas City, picks "So Sad" by Hank Williams Jr. and Lois Johnson, MGM Records; Dave Sturm, program director of KFAY in Fayetteville, Ark., picks "Let Me Go, Lover," Karen Kelly, Capitol, and states: "Met Johnny Darrell at a local club two weeks ago. Very friendly and warm."

Bob Oliver program director of WHFM-FM, Rochester, which features an automated Drake-type format. Steve Sammons, formerly of WHAM in Rochester, and Gary Matthews are the air personalities. . . . Changes at WKXR in Exeter, N.H., includes program director Leonard H. Batty departing to join WEMJ in Laconia, N.H., Len Marcotte promoted to program director, Bob Veloski joining the station from WTSV in Claremont, N.H.

DOOTO NEW RELEASES!!!

RUDY RAY MOORE
Let's Come Together
DTL-850

Below The Belt
DTL-808

RICHARD AND WILLIE
Funky and Filthy
DTL-849

OTHER BIG DOOTO SELLERS

| | |
|--------------------------------|----------------------------------|
| Richard & Willie | Redd Foxx |
| Low Down and Dirty DTL-842 | Jokes I Can't Tell On TV DTL-845 |
| Willie and Rising Dick DTL-843 | Shed House Humor DTL-846 |
| The Race Track DTL-848 | Favorite Party Jokes DTL-847 |

5 Plus 1 Deal on LP Albums

DOOTO RECORDS

13440 S. Central Ave., Compton, Calif. (213) 774 0743

Country Music

'Closed Door' Charge Is Refuted by Top Producers

NASHVILLE — The major record producers of this city have an "open door" policy, and the independent publishers who think otherwise are generally those with unsuitable material, a consensus showed.

Nashville's leading producers, in an unprecedented unity meeting with Billboard, refuted charges made by a handful of the independents that they were being denied access to the offices of the producers.

On hand for the meeting, held in the office of Mercury's Jerry Kennedy, were Scott Turner of Imperial-Liberty; George Richey of Capitol; Billy Sherrill of Epic and Columbia; Glenn Sutton, also of Epic and Columbia; Ronnie Light and Wally Cochran of RCA; and Roy Dea, Rory Bourke and Kennedy, all of Mercury.

Individually and collectively they took apart the contentions of the publishers who claimed, in addition to denial of access, that certain a&r men were controlled by certain publishers, and that the producers would not listen to good "pop" material which they felt could be utilized in the country field.

"Nashville has a complete open door policy," Turner said. He said he feels it is foolhardy to assume that simply because a record is a hit in one field it can be the same in the other. "I've taken a bath that way in the past," he said. "It can work, but it all depends upon the song."

Sherrill said that anyone in town "with a good song will get it listened to." He said that, naturally, publishers with the best track records will get a preference. "I can't give preference to the guy who comes by 20 times in a row with bad material," Sherrill said.

Junk

Sutton said he spends 60 percent of his time "listening to junk," and producers get to know those song pushers who consistently come along with trivia.

Richey produced some figures to refute the accusations. He pointed out that, since he has been at Capitol, he has cut 234 songs from 92 different publishers. "This," he said, "certainly does not indicate any closed doors."

"The guys writing the hits are not complaining," Sherrill interjected. "It's the writers and the publishers who just don't have the material."

Kennedy, who has every credential going, defended his con-

sistent use of Tom T. Hall material. "I cut a lot of Tom because he is hot. Nobody is going to throw his material out because it's the best thing going. Naturally I'll listen to him first." Sherrill suggested that, if Kennedy did throw any of Hall's material out, he should throw it his way.

The conversation continued. Sutton: "Time after time these publishers, the gripers, will bring old material by. It's already been run through all of us before, and they keep pitching the same old stuff. It blows a producer's mind."

Sherrill: "They play us tapes of rejects from their pet producers who have already heard the material. I have never yet found a hit song from something left on a tape."

Kennedy: "Some of them pitch us a song, and we reject it. Then the next time we have a session with a different artist they bring the same song back."

Sutton: "In addition, they bring in at least 10 or more at a time, hoping to score with one. If they'd bring in just one good one maybe they'd get somewhere."

Sherrill: "Today, from noon until 3:00 p.m., I did nothing but listen to songs of people I've never heard of. There wasn't a good one in the batch."

Light: "I do the same thing. I listen to several hundreds of songs every week, and then wish I hadn't. The people writing the great songs number only a handful, and some of them are right in this room. I'll take a song any time from Billy (Sherrill), Glenn (Sutton), Tom T. (Hall), Larry (Butler, of Capitol) or George (Richey). What a lot of publishers don't realize is that most producers have a better ear for a song. They know what constitutes a good country record, and they know what to look for. The net result is that they write a better song."

Kennedy: "A publisher, or his representative, also has to have enough talent to know who he should pitch a song to. There are certain singers who just can't do certain songs, but they don't bother even to find that out."

Turner: "I'll give you an idea of just how open the policy in Nashville is. One of my artists is Jerry Chesnut, who has all sorts of talent. But he's an independent writer, and he works with all the labels. He's my man, and I don't even get first crack at his songs."

Cochran: "It's really made simple for a publisher here. All

he has to do is call a record company. All of us put out a sheet telling who is going to record in the weeks or days ahead. He can find out who's going to record, and then get the material to that person's producer. The producers are always looking for good material."

Sherrill: "But there are some guys who will come into the middle of a session, or just before a session, and try to push their material. They want us to drop everything and listen. There's no time for the artist to learn the material under those conditions anyway."

Turner: "It doesn't really do much good even to come a day ahead. All of this has to be planned."

Sherrill: "Let me talk a little more about our open door policy. Tammy Wynette is a good example. Her material keeps going to the top. Yet she is re-

(Continued on page 31)

Anderson to Pay AFTRA

NASHVILLE — The Bill Anderson syndicated television show, already in fall production, will be among the first of the country shows to pay AFTRA scale for guests.

The scale of \$165 per appearance will be paid instead of the standard \$60 fee paid to artists in syndicated shows.

There also will be format changes. The new show will feature total audience participation with the entire production filmed live before an audience surrounding the performing area. The show is seen in 100 market areas in addition to Armed Forces Television network airings. It is sponsored by Home-lite and Stanback.

The show will be taping only one segment per day instead of the previously scheduled two. Tickets also are being issued because of anticipated overflow crowds.

In addition to his own television show, Anderson has been booked by Hubert Long on the Mike Douglas Show, the David Frost Show, the Johnny Cash Show and Hee Haw.

Lou-Neita Expansion

ATLANTA—Lou-Neita Records, now operating in 35 states, has formed a booking agency in support of its recording studio, production company and record labels.

One of the first artists signed was Dave Russell, a country singer from Ohio. The firm is seeking new talent.

Russell's first session for the label was cut in Nashville, with strings and voices added in Lou-Neita's Southside Sound Studios. Other artists on the various labels are Gina Hall, the Bishop, Jimmy Myers and the Kinsmen Quartet. Lou-Neita, operated by Jeff Brannon and Martin Haley, maintains a staff band, arranger and producer, and is open for auditions.



MEMBERSHIP in the exclusive CMA Country Club was given to Hiroshi Kanai, Columbia Records representative from Japan, by Mrs. Jo Walker, executive director of the Country Music Association. The membership was sponsored by Frank Jones, left, a Columbia executive in Nashville.

York Unveils Label, World of Sound Pkg

LOUISVILLE — Col. Bob York, former manager of Blue Angel Records, has unveiled World Sound Records and a show called "Country World of Sound."

The label's first artist, Robbie Robbins, already has sold 3,000 of a release written by John Slate of Tree Publishing, according to York.

York, now general manager of World Sound, said "Country World of Sound" is a new concept, a television series to be

filmed in several cities around the nation, utilizing the local artists in that locale. It will be headed by a "name" country artist, as yet unselected.

York operates a studio here, but only for demos. "We will continue to cut all of our masters in Nashville," he said. He is utilizing the Music City Recorders studio, and Tommy Hill has been doing the producing.

The label's second artist, Frank Hobson, is due to be cut soon.

Gallion, Booker, Managing Wheeling Talent Agency

WHEELING, W. Va. — Bob Gallion, former booker in Nashville, Atlanta and Los Angeles, is now managing the Wheeling Talent Agency, placing country talent throughout the northeast and in Canada.

Gallion also is handling talent for the WWVA Jamboree, a task once handled by Mac Wiseman, who sold the agency to Gallion and moved to Nashville.

Prior to the purchase, Gallion worked for a time with Wiseman. In Nashville he ran the Acuff-Rose agency for a number of years. The Wheeling

agency is located in the Hawley Building.

In addition to Wheeling artists, Gallion is booking Nashville talent through agents in the Tennessee city. He has 18 artists of his own under contract, including such rising talent as Freddie Carr, Patty Powell, Kay Kemmer and Darnell Miller.

Wiseman, longtime RCA artist and onetime Jamboree director, terminated that directorship last fall. He moved to Nashville to be closer to the recording industry, but retains his record shop show following the Jam-

(Continued on page 31)

Brite Star's Pick Hits . . . Brite Star's Pick Hits . . .

★ I'm So Lonely—Steve Safos (Carrousel)

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're 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.



PETE DRAKE, owner of Stop Records, goes over material with Jeannie Kendall, who, in addition to recording herself for the label, recently sang back-up vocals on the recording dates of Ringo Starr in Nashville.

Nashville Scene

Hank Locklin, who long ago moved to Nashville and took a new bride, now plans to dispose of his Florida cattle and to rent his prosperous McClelland, Fla., ranch. He can be reached at RCA. His producer and close friend, **Danny Davis**, played Hank's new club at Pensacola this past weekend. . . . Tree International has announced the addition of **Larry Henley** to the post of talent coordinator and creative director, and **Johnny Slate** to the position of professional manager. . . . **Leon Ashley** and **Margie Singleton** and their show appeared at the Darlington 500 speedway for an all-day show in connection with the famous race. At the show, Ashley introduced a new group called the **Country Music Revival**, and released a first release by the group on the Ashley label.

Shelby Singleton's Plantation artist, **Harlow Wilcox**, recently headlined a community concert in his hometown of Norman, Okla., his first for the home folk. Wilcox was a Grammy nominee last year.

. . . **Linda Meadors**, a dynamic new talent for Mercury, has come under the guiding wing of BMS, Inc., the group of Bean, Murphy & Soelberg, Inc., which handles such acts as **The Stoneman's**. Linda is produced by affable **Rory Bourke**. . . . **David Rogers'** new Columbia release, "I Wake Up in Heaven," is due out immediately. He sang it on a recent "Opry" appearance and got great response. David, by the way, did the Friday night "Opry," two Saturday shows, and then hosted the "Ernest Tubb Record Shop" show. . . . **Faron Young** will sing the title song "Guns of Johnny Rhondo" on "High Chaparral" on NBC-TV Friday (11). Faron also is featured as the top attraction at the Iowa and Minnesota State Fairs. . . . **Bill Clossy** and the **Western Edition** have signed long-term contracts to appear weekly at the CPO Club in Alameda, Calif. The other nights are reserved for Dick's Tower in Brisbane, also in California. . . . **Bob Yorey** of Musicanza Records (Forest Hills, N.Y.)

stopped off in Nashville to help promote **Johnny Desmond's** new country-pop song, "Red Red Roses" on that label. . . . **Danny Davis** and the Brass, **George Hamilton IV**, **Bob Luman**, and a special mystery guest comprise the lineup for the 20th WHOOP presentation set for this coming Friday at the City Auditorium in Orlando.

Bergan White, SSS International artist-arranger, currently has two of his arrangements on the charts, by **Joe Simon** and **Elvis Presley**. . . . WSLV Radio in Ardmore, Tenn., has changed frequency from 1520 to 1110 and increased power to 1,000 watts. It's a country station. . . . **Conway Twitty** Day took place at Knoxville Sunday (5), sponsored by WIVK. Among those taking part were **Don Gibson**, **Johnny Darrell**, **Snuffy Miller**, and **Carl and Pearl Butler**. Conway's Twitty Bird Music Publishing Co. has had recent material recorded by **Billy Walker**, **Hank Locklin**, **Lynn Anderson**, **Loretta Lynn**, **Wanda Jackson**, **Charley Rich**, **George Morgan**, **Compton Brothers**, **Ray Sanders**, **Jack Green**, **Anthony Armstrong Jones**, **Carl Smith** and **Connie Smith**. . . . **Jack Greene** and **Jeanie Seeley** have split as an act. . . . **Webb Pierce's** activities in a 60-day period include stops in California, Texas, Mississippi, Virginia, New York, New Hampshire, Ohio, Bermuda and Alaska. . . . **Buddy Blake** of Shelby Singleton's organization has another clever promotional gimmick on the market, replete with a face mask. . . . "Nashville, Connecticut, USA" will be one of the many features during Grange Day at the Eastern States Exposition in late September. Behind it again is WWCO-FM, the powerful regional FM which serves all or part of four states in the northeast.

Dottie West has 15 dates set in September, ranging from Tennessee to Vermont. . . . The nominating for the annual CMA Country Music Awards program for 1970 has been completed, according to **Jo Walker**. It's also been announced that the second International Seminar sponsored by CMA will be held during the 45th birthday celebration of WSM's "Grand Ole Opry." . . . **Ralph Emery** announces that plans are completed for the interview and taping session between artists and disk jockeys at the convention. . . . A special part has been written into the daytime soap opera, "The Best of Everything," to feature **Connie Eaton**. The young Chart artist sings the theme song to the show, and the part shows her doing the theme song in a nightclub. While in New York, Connie also did a special spot for Monitor on NBC.

The **Willis Brothers** celebrate their 10th anniversary with Starday Records this month. Ten consecutive years makes them the oldest recording act with the label. . . . The appointment of **Skip Rogers** as public relations director of Buddy Lee Attractions was announced by **Buddy Lee**. . . . Abnak's Startime country music label has signed a new artist named **Clayton Ford** of Decatur, Ill. He will be produced by **Ray Winkler**. . . . **Jimmie Riddle**, who has worked with Roy Acuff since 1943, has a new recording contract with Decca, a personal management contract with **Vic Willis**, and an exclusive booking contract with Top Billing. . . . **Dub Allbritten's** One Nites, Inc., has set **Jeanie C. Riley** for guest spots on two upcoming special segments of the "Ed Sullivan Show." The first will be taped at the Hollywood Bowl, the second in Germany and England. . . . Producer **Louie Innis** has returned from the Starday-King studios in Macon, Georgia, where he recorded that city's mayor, **Ronnie Thompson**. The Mayor also wrote one of the sides of the record, called "Downtown Country Girl." . . . **Judy West** is guesting Friday and Saturday (18 and 19) with WEEP and Don Evans in Pittsburgh. . . . The **Compton Brothers**, after a week of

'Closed Door' Charge Is Refuted by Top Producers

• Continued from page 30

Recording songs by **Jerry Chesnut**, **Bobby Braddock**, **Curley Putman**, **Dan Hoffman** and others, and dealing with many publishing companies. The publishing representatives from either the coast or New York aren't making it because they don't get the material here. One West Coast firm even presses the things on disks, one-hundred-one cuts of a few bars apiece, and we're expected to listen to all that. It just can't be done this way."

Bourke: "One of the few guys who really took time to find out what country music is all about is **Al Gallico**. He came from New York, and he made a study of it. Then he put good people in his office here. So no one could criticize anyone because a lot of Gallico songs are being cut."

Sutton: "If a publisher or songwriter comes to me with a song, and it's right for a certain artist, I won't cut it with someone else just to get it cut. Instead I'll hold it until this particular artist cuts his next session, in three or four months. By the same token, if a song comes to me and I know it's right for another producer's artist I'll send it to him. I won't tie up a song I know my artist can't do. All of us here do it. We help each other, work with each other, even though it's competitive. It benefits all of us."

Light: "Things actually got so bad that only five or six publishers were calling on me. I had to sit down and write about 50 letters to major publishers, asking for material. Things like that should never happen."

personal appearances in the Midwest, left for their first overseas tour. . . . **Jim Ed Brown's** itinerary takes him this month everywhere from Ohio to Texas. He has 20 scheduled dates. . . . **Billy Deaton** just returned from Stonewall, Texas, where he attended the dedication of the Lyndon B. Johnson State Park. . . . **Holly Garrett**, a **Tom Compton** discovery, has been signed to a recording contract by Mega Records, a division of RPM. Mega also has signed **Bobby Harden** and **Diane McCall**, and has appointed **Curley McIntyre** assistant co-ordinator for the country and western product promotion. He'll work with **Jerry Seabolt**. . . . Sandwiched into an already busy schedule for **Bill Anderson** are TV appearances on the "Mike Douglas Show" and the "David Frost Show." . . . K-Ark Records has opened new offices in St. Louis, where the company started in 1955. In charge of management there is **Virgil Carr**. . . . **Jimmy Kish** did a guest spot at the Ernest Tubb Record Shop show last week. . . . **Huey P. Meaux** has helped many in his time. Now he has signed Latin-American artist **Rocky Gil** to an exclusive recording contract. The young man is already an established artist in the Spanish market. . . . Cousin **Richie Zack** of Providence is in town doing some speculation work. The one-time Columbia artist is being helped by **Vaughn Horton**, another ready helping hand to many. . . . **Pete Sayers** played a concert at Vanderbilt with **Norman Blake** and **Bill Humble**, and then went on to Wesleyan at Athens, Tenn., for more concert work. He continues to be a favorite of the college set. . . . **Hank Locklin**, who already has moved to Nashville, now plans to sell his Florida cattle and rent his 300 acre ranch. **Dianne Petty** of the ABC publishing office here was named Woman Executive of the Month by the Nashville

Cochran: "The publisher should never waste the time of a producer, particularly at the studio rates of today."

Sutton: "Another point: when I'm cutting a record, I don't want 18 or 20 people around. I don't want the publishers, the writers, their families and their dogs there. And I don't want anyone there to try to tell me how to cut the song. All of these things work against certain publishers."

Bourke: "A great writer like **Curley Putman** never brings in 10 or 12 songs at a time. He has one or two or three which he knows are good, and he doesn't clutter up our time with a lot of junk."

Sutton: "If most songwriters wrote two or three songs a month instead of 50 they'd be a lot better off, and so would we."

Turner: "The thing people don't seem to understand is that most of us cut very few songs by publishing companies which either own the label, or are owned by the label."

Light: "The greatest trouble today is finding material for girl singers—good material, that is. Anyone who has some would be welcome to talk to me."

Cochran: "The same is true of finding good duet material. Most of what we see is old."

The producers agreed unanimously that Nashville is an "open door" city as far as song material is concerned, and denied allegations by independent publisher representatives two weeks earlier.

"Our interest is not in ourselves," Kennedy said, "but in the image of Nashville. It's the greatest recording center in the world."

Women's Executive Club. She's a champion in many fields. . . . **Barbara Mandrell** is an honorary fireman of Springfield, Ill. However, she starts more fires than she puts out. . . . One of the four largest crowds ever to witness a show at the Du Quoin State Fair in Illinois were there at the opening day country spectacular which included **Sonny James** and his **Southern Gentlemen**, **Carl Smith** and the **Tunesmiths**, **Bob Luman**, **Waylon Jennings** and the **Waylors**, **Jeanie C. Riley** and the **Harper Valley Express**. . . . **Biff Collie** points out that United Artists has a string of hits going.

W. Va. Talent Agency

• Continued from page 30

boree on Saturday nights. It currently is hosted by **Gus Thomas**, and still utilizes the WWVA address. His mail-order operation still is handled through that station.

In Nashville, **Wiseman's** bookings are now handled by the **Hubert Long Talent Agency**.



JOHNNY SLATE (left) and **Larry Henley** receive an official welcome to the Tree Publishing staff from **Buddy Killen**, (second from right) and **Jack Stapp**, (right).

Bubbling Under The HOT 100

101. FOR WHAT IT'S WORTH . . . Sergio Mendes & Brasil '66, A&M 1209
102. OUR WORLD . . . Blue Mink, Philips 40686 (Mercury)
103. I WANNA LOVE YOU . . . George Baker Selection, Colossus 124
104. LOVIN' YOU BABY . . . White Plains, Deram 85066 (London)
105. FATHER COME ON HOME . . . Pacific Gas & Electric, Columbia 4-45221
106. I'LL NEVER GET ENOUGH . . . Robbs, Dunhill 11270
107. MONEY MUSIC . . . Boys in the Band, Spring 106 (Polydor)
108. ANIMAL ZOO . . . Spirit, Epic 5-10648
109. CIRCLE GAME . . . Buffy Sainte-Marie, Vanguard 35108
110. GAS LAMPS AND CLAY . . . Blues Image, Atco 6777
111. ALL I WANT TO BE IS YOUR WOMAN . . . Carolyn Franklin, RCA 74-0373
112. REVOLUTION IN MY SOUL . . . Reivers, White Whale 360
113. FOR YASGUR'S FARM . . . Mountain, Windfall 533 (Bell)
114. YOU'RE GONNA MAKE IT . . . Festivals, Colossus 122
115. FUNKY MAN . . . Kool & the Gang, De-Lite 534
116. AND YOU DO . . . Charade, Epic 5-10644 (Columbia)
117. WHEN WILL IT END . . . Honey Cone, Hot Wax 7005 (Buddah)
118. BABY DON'T TAKE YOUR LOVE . . . Faith, Hope & Charity, Maxwell 808 (CGC)
119. WHY DON'T THEY UNDERSTAND . . . Bobby Vinton, Epic 5-10851 (Columbia)
120. UP ON THE ROOF . . . Laura Nyro, Columbia 4-45230
121. JUST LET IT COME . . . Alive & Kicking, Roulette 7087

ACTION Records

Singles

- ★ NATIONAL BREAKOUTS
I'LL BE THERE . . . Jackson 5, Motown 1171 (Jobete, BMI)
- ★ REGIONAL BREAKOUTS
THERE ARE NO NATIONAL BREAKOUTS THIS WEEK.

Albums

- ★ NATIONAL BREAKOUTS
NEIL YOUNG . . . After the Gold Rush, Reprise RS 6383
OTIS REDDING/JIMI HENDRIX EXPERIENCE . . . Reprise MS 2029
CARPENTERS . . . Close to You, A&M SP 4271
AL KOOPER . . . Easy Does It, Columbia C 30031
- ★ ACTION ALBUMS
MASON PROFIT . . . Happy Tiger HT 1009
HERBIE HANCOCK . . . Fat Albert Rotunda, Warner Bros. WS 1834
JACK WILD . . . Capitol SKAO 545
URIAH HEPP . . . Mercury SR 61294
TIM BUCKLEY . . . Elektra EKS 74074
LULU . . . Melody Fair, Atco SD 33-330
MOTHERS OF INVENTION . . . Weasels Ripped My Flesh, Bizarre/Reprise MS 2028
BUSH . . . Dunhill DS 50086
RAY CONNIFF . . . Concert in Stereo, Columbia C 30122
SAN SEBASTIAN STRINGS . . . Soft Sea, Warner Bros. WS 1839
MELANIE . . . Leftover Wine, Buddah BDS

Billboard Hot Country Singles

Billboard SPECIAL SURVEY For Week Ending 9/19/70

★ STAR Performer—Single's registering greatest proportionate upward progress this week.

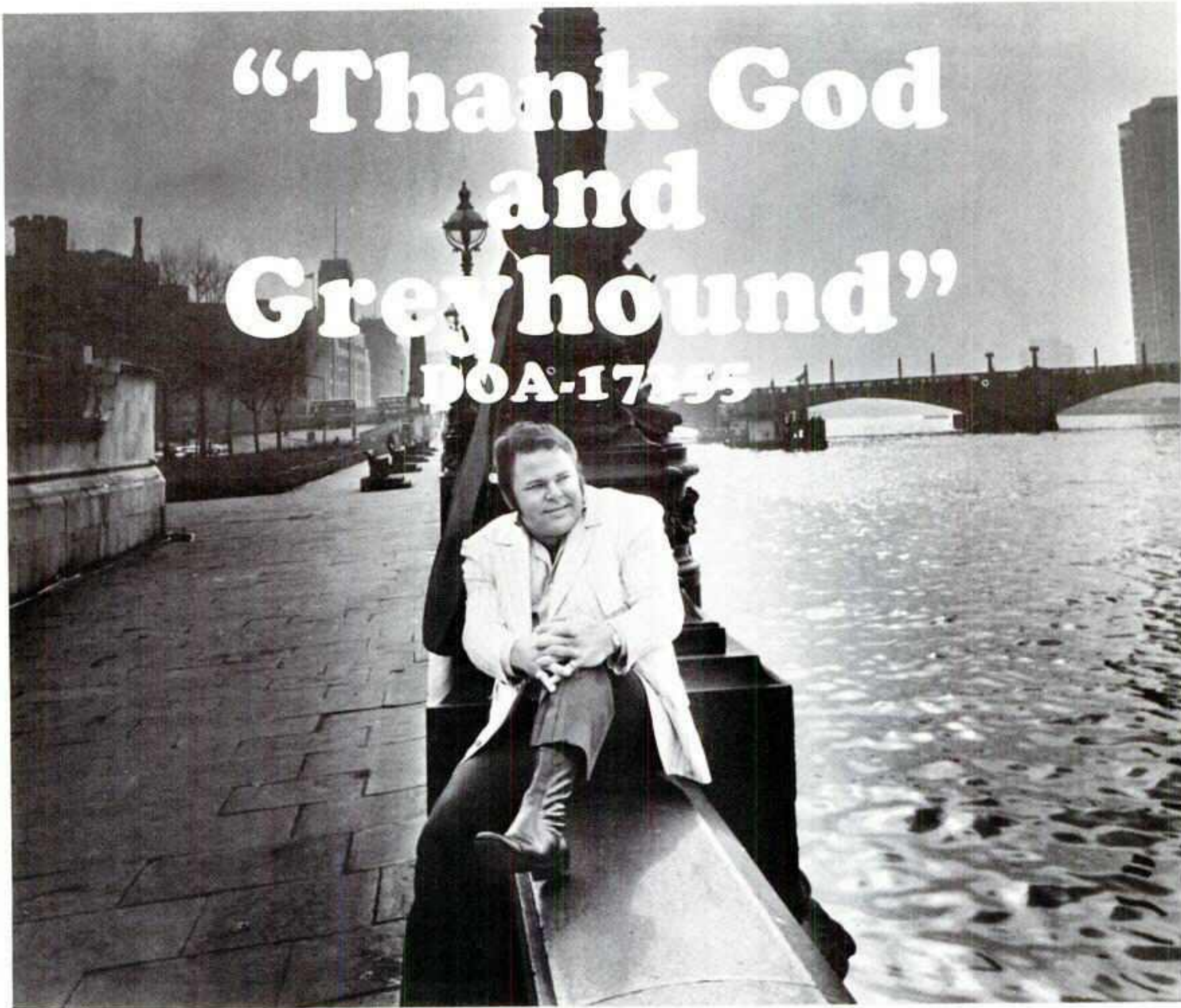
| This Week | Last Week | Title, Artist, Label, No. & Pub. | Weeks on Chart |
|-----------|-----------|---|----------------|
| 1 | 2 | FOR THE GOOD TIMES/ GRAZIN' IN GREENER PASTURES ... 13 Ray Price, Columbia 4-45178 (Buckhorn, BMI/Combine, BMI) | 13 |
| 2 | 1 | ALL FOR THE LOVE OF SUNSHINE ... 8 Hank Williams Jr. with the Mike Curb Congregation, MGM 14152 (Hastings, BMI) | 8 |
| 3 | 12 | THERE MUST BE MORE TO LOVE THAN THIS ... 5 Jerry Lee Lewis, Mercury 73099 (DeCapo/Varia/Chimneyville, BMI) | 5 |
| 4 | 16 | SUNDAY MORNING COMING DOWN ... 3 Johnny Cash, Columbia 4-45211 (Combine, BMI) | 3 |
| 5 | 5 | HEAVEN EVERYDAY ... 9 Mel Tillis, MGM 14148 (Jack & Bill, ASCAP) | 9 |
| 6 | 14 | HOW I GOT TO MEMPHIS ... 7 Bobby Bare, Mercury 73097 (Newkeys, BMI) | 7 |
| 7 | 7 | DADDY WAS AN OLD TIME PREACHER MAN ... 8 Porter Wagoner & Dolly Parton, RCA Victor 47-9875 (Owepar, BMI) | 8 |
| 8 | 9 | WONDERS OF THE WINE ... 7 David Houston, Epic 5-10643 (Algee, BMI) | 7 |
| 9 | 18 | ANGELS DON'T LIE ... 6 Jim Reeves, RCA Victor 47-9880 (Acclaim, BMI) | 6 |
| 10 | 6 | DON'T KEEP ME HANGIN' ON ... 12 Sonny James, Capitol 2834 (Marson, BMI) | 12 |
| 11 | 4 | MULE SKINNER BLUES ... 12 Dolly Parton, RCA Victor 47-9863 (Peer International, BMI) | 12 |
| 12 | 3 | WHEN A MAN LOVES A WOMAN (The Way I Love You) ... 13 Billy Walker, MGM 14134 (Forrest Hills, BMI) | 13 |
| 13 | 33 | GREAT WHITE HORSE ... 4 Buck Owens & Susan Raye, Capitol 2871 (Blue Book, BMI) | 4 |
| 14 | 17 | SNOWBIRD ... 9 Anne Murray, Capitol 2738 (Beechwood, BMI) | 9 |
| 15 | 20 | THE TAKER ... 4 Waylon Jennings, RCA Victor 47-9885 (Combine, BMI) | 4 |
| 16 | 15 | NO LOVE AT ALL/ I FOUND YOU JUST IN TIME ... 8 Lynn Anderson, Columbia 4-45190 (Contention, SESAC/Blue Crest, BMI) | 8 |
| 17 | 22 | MARTY GRAY ... 9 Billie Jo Spears, Capitol 2844 (Chestnut, BMI) | 9 |
| 18 | 11 | ONE SONG AWAY ... 10 Tommy Cash, Epic 5-10630 (House of Cash, BMI) | 10 |
| 19 | 10 | BILOXI ... 10 Kenny Price, RCA Victor 47-9869 (Window, BMI) | 10 |
| 20 | 26 | GEORGIA SUNSHINE ... 7 Jerry Reed, RCA Victor 47-9370 (Vector, BMI) | 7 |
| 21 | 8 | EVERYTHING A MAN COULD EVER NEED ... 10 Glen Campbell, Capitol 2843 (Ensign, BMI) | 10 |
| 22 | 13 | YOU WANNA GIVE ME A LIFT? ... 13 Loretta Lynn, Decca 32693 (Sure-Fire, BMI) | 13 |
| 23 | 23 | THIS NIGHT (Ain't Fit for Nothing But Drinking) ... 8 Dave Dudley, Mercury 73089 (Newkeys, BMI) | 8 |
| 24 | 21 | THE WHOLE WORLD COMES TO ME/ IF THIS IS LOVE ... 10 Jack Greene, Decca 32699 (Contention, SESAC/Blue Crest, BMI) | 10 |
| 25 | 19 | WONDER COULD I LIVE THERE ANYMORE ... 15 Charley Pride, RCA Victor 47-9853 (Hall-Clement, BMI) | 15 |
| 26 | 24 | SALUTE TO A SWITCHBLADE ... 11 Tom T. Hall, Mercury 73078 (Newkeys, BMI) | 11 |
| 27 | 28 | I WANT YOU FREE ... 6 Jean Shepard, Capitol 2847 (Gallico, BMI) | 6 |
| 28 | 41 | SOUTH/DON'T WE ALL HAVE THE RIGHT ... 4 Roger Miller, Mercury 73102 (Pix Rus, ASCAP/Tree, BMI) | 4 |
| 29 | 42 | LOOK AT MINE ... 6 Jody Miller, Epic 5-10641 (Welbeck, BMI) | 6 |
| 30 | 50 | BACK WHERE IT'S AT ... 4 George Hamilton IV, RCA Victor 47-9886 (Acuff-Rose, BMI) | 4 |
| 31 | 38 | SHUTTERS & BOARDS ... 7 Slim Whitman, United Artists 50697 (Vogue, BMI) | 7 |
| 32 | 27 | TELL ME MY LYING EYES ARE WRONG ... 12 George Jones & the Jones Boys, Musicor 1408 (Blue Crest, BMI) | 12 |
| 33 | 25 | SOMEDAY WE'LL BE TOGETHER ... 14 Bill Anderson & Jan Howard, Decca 32689 (Jobete, BMI) | 14 |
| 34 | 52 | WAKE ME UP EARLY IN THE MORNING ... 5 Bobby Lord, Decca 32718 (Contention, SESAC) | 5 |
| 35 | 67 | RUN WOMAN RUN ... 2 Tammy Wynette, Epic 5-10653 (Algee, BMI) | 2 |
| 36 | 32 | HARD HARD TRAVELIN' MAN ... 7 Dick Curless, Capitol 2848 (Acuff-Rose, BMI) | 7 |
| 37 | 37 | IT'S DAWNED ON ME YOU'RE GONE ... 8 Dottie West, RCA Victor 47-9872 (Tree, BMI) | 8 |
| 38 | 29 | HONKY TONK MAN ... 11 Bob Luman, Epic 5-10631 (Cedarwood, BMI) | 11 |
| 39 | 45 | FROM HEAVEN TO HEARTACHE ... 2 Eddy Arnold, RCA Victor 47-9689 (Singleton, BMI) | 2 |
| 40 | 40 | HEY BABE ... 7 Bobby G. Rice, Royal American RA 18 (LeBill, BMI) | 7 |
| 41 | 56 | CRYING ... 4 Arlene Hardin, Columbia 4-45203 (Acuff-Rose, BMI) | 4 |
| 42 | 59 | IT'S A BEAUTIFUL DAY ... 2 Wynn Stewart, Capitol 2888 (Return, BMI) | 2 |
| 43 | 49 | LOUISIANA MAN ... 2 Connie Smith, RCA Victor 47-9887 (Acuff-Rose, BMI) | 2 |
| 44 | 34 | DO IT TO SOMEONE YOU LOVE ... 12 Norro Wilson, Mercury 73077 (Newkeys, BMI) | 12 |
| 45 | 53 | THE BIRTHMARK HENRY THOMPSON TALKS ABOUT ... 4 Dallas Frazier, RCA Victor 47-9881 (Blue Crest/Hill & Range, BMI) | 4 |
| 46 | 51 | SAME OLD STORY, SOME OLD LIE ... 5 Bill Phillips, Decca 32707 (4-Star, BMI) | 5 |
| 47 | 36 | BLAME IT ON ROSEY ... 8 Ray Sanders, United Artists 50689 (Unart, BMI) | 8 |
| 48 | 30 | A PERFECT MOUNTAIN ... 13 Don Gibson, Hickory 1571 (Acuff-Rose, BMI) | 13 |
| 49 | 62 | JOLIE GIRL ... 2 Marty Robbins, Columbia 4-45215 (Beijo, BMI) | 2 |
| 50 | 55 | WATERMELON TIME IN GEORGIA ... 5 Lefty Frizzell, Columbia 4-45197 (Wilderness, BMI) | 5 |
| 51 | 58 | WHISKEY WHISKEY ... 3 Nat Stuckey, RCA Victor 47-9884 (Combine, BMI) | 3 |
| 52 | 39 | SUGAR IN THE FLOWERS ... 9 Anthony Armstrong Jones, Chart 5083 (Sue-Mil, ASCAP) | 9 |
| 53 | 74 | LIVE FOR THE GOOD TIMES ... 2 Warner Mack, Decca 32725 (Page Boy, SESAC) | 2 |
| 54 | 61 | MY HAPPINESS ... 3 Johnny & Jonie Mosby, Capitol 2865 (Happiness, ASCAP) | 3 |
| 55 | 72 | WHO SHOT JOHN ... 2 Wanda Jackson, Capitol 2872 (Little Street, ASCAP) | 2 |
| 56 | 71 | YOUR SWEET LOVE LIFTED ME ... 2 Ferlin Husky, Capitol 2882 (Gallico, BMI) | 2 |
| 57 | 60 | I'VE LOST YOU/ THE NEXT STEP IS LOVE ... 4 Elvis Presley, RCA Victor 47-9873 (Gladys, ASCAP/Gladys, ASCAP) | 4 |
| 58 | 73 | HE'S EVERYWHERE ... 3 Sammie Smith, Mega 615-0001 (Two Rivers, ASCAP) | 3 |
| 59 | — | IT'S ONLY MAKE BELIEVE ... 1 Glen Campbell, Capitol 2905 (Marielle, BMI) | 1 |
| 60 | 58 | REMOVING THE SHADOW ... 12 Hank Williams Jr. & Lois Johnson, MGM 14136 (Williams Jr., BMI) | 12 |
| 61 | 47 | HURRY HOME TO ME ... 8 Bobby Wright, Decca 32705 (Forrest Hills, BMI) | 8 |
| 62 | — | ALL MY HARD TIMES ... 1 Roy Drusky, Mercury 73111 (Lowery, BMI) | 1 |
| 63 | — | LET'S THINK ABOUT WHERE WE'RE GOING ... 1 Lawanda Lindsey & Kenny Vernon, Chart 5090 (Yonah, BMI) | 1 |
| 64 | 64 | ALL DAY SUCKER ... 6 Liz Anderson, RCA Victor 47-9876 (Greenback, BMI) | 6 |
| 65 | 69 | OH HOW I WAITED ... 5 Ron Lowry, Republic 1415 (Regent, BMI) | 5 |
| 66 | 46 | TILL I CAN'T TAKE IT ANYMORE ... 10 Dottie West & Don Gibson, RCA Victor 47-9867 (Enden, BMI) | 10 |
| 67 | — | I CRIED (The Blue Right Out of My Eyes) ... 1 Crystal Gayle, Decca 32721 (Sure-Fire, BMI) | 1 |
| 68 | 54 | ALL AMERICAN HUSBAND ... 11 Peggy Sue, Decca 32698 (Sure-Fire, BMI) | 11 |
| 69 | — | AWFUL LOT OF LOVIN' ... 1 Penny DeHaven, United Artists 50703 (Passey, BMI) | 1 |
| 70 | 70 | I'LL PAINT YOU A SONG ... 4 Mac Davis, Columbia 4-45192 (Ensign, BMI) | 4 |
| 71 | 66 | SANTO DOMINGO ... 7 Buddy Alan, Capitol 2852 (Blue Book, BMI) | 7 |
| 72 | 75 | SILVER WINGS ... 2 Hagers, Capitol 2887 (Blue Book, BMI) | 2 |
| 73 | — | MY WOMAN'S LOVE ... 1 Johnny Duncan, Columbia 4-45201 (Tree, BMI) | 1 |
| 74 | — | IT AIN'T NO BIG THING ... 1 Tex Williams, Monument 1216 (Central Songs, BMI) | 1 |
| 75 | — | LET ME GO, LOVER ... 1 Karen Kelly, Capitol 2883 (Hill & Range, BMI) | 1 |

Billboard Hot Country LP's

Billboard SPECIAL SURVEY For Week Ending 9/19/70

★ 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 ... 9 RCA Victor LSP 4367 | 9 |
| 2 | 2 | FIGHTIN' SIDE OF ME ... 8 Merle Haggard, Capitol ST 451 | 8 |
| 3 | 4 | HELLO DARLIN' ... 13 Conway Twitty, Decca DL 75209 | 13 |
| 4 | 5 | THE WORLD OF JOHNNY CASH ... 16 Columbia GP 29 | 16 |
| 5 | 3 | TAMMY'S TOUCH ... 18 Tammy Wynette, Epic BN 26549 | 18 |
| 6 | 7 | THE BEST OF CHARLEY PRIDE ... 47 RCA Victor LSP 4223 | 47 |
| 7 | 6 | MY WOMAN, MY WOMAN, MY WIFE ... 17 Marty Robbins, Columbia CS 9978 | 17 |
| 8 | 9 | MY LOVE/YOU KEEP ME HANGIN' ON ... 9 Sonny James, Capitol ST 478 | 9 |
| 9 | 11 | I NEVER PICKED COTTON ... 6 Roy Clark, Dot DLP 25980 | 6 |
| 10 | 8 | LORETTA LYNN WRITES 'EM AND SINGS 'EM ... 11 Decca DL 75198 | 11 |
| 11 | 10 | THE KANSAS CITY SONG ... 8 Buck Owens, Capitol ST 476 | 8 |
| 12 | 12 | JUST PLAIN CHARLEY ... 31 Charley Pride, RCA Victor LSP 4290 | 31 |
| 13 | 14 | BEST OF JERRY LEE LEWIS ... 21 Smash SRS 67131 | 21 |
| 14 | 16 | ON STAGE—FEBRUARY 1970 ... 12 Elvis Presley, RCA Victor LSP 4367 | 12 |
| 15 | 15 | ONCE MORE ... 3 Porter Wagoner & Dolly Parton, RCA Victor LSP 4388 | 3 |
| 16 | 20 | FOR THE GOOD TIMES ... 3 Ray Price, Columbia C 30106 | 3 |
| 17 | 17 | LIVE AT THE INTERNATIONAL, LAS VEGAS ... 3 Jerry Lee Lewis, Mercury SR 61278 | 3 |
| 18 | 19 | THE POOL SHARK ... 5 Dave Dudley, Mercury SR 61276 | 5 |
| 19 | 21 | HELLO, I'M JOHNNY CASH ... 32 Columbia KCS 9943 | 32 |
| 20 | 13 | LOVE IS A SOMETIMES THING ... 12 Bill Anderson, Decca DL 75206 | 12 |
| 21 | 18 | A TASTE OF COUNTRY ... 21 Jerry Lee Lewis, Sun SUN 114 | 21 |
| 22 | 22 | WORLD OF TAMMY WYNETTE ... 15 Epic BN 503 | 15 |
| 23 | 29 | HANK WILLIAMS JR.'S GREATEST HITS ... 24 MGM SE 4656 | 24 |
| 24 | 23 | BABY BABY ... 25 David Houston, Epic BN 26539 | 25 |
| 25 | 24 | OKIE FROM MUSKOGEE ... 35 Merle Haggard, Capitol ST 384 | 35 |
| 26 | 26 | OH HAPPY DAY ... 19 Glen Campbell, Capitol ST 443 | 19 |
| 27 | 31 | WORLD OF RAY PRICE ... 11 Columbia GP 28 | 11 |
| 28 | 25 | TAMMY WYNETTE'S GREATEST HITS ... 55 Epic BN 26486 | 55 |
| 29 | 28 | THE WAYS TO LOVE A MAN ... 32 Tammy Wynette, Epic BN 26519 | 32 |
| 30 | 30 | BEST OF EDDY ARNOLD, VOL. II ... 18 RCA Victor LSP 4320 | 18 |
| 31 | 36 | JACK GREENE'S GREATEST HITS ... 7 Decca DL 75208 | 7 |
| 32 | 27 | WE'RE GONNA GET TOGETHER ... 20 Buck Owens & Susan Raye, Capitol ST 448 | 20 |
| 33 | 35 | ELVIS' WORLDWIDE 50 GOLD AWARD HITS, VOL. I ... 4 Elvis Presley, RCA Victor LPM 6401 | 4 |
| 34 | 32 | HANK WILLIAMS JR. SINGING SONGS OF JOHNNY CASH ... 7 MGM SE 4675 | 7 |
| 35 | 44 | WONDERS OF THE WINE ... 2 David Houston, Epic BN 30108 | 2 |
| 36 | — | NO LOVE AT ALL ... 1 Lynn Anderson, Columbia C 30099 | 1 |
| 37 | 37 | THIS IS BARE COUNTRY ... 3 Bobby Bare, Mercury SR 61290 | 3 |
| 38 | 41 | YOU WOULDN'T KNOW LOVE ... 19 Ray Price, Columbia CS 9918 | 19 |
| 39 | 39 | ONE MORE TIME ... 2 Mel Tillis, MGM SE 4681 | 2 |
| 40 | 42 | GEORGIA SUNSHINE ... 2 Jerry Reed, RCA Victor LSP 4391 | 2 |
| 41 | 34 | STAY THERE TILL I GET THERE ... 17 Lynn Anderson, Columbia CS 1025 | 17 |
| 42 | 38 | NORWOOD ... 7 Soundtrack, Capitol SW 475 | 7 |
| 43 | 45 | WHEN A MAN LOVES A WOMAN ... 2 Billy Walker, MGM SE 4682 | 2 |
| 44 | — | STANDING ALONE ... 1 Eddy Arnold, RCA Victor LSP 4390 | 1 |
| 45 | — | BOSS MAN ... 1 Charley Rich, Epic E 30214 | 1 |



**a second hit single
by**

Roy Clark

from his hit album

“I Never Picked Cotton”
DOS-25980



**Country Music hits
on
DOT RECORDS**



Billboard Album Reviews

SEPTEMBER 19, 1970



POP
ENOCH LIGHT & THE LIGHT BRIGADE—Hit Movie Themes. Project 3 PR 5051SD (S)

The amazing Mr. Enoch Light has another gem of an LP here that should win immediate favor with programmers and buyers alike, and prove a steady top seller. His beautiful treatments of "Z," "Darling Lili," "Song From M*A*S*H" and "Airport Love Theme" are just four of the many reasons why.



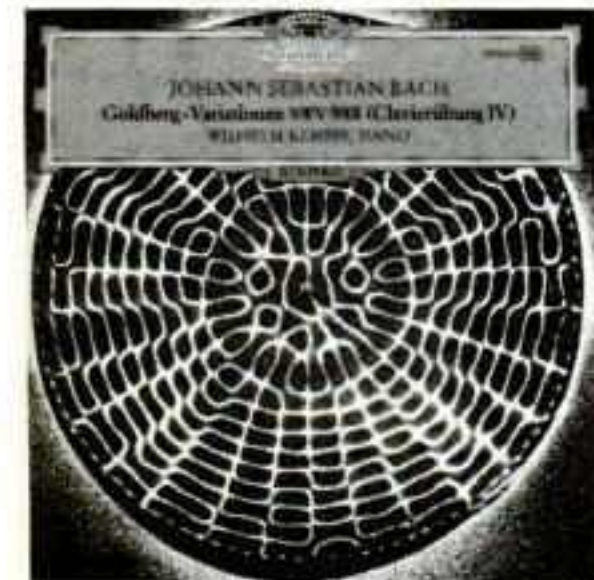
COUNTRY
WYNN STEWART—It's a Beautiful Day. Capitol ST 561 (S)

Wynn Stewart adds to his vocal appeal with this package of tunes—each of them a heartfelt message. Lead item is the hit single, "It's a Beautiful Day." Others are "Rainy Night in Georgia," "It's All in the Game" and "Heavenly."



LOW-PRICE CLASSICAL
THE SERAPHIM GUIDE TO THE CLASSICS—Various Artists. Seraphim SJ 6061 (S)

This attractively packaged 10-LP set is very impressive moving from a musical survey of the Middle Ages and Renaissance to the 20th Century to now music. Composers represented are Monteverdi, Mozart, Hindemith and Dvorak. Conductors among others are Yehudi Menuhin, Georges Pretre, Carlo Giulini.



CLASSICAL
BACH: GOLDBERG VARIATIONS—Wilhelm Kempff. DGG 139 455 (S)

Kempff turns his artistic hands to this work and colors it with his tenderly, masterful characterization, which makes it rich and telling. He pursues each variation independently, giving to them tonal color transformed artistically.



POP
HUMBLE PIE—A&M SP 4270 (S)

Humble Pie concentrates on a hard rock style with ventures into other related forms of music, demonstrating their ability to adapt as musicians to the various trends in today's pop scene. The hard blues such as "Red Light Mamma, Red Hot!" to the soft folk tones of tunes such as "Sucking on the Sweet Vine," give something to everyone, making this album a good chart product.



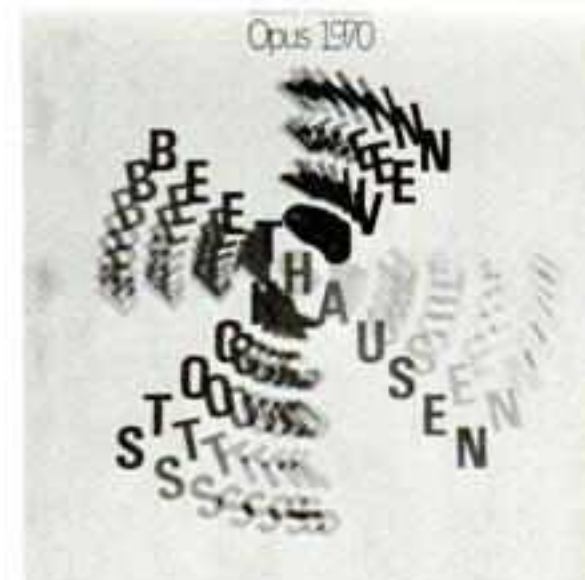
COUNTRY
BUCK OWENS' BUCKAROOS—Boot Hill. Capitol ST 550 (S)

The Buckaroos have another smash album, sparked by a wild (but countrified) version of "Up on Cripple Creek," a good instrumental called "Boot Hill," and Don Rich's sensational fiddling on "Fishin' Reel." Ken Nelson has done an excellent production job; this is an excellent LP.



CLASSICAL
BEETHOVEN: PIANO CONCERTO No. 3—Gilels/Cleveland Orch. (Szell). Angel S 36029 (S)

Gilels and Szell collaborate once again in a sparkling effort. Both display their mastery in a tight and detailed version of the concerto. Gilels' control couldn't be better. And the Cleveland puts the work into focus with a density of purpose and skill.



CLASSICAL
STOCKHAUSEN: OPUS 1970—Various Artists. DGG 139 461 (S)

This imaginative avant garde album, recorded last December at the Godorf/Cologne Studio, is exciting as well as inventive, ranking with Karlheinz Stockhausen's finest. Hits of Beethoven, tape variety, and a brilliant group of specialists in this far-out material combine for an avant garde, electronic gem.



POP
GROOVIE GOOLIES—RCA Victor LSP 4420 (S)

The Groovie Goolies make their television debut this fall, and this first LP from the group should prove an immediate top seller. The material is clever and infectious and is right in there with the bubble gum crowd. Especially outstanding are "Save Your Good Lovin' for Me," "Cling, Clang" and "First Annual Semi-Formal Combination Celebration Meet the Monster Population Party."



COUNTRY
CHARLIE LOUVIN—Ten Times Charlie. Capitol ST 555 (S)

Marking the release of his tenth solo album, Louvin has a winner in this package. Along with his hits, "Tiny Wings," and "Come and Get It Mama," he offers an original ballad beauty, "Is Home Sweet Home," and a top reading of the pop-folk hit, "If I Were a Carpenter" in which he duets with Diane McCall. "Love's Gotta Have a Little Breathing Room" is another standout.



CLASSICAL
SCHUBERT: SYMPHONY No. 9—Berlin Philharmonic (Karajan). DGG 139 043 (S)

Von Karajan continues his consistent string of fine efforts with still another excellent LP, conducted in his own unique style. There is much unison, straightforwardness and color, dealt by the orchestra.



JAZZ
ALICE COLTRANE—Praha the El Daud. Impulse AS 9196 (S)

The widow of John Coltrane, playing piano and harp has a couple of sympathetic sidemen to help out: Joe Henderson, tenor and Pharoah Sanders, tenor. It's good thinking jazz, with more than a bow eastwards as in the title tune and "Blue Nile." On one track, "Turiya" Mrs. Coltrane plays without the horns—very reflective and deeply personal. An album that bears repeated listening.



POP
BARBARA MASON—If You Knew Him Like I Do. National General NG 2001 (S)

A rejuvenated Barbara Mason stirs up some strong soul feeling, slipping into the title tune, plus "Just a Little Lovin'," "Raindrops Keep Fallin'," "Breaking Up Is Hard to Do" and more smooth pop-soul sounds that conjure up the hit-happy Barbara Mason of yesteryear and the new Barbara Mason, comfortable in any swinging, soulful and sincere bag. Leon Huff's on piano, Buddha handles the label.



COUNTRY
CHAPARRAL BROTHERS—Just for the Record. Capitol ST 551 (S)

Recommended most highly: "I'm Not Even Missing You." This is one of the most beautiful songs of the year—a smooth, lush ballad that can be played on easy listening as well as country stations. "Foolin' Around," "Life Has Its Little Ups and Downs," and "Running From a Memory" are also good, as is "Born High." Superlative LP.



CLASSICAL
BRAMMS: SYMPHONY No. 4—Chicago Symphony (Giulini). Angel SFO 36040 (S)

It all began with a music critic who suggested that Carlo Maria Giulini's interpretation of Brahms Fourth Symphony was so exciting it should be recorded. Angel Records took the initiative, and the result is this excellent production. Often regarded as Brahms' finest composition, Giulini and the Chicago Symphony Orchestra add a new lustre, a new dimension in musical expression.



INTERNATIONAL
JOSE-JOSE—RCA Victor MKS 1880 (S)

Jose-Jose, one of the most popular of today's artists with special appeal to Latin markets, has another surefire winner here. Each side begins with a song from his current hit medley pairing "Alguien Vendra" and "Esa Cancion De Ayer." And there are 10 other first-rate cuts, including, "Llegria," "Oh Gente" and "A Partir de Hoy."



COUNTRY
JOHNNY & JONIE MOSBY—My Happiness. Capitol ST 556 (S)

With their hit single "My Happiness" as a sales incentive, this album can't do nothing but win. Johnny and Jonie Mosby are in their usually fine form and other intriguing cuts on this LP include their version of "Bye Bye Love," "I'm Walkin'," and "You Go Back to Your World (And I'll Go Back to Mine)."



COUNTRY
VARIOUS ARTISTS—Country Fair. Capitol SWBB 562 (S)

Twenty hits by 11 top selling artists spell hefty sales for this potent country package. With hits such as Glen Campbell's "Try a Little Kindness," Merle Haggard's "Workin' Man Blues," Sonny James' "It's Just a Matter of Time," Ferlin Husky's "Heavenly Sunshine" and many more, this two record set can't miss heavy sales and chart action.



CLASSICAL
BEETHOVEN: CONCERTO No. 1—Gilels/Cleveland Orch. (Szell). Angel S 36027 (S)

This is a powerful combination of artist, orchestra and repertoire. Gilels' keyboard artistry is tremendous and his performances of these Beethoven concerti with the Cleveland under the baton of Szell must capture the attention of all classical buffs.



INTERNATIONAL
AMALIA MENDOZA—La Novia Del Sol. RCA Victor MKS 1854 (S)

Amalia Mendoza, blessed with one of the most interpretive voices in any field of music, presents such treasures as "Olvídame," "Noche en Acapulco" and the title tune of "La Novia del Sol." Some songs of the greatest writers are featured on this LP—Felipe Jimenez, Armando Manzanero, and Antonio Valdez Herrera. Sure to sell.

Album Reviews

SPECIAL MERIT PICKS

POP

THE BEST OF VAN MORRISON - Bang BLP 222 (S)

Van Morrison, a one-man superband of faraway sounds, tripping tunes and soulful excursions, revisits the scene of his early disk struggles and successes, as Bang offers the top cuts from their Morrison catalog, produced and directed by the late Bert Berns. Once again, Morrison dives deliciously into "Brown Eyed Girl," "Ro Ro Rosey," "Spanish Rose" and others, all ever-welcome whimsy from one of rock's most original masters.

JOHNNY CASH & JERRY LEE LEWIS - Sunday Down South, Sun SUN 119 (S)

This fine nostalgic set is not only geared toward religious material, but other songs that would be appropriate for "Sunday Down South." The Johnny Cash side, for example, includes "Goodnight Irene," while the vintage Jerry Lee Lewis material includes "Carry Me Back to Old Virginia." The former's "If the Good Lord's Willing" and Lewis' "When the Saints Go Marching In" are among the other top cuts.

COUNTRY

JERRY LEE LEWIS - Ole Tyme Country Music, Sun SUN 121 (S)

Here's Lewis with some really old time country sounds. These vault treasures from Sun include winning Lewis treatments of classics as "John Henry," "You Are My Sunshine" and "You're the Only Star in My Blue Heaven." A must for his many fans.

CLASSICAL

GOUNOD: ROMEO & JULIET (Highlights) - Corelli / Freni / Various Artists / Paris Opera Orch. (Lombard), Angel S 36731 (S)

The starring names of Corelli and Freni are enough to give this highlights album ample sales impetus, whether the complete set of the opera is bought or not. The production is captured and the essential components remain intact.

GUITAR & PERCUSSION - Siegfried Behrend / Siegfried Fink, DGG 2530 034 (S)

Almost certain to become an immediate collector's item, this album features Siegfried Behrend with some of his own work, but key on some rare musical elements as well as percussion instruments. The blend works well on two Pavans written by Don Luis Milan and is also interesting on works written by Besard and Newsidler.

VERDI: RIGOLETTO (Highlights) - MacNeil / Grist / Gedda / Various Artists / Rome Opera Orchestra (Molinari-Pradelli), Angel S 36730 (S)

All of Verdi's operas are outstanding works of art. His Rigoletto is numbered among the most excellent. In this Angel recording of the highlights of this truly fine opera, Cornell MacNeil plays Rigoletto, Reri Grist is Gilda, and Nicolai Gedda the Duke of Mantua. Instrumentation is applied by the Rome Opera Orchestra and Chorus under the direction of Francesco Molinari-Pradelli.

HANDEL: MESSIAH - Various Artists / London Philharmonic (Susskind), Audio Spectrum ASC 4 (S)

Alshire Records could hardly have selected a more challenging composition to bow its long-awaited line of classical records. Yet, with Walter Susskind conducting the London Philharmonic Orchestra, coupled with able assistance from Harold Darke, organ; Wilfred Brown, tenor; George Malcolm, harpsichord; Roger Stalman, bass; April Contelo, soprano; and Frederick Jackson, leading the London Philharmonic Choir, the production is impressive.

KAGEL: HALLELUJAH / SCHNEBEL: FUER STIMMEN - Schola Cantorum, Stuttgart, DGG 137 010 (S)

The excellent Schola Cantorum, Stuttgart, is brilliant in the fiendishly difficult a capella requirements here, especially in Mauricio Kagel's "Hallelujah." Dieter Schnebel's avant garde pieces in "Fuer Schnebel," also superbly performed, complete this contemporary pressing.

ZIMMERMAN: PRESENCE / INTERCOMUNICAZIONE - Various Artists, DGG 137 008 (S)

Presence (1961) and Intercomunicazione (1967) created by German composer Bernd Alois Zimmerman for violins, cellos and piano, are both artfully interpreted here by Saschko Gawriloff (violin), Siegfried Palm (cello), and Aloys Kontarsky (piano). The unified approach to instrumentation of the pieces by the artists go a long way towards enhancing the composer's concept of pluralistic sound composition.

KOENIG: TERMINUS II / FUNKTION GRUEN / PONGRACZ: PHONOTHESE / RIEHN: CHANTS DE MALDOROR - Studio for Electronic Music, Utrecht State University, DGG 137 011 (S)

In this album the compositions of Gottfried Koenig, Ranier Riehn and others are skillfully recreated by the Studio for Electronic Music at Utrecht Stage University, in the Netherlands. The works range from experimental exercises in the production and transformation of sound to the more sophisticated Chants De Maldoror, and make for stimulating interest in the development and potential of electronic music.

JAZZ

THE BEST OF WILLIE SMITH - GNP Crescendo GNPS 2055 (S)

The late Willie Smith, who died in 1967, was a strong talent on the alto saxophone with a style that was midway between Hodges and Carter. He is heard here with two small groups, virtually just him and rhythm although there is an accordion player included in one group. Some beautiful playing on blues and ballads with the Jimmy Lunceford "Uptown Blues" a good sampler.

BLUES

OTIS SPANN IS THE BLUES - Barnaby Z 30246 (S)

Spann's piano and voice will be sadly missed on the blues scene. This album, originally recorded for the Candid label on the market for a short time has him playing with just Robert Lockwood Jr. on guitar and sharing vocals. Otis digs deep into his art and beautiful blues roll of the piano, strong and personal. "Country Boy" sums it all up for Otis Spann, dead at 40.

GOSPEL

SINGING PARKERS - I've Got to Go, Gospel Key GKS 1512 (S)

The Singing Parkers, behind some lush orchestral arrangements and superb production efforts, perform an almost pop-like "People Get Ready," a bright, new, refreshing version of the folk tune "Poor Wayfaring Stranger" and a bright, toe-tapping "You Don't Know Like I Know." The trend is religious, but the beat varies from pop to rock to country. Very good LP.

COMEDY

KERMIT SCHAFFER - The Bloopy Awards, Vol. 1, Kapp KS 3631 (S)

Despite the channeled-in electronic applause that tends to be somewhat disconcerting, this is a hilarious album that realistically re-creates slips of the tongue that have left many a radio and TV personality red-faced with embarrassment. Some of the slips are drool, others risque, while most are downright outrageous. Great for lifting the blues.

LOW PRICE CHILDREN'S

VARIOUS ARTISTS - Guitars, Golden LP 254 (M)

An interesting album that is not only educational in nature, but which provides no little amount of entertainment. The LP traces the development of the guitar and all its relations, including the lyre, lute, banjo, and sitar, and demonstrates the music of each.

INTERNATIONAL

ORQUESTRA BROADWAY - Yo Quiero ser tu Jugate. Muscor MS 6051 (S)

Created in the distinctive idiom of Latin/American folk music, this album by the Orquesta Broadway re-creates the mambo, bolero and other Latin folk forms we have long known and enjoyed. The quality and authenticity of the sound are outstanding and scintillating, and make enjoyable listening.

LUCIANA - RCA Victor MKS 1852 (S)

Backed by traditional Mariachi orchestra effects, Luciana does an excellent job on a vast array of tunes, including "Y Buscale Como Quieras," "Por Que Me Acusas," and "Quando Te Miro." "Un Aventura" is full of life.

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.

More Album Reviews on Pages 34 & 36

TOP 40 Easy Listening

These are best selling middle-of-the-road singles compiled from national retail sales and radio station air play listed in rank order.

| THIS WEEK | Wks. Ago | | | TITLE, Artist, Label & Number | Weeks On Chart |
|-----------|----------|----|----|---|----------------|
| | 1 | 2 | 3 | | |
| 1 | 1 | 1 | 1 | SNOWBIRD Anne Murray, Capitol 2738 (Beechwood, BMI) | 12 |
| 2 | 2 | 2 | 13 | I (WHO HAVE NOTHING) Tom Jones, Parrot 40051 (Milky Way/Trio, BMI) | 5 |
| 3 | 3 | 4 | 4 | JULIE DO YA LOVE ME Bobby Sherman, Metromedia 194 (Lucon/Sequel, BMI) | 8 |
| 4 | 4 | 11 | 18 | CRACKLIN' ROSIE Neil Diamond, Uni 55230 (Prophet, ASCAP) | 4 |
| 5 | 10 | 20 | — | LOOK WHAT THEY'VE DONE TO MY SONG, MA New Seekers (Featuring Eva Graham), Elektra 45699 (Kama Ripa/Amelanie, ASCAP) | 3 |
| 6 | 6 | 24 | 29 | JOANNE Mike Nesmith & the First National Band, RCA 74-0368 (Screen Gems-Columbia, BMI) | 5 |
| 7 | 7 | 15 | 15 | THAT'S WHERE I WENT WRONG Poppy Family (Featuring Susan Jacks), London 139 (Gone Fishin', BMI) | 5 |
| 8 | 39 | — | — | IT'S ONLY MAKE BELIEVE Glen Campbell, Capitol 2905 (Marielle, BMI) | 2 |
| 9 | 15 | 21 | 28 | AIN'T NO MOUNTAIN HIGH ENOUGH Diana Ross, Motown 1169 (Jobete, BMI) | 6 |
| 10 | 19 | — | 39 | FOR WHAT IT'S WORTH Sergio Mendes & Brasil '66, A&M 1209 (Ten East/Springalo/Cotillion, BMI) | 4 |
| 11 | 11 | 18 | 20 | WHERE ARE YOU GOING TO MY LOVE? Brotherhood of Man, Deram 85065 (Belwin, ASCAP) | 6 |
| 12 | 12 | 28 | — | ON THE BEACH Fifth Dimension, Bell 913 (Fifth Star, BMI) | 3 |
| 13 | 17 | 26 | 26 | FOR THE GOOD TIMES Ray Price, Columbia 4-45178 (Buckhorn, BMI) | 6 |
| 14 | 20 | 36 | 39 | SUNDAY MORNING COMING DOWN Johnny Cash, Columbia 4-45211 (Combine, BMI) | 4 |
| 15 | 13 | 3 | 3 | (They Long To Be) CLOSE TO YOU Carpenters, A&M 1183 (Blue Seas/Jac/US Songs, ASCAP) | 15 |
| 16 | 5 | 6 | 6 | I'VE LOST YOU/THE NEXT STEP IS LOVE Elvis Presley, RCA Victor 47-9873 (Gladys, ASCAP/Gladys, ASCAP) | 8 |
| 17 | 8 | 7 | 2 | I JUST CAN'T HELP BELIEVING B. J. Thomas, Scepter 12283 (Screen Gems-Columbia, BMI) | 13 |
| 18 | 9 | 9 | 7 | RAINBOW Marmalade, London 20058 (Walrus, ASCAP) | 7 |
| 19 | 24 | 34 | 40 | CANDIDA Dawn, Bell 903 (Jillbern/Pocketfull of Tunes, BMI) | 4 |
| 20 | 21 | 35 | 35 | SANTO DOMINGO Sandpipers, A&M 1208 (Gallico, BMI) | 4 |
| 21 | 16 | 10 | 10 | SUMMER SYMPHONY Jack Gold, Columbia 4-45202 (Screen Gems-Columbia, BMI) | 8 |
| 22 | 35 | — | — | PIECES OF DREAMS Johnny Mathis, Columbia 4-45223 (United Artists, ASCAP) | 2 |
| 23 | 14 | 17 | 24 | HI DE HO Blood, Sweat & Tears, Columbia 4-45204 (Screen Gems-Columbia, BMI) | 6 |
| 24 | 26 | 37 | 38 | BABY I NEED YOUR LOVIN' O.C. Smith, Columbia 4-45216 (Jobete, BMI) | 4 |
| 25 | 28 | — | — | MELLOW DREAMING Young-Holt Unlimited, Cotillion 44092 (Yo-Ho, BMI) | 2 |
| 26 | — | — | — | EL CONDOR PASA Simon & Garfunkel, Columbia 4-45237 (Charing Cross, BMI) | 1 |
| 27 | 18 | 5 | 5 | MAKE IT WITH YOU Bread, Elektra 45686 (Screen Gems-Columbia, BMI) | 13 |
| 28 | 29 | — | — | LONG LONG TIME Linda Ronstadt, Capitol 2846 (MCA, ASCAP) | 2 |
| 29 | — | — | — | WE'VE ONLY JUST BEGUN Carpenters, A&M 1217 (Irving, BMI) | 1 |
| 30 | 40 | — | — | SOMETHING Shirley Bassey, United Artists 50698 (Harrisons, BMI) | 2 |
| 31 | — | — | — | I CLIMBED THE MOUNTAIN Jerry Vale, Columbia 4-45216 (Every Little Tune, ASCAP) | 1 |
| 32 | 32 | 40 | — | GONE IS LOVE Paul Mauriat, Philips 40683 (Little Heather/MRC, BMI) | 3 |
| 33 | 37 | 39 | — | SINGING MY SONG Vikki Carr, Liberty 56185 (Gallico, BMI) | 3 |
| 34 | 34 | — | — | THEME FROM BORSALINO Charles Randolph Greane Sound, Ranwood 880 (Famous, ASCAP) | 2 |
| 35 | 22 | 23 | 25 | (I Remember) SUMMER MORNING Vanity Fare, Page One 21033 (Bondola, BMI) | 5 |
| 36 | 30 | 12 | 9 | SOLITARY MAN Neil Diamond, Bang 578 (Tallyrand, BMI) | 10 |
| 37 | — | — | — | OUT IN THE COUNTRY Three Dog Night, Dunhill 4250 (Irving, BMI) | 1 |
| 38 | — | — | — | FLOWERS FOR YOUR PILLOW Neon Philharmonic, Warner Bros. 7419 (Acuff-Rose, BMI) | 1 |
| 39 | — | — | — | MEASURE THE VALLEYS Keith Textor Singers, A&R 500 (Blackwood/Raisin, BMI) | 1 |
| 40 | — | — | — | UN RAYO DE SOL Los Diablos, Crazy Horse 1325 (Beechwood, BMI) | 1 |

Billboard SPECIAL SURVEY For Week Ending 9/19/70

★★★★ 4 STAR ★★★★★

POPULAR ★★★★★

VANILLA FUDGE/THE CHALLENGERS - GNP Crescendo GNPS 2056 (S)

JACK COSTANZO/GERRI WOO - Viva Tirado, GNP Crescendo GNPS 2057 (S)

NEW HOPE - To Understand Is to Love, Jamie J-LPS 3034 (S)

SOUND FOUNDATION - The Illusive Dream, Mark MRS 2162 (S)

REDEYE - Pentagram PE 10,003 (S)

MUSIC BY MOSHAY - Preview 33 (S)

BROWNSVILLE STATION - Hideout P 1004 (S)

COUNTRY ★★★★★

LITTLE JIMMY DEMPSEY PICKS ON BIG JOHNNY CASH - Plantation PLP 10 (S)

RELIGIOUS ★★★★★

ORRELLS - Gospel Music Is the Thing, Superior ZLP 809 (S)

SHELTONS - Heart and Soul, Halo HR 4495 (S)

DINO - The Greatest of Miracles, K&S KS 1001 (S)

REFLECTIONS OF DINO - K&S KS 1002 (S)

JEANNE AND JOHN - Zondervan ZLP 791 S (S)

JAZZ ★★★★★

ARCHIE SHEPP - For Losers, Impulse AS 9188 (S)

CLASSICAL ★★★★★

BARTOK: SONATA FOR SOLO VIOLIN/SECOND VIOLIN SONATA - Gabriel Banat/Lawrence Smith, Cutty Wren CWR 102 (S)

INTERNATIONAL ★★★★★

LOS DANDYS - RCA Victor MKS 1858 (S)

PEPE NAVA - RCA Victor MKS 1871 (S)

LUPITA PALOMERA - DeJame Recorder, RCA Victor MKS 1851 (S)

LOW PRICE

CHILDREN'S ★★★★★

GOLDEN ORCH. & CHORUS/VIC FLICK - The Little White Duck, Golden LP 261 (M)

BOB & LOUISE DE CORMIER - Sounds From Round the World, Golden LP 246 (M)

GOLDEN ORCH. & CHORUS/VIC FLICK - Sesame Street, Golden LP 256 (M)

STEVE ALLEN & JAYNE MEADOWS - For Children Only, Golden L/247 (M)

GOLDEN ORCH. & CHORUS/PETER MOORE - Fiddler on the Roof, Golden LP 260 (M)

GOLDEN PHILHARMONIC/CACAVAS - The Day the Orchestra Played, Golden LP 258 (M)

GOLDEN ORCH. & CHORUS/VIC FLICK - Eat Your Spinach, Golden LP 259 (M)

BOB & LOUISE DE CORMIER - May There Always Be Sunshine, Golden LP 257 (M)

LOOKING for three sarod and sitar players?

LOOK on page 140 of BILLBOARD'S 1970 Campus Attractions Directory

Billboard Album Reviews

SEPTEMBER 19, 1970



POP
NEIL YOUNG—
 After the Gold Rush.
 Reprise RS 6383 (S)

As anxiously awaited as any album since Dylan's, Neil Young's poetic genius pours forth on this authentic pop masterpiece of acoustic metaphors and total musicianship. On hand are Crazy Horse, Steve Stills, Greg Reeves and Nils Lofgren on piano, but Neil Young possesses these grooves with subtle, complete control. Fans will memorize "Tell Me Why," "After the Goldrush," "Oh Lonesome Me" and all the others.



POP
OTIS REDDING/JIMI HENDRIX
EXPERIENCE—
 Reprise MS 2029 (S)

Close your eyes, open your ears, and suddenly it's the summer of '67 in sunny rock-swept Monterey. Six months later, Otis Redding would be dead and Jimi Hendrix would "graduate from rumor to legend." Thanks to producers Lou Adler and John Phillips, the Monterey Pop Festival lives on in film and now these historic recordings of Otis' "Satisfaction" and "Try a Little Tenderness" and Hendrix's "Like a Rolling Stone" and "Wild Thing."



POP
CARPENTERS—
 Close to You.
 A&M SP 4271 (S)

Karen and Richard Carpenter have taken the music world by storm with their beautiful "Close to You" million seller, and they are on their way to repeating that success with their current "We've Only Just Begun." Their smooth blend of voices is evident throughout this LP, which includes both those hits, and they should skyrocket up the best selling album charts. Another gem is their treatment of "Baby It's You."



POP
THE VENTURES 10th
ANNIVERSARY ALBUM—
 Liberty LST 35000 (s)

The exceptional instrumental group has been creating their unique sounds for ten years now, and they are consistently first rate. This anniversary LP (at a special bargain price) is a good indication of their staying power as they offer such current winners as "Sweet Caroline," "Everybody's Talkin'," "The Sounds of Silence" and "Those Were the Days." Headed for a long and healthy run on the charts.



POP
NEIGHBORHOOD—Debut.
 Big Three BTS 2001 (S)

Something about the way the Neighborhood rejuvenated Joni Mitchell's "Big Yellow Taxi" makes their first LP a breath of fresh air, not to mention fresh harmonies and a special wholesome delivery. Not just another release from a little label, this clean, soothing pop-rock display blends a "Hair"-type choral cast with "Eli's Coming," "MacArthur Park," "Sounds of Silence," plus some sparkling arrangements that really adds up to something original.



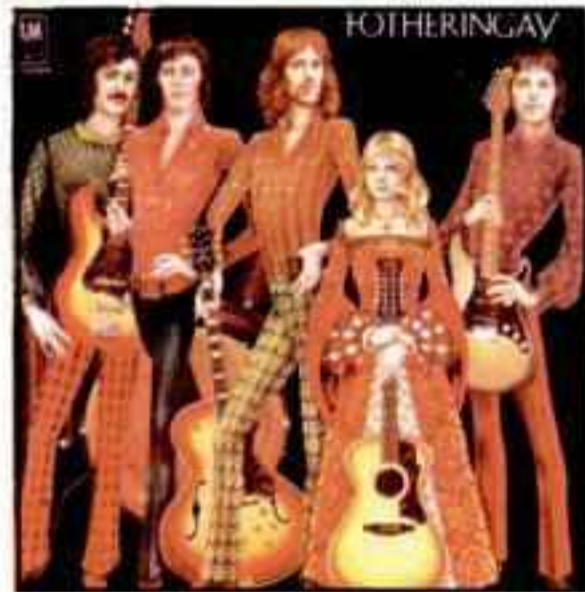
POP
JOHNNY MATHIS—
 Close to You.
 Columbia C 30210 (S)

Mathis adds his own winning style to some of today's tops in pop music and the result is a potent, commercial album that will prove an important chart item. Among the standout performances are the title tune "Until It's Time for You to Go," "Why Can't I Touch You," "Song of Joy," and "Come Saturday Morning." Top Ernie Freeman arrangements.



POP
FAIRPORT CONVENTION—
 Full House.
 A&M SP 4265 (S)

With Sandy Denny starring with her new group, Fotheringay, Fairport Convention has minded the most from her talented ranks and tightened into perhaps the finest folk-rock outfit working today. Impeccably produced by Joe Boyd, Fairport strums, fiddles and drums out the traditional airs of the British Isles, electrifying "Dirty Linen," "Sloth" and "Flatback Caper" with new energy, precision and rockin' pomp. Something special here.



POP
FOTHERINGAY—
 A&M SP 4269 (S)

Fotheringay are a low key British group that has the attraction of Sandy Denny on vocals, a clear refined Baez-type voice that works in well with the soft folk-rock of the group. They work in a lot of her original pieces and do some Dylan and Lightfoot. The whole group aura is folksy reflection as they pentangle along. Electricity, acoustic and voices merge meaningfully.



POP
STOOGES—Fun House.
 Elektra EKS 74071 (S)

Steve MacKay and his magic tenor saxophone leads the Stooges through various rock changes and provides for a good jam setting on tunes such as "1970," and "Funhouse." The group has attained a grand musicianship with their second album which will probably outsell their first successful disk. Hard rock and good improvisation are the settings of the album and the Stooges bring this off very well.



POP
NANCY SINATRA—
 Nancy's Greatest Hits.
 Reprise RS 6409 (S)

Here's money in the bank and a top chart winner. All of Nancy Sinatra's hits under one cover will prove a heavy sales item for the dealer. Hits include "These Boots Are Made for Walkin'," "Something Stupid," "Sugar Town," "You Only Live Twice," "Jackson," and "Summer Wine." Guests dueting with her include Frank Sinatra, Dean Martin and Lee Hazlewood.



POP
JOHN DENVER—
 Whose Garden Was This.
 RCA Victor LSP 4414 (S)

The poetic John Denver has never sounded better than in this latest outing. He offers warm and sensitive treatments of "Old Folks," "Mr. Bojangles" and "Whose Garden Was This," and excels in medley featuring "Golden Slumbers," "Sweet Sweet Life" and "Tremble If You Must." A moving rendition of "Jingle Bells" has much to say and Denver should find himself in a topnotch spot on the charts.



POP
JACK JONES IN PERSON AT
THE SANDS, LAS VEGAS—
 RCA Victor LSP 4413 (S)

Jones comes on stronger and more "today" than ever in this dynamite program recorded in live performance at the Sands. All of the excitement and warmth he generates in his act is captured here, as he offers something musically for all ages. From his standbys "Lollipops and Roses," and "Wives and Lovers," to the swingers, "Get Together" and "Games People Play." His "Something" is a gem in this heavy commercial package.



COUNTRY
BUCK OWENS & SUSAN RAYE—
 The Great White Horse.
 Capitol ST 558 (S)

Buck Owens and Susan Raye are coupled here in a package of duets—a great tradition in the country field. Included is the hit single, "The Great White Horse," and "Tennessee Bird Walk," "Your Tender Loving Care" and many more. Very solid merchandise.



COUNTRY
JEAN SHEPARD—
 A Woman's Hand.
 Capitol ST 559 (S)

Emotion, tenderness and sincerity are all spelled out in the voice of Jean Shepard as she sings these fine tunes. Included are her hit, "A Woman's Hand," and such standards as "I Can't Help It."



COUNTRY
BILLIE JO SPEARS—
 Country Girl.
 Capitol ST 560 (S)

Billie Jo Spears seems to be clicking on all cylinders and the sparkplugs for sales include her current hit "Marty Gray," an excellent "Which Way You Goin' Billy?" and "Yours Love." This album will experience ample country music sales.



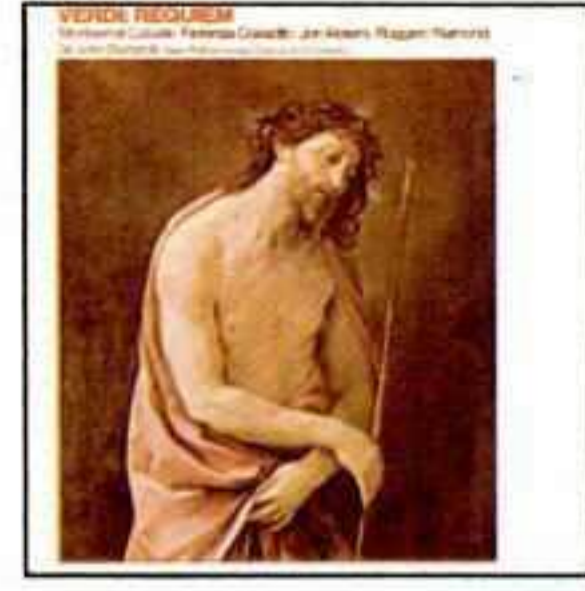
COUNTRY
WANDA JACKSON—
 A Woman Lives for Love.
 Capitol ST 554 (S)

Wanda's big single, "A Woman Lives for Love," leads this package of strong tunes. Included are "Stop the World," "Stand By Your Man" and others. Well-produced and sure to move well in stores.



COUNTRY
DICK CURLESS—
 Hard, Hard Traveling Man.
 Capitol ST 552 (S)

The distinctive bass voice of Dick Curless is arresting and he grabs the listener with every lyric. In addition to the hit, "Hard, Hard Traveling Man" Curless does his early smash, "Tombstone Every Mile," "Six Days on the Road" and others.



CLASSICAL
VERDI: REQUIEM—
 Various Artists/New Philharmonia Orch. (Barbirolli).
 Angel SB 3757 (S)

Here's a perfectly marvelous two-LP set of this warhorse. Not only do Caballe and Miss Cossotto shine, but Viker's tenor and Raimondi's bass are up to the task as well. Sir John's conducting is a highlight as he wrings the most out of the work. Chorus master William Pitz is forceful.



CLASSICAL
TCHAIKOVSKY: EUGENE
ONEGIN— Mazurok/Vishnevskaya / Atlantov / Various Artists / Bolshoi Theater Orch. (Rostropovich).
 Melodiya/Angel SRCL 4114 (S)

This three-LP version of Tchaikovsky's opera, "Eugene Onegin," could easily become the definitive one. The assets are many, including soprano Galina Vishnevskaya, but special kudos belong to Mstislav Rostropovich, her husband, in the great cellist's first recording as an opera conductor.



CLASSICAL
STRAVINSKY: PETROUCHKA/
THE FIREBIRD—Chicago Symphony (Giulini).
 Angel SFO 36039 (S)

This exciting recording presents superb readings of two Stravinsky masterpieces: the suites form "Petrouchka," the 1947 version, and "The Firebird," the 1919 version. Carlo Maria Giulini and the Chicago Symphony are a perfect musical wedding here.

THE VENTURES

After A Decade-Old Ears Stalwart, New Ears Exposed

IN 1958, AN EON AGO in the music business, Don Wilson was a hod carrier in Seattle. One of his important possessions was a \$25 guitar purchased in Germany before his discharge from the Army. While he had taught himself several chords, music was only a pleasant pastime—his livelihood was in the construction business. By most random chance, his foreman on a local building project, Bob Bogle, also played some guitar. The two indulged their mutual hobby with nightly practice sessions until they were proficient enough to entertain local high school audiences.

The high school audiences are grown up now. Their affinity for Don and Bob has never wavered, supplemented now by fans around the world, who have altogether bought close to 30 million records by Don, Bob, and three other gentlemen who call themselves The Ventures.

And while old Ventures fans remain stalwart, new ears are constantly being exposed to those inventive electronic sounds which have indelibly left their mark on American pop music. Following their smash success with the "Hawaii Five-O" theme last year, The Ventures have signed to record the theme for a new CBS-TV series, "Storefront Lawyers."

They have also been invited to make two appearances at Expo '70 in Osaka. No one need be reminded just how fickle this business is, yet after ten years, The Ventures are a constant.

Their appeal is constant, and their market is constant.

A decade represents a lot of time in anyone's life, and for The Ventures, the years between 1960 and 1970 mean a lot of things: recording 38 long-playing albums (1,112 hours in the studio plus close to 2000 additional hours of rehearsal), twenty million records sold in the U.S., ten million sold in Japan, more than one million miles traveled in successful tours of Australia, Hawaii, Mexico and the Orient. And after the upcoming Osaka concerts, the group expects to embark for Europe.

It may be hard for some to understand the phenomenal success of The Ventures in terms of record sales. Album sales are often stimulated and supported by the strength of a hit single.

Yet with the exception of "Walk, Don't Run" (which earned two gold records, 1960 and 1964), The Ventures have had no outstanding triumphs with 45 rpm releases. However, their album sales started strong, stayed strong, and are today strong, despite the lack of an omnipresent Top 40 image. It is as if the magnetic appeal of the Ventures' sound sought its listeners, oblivious to teenybopper radio trends and fads.

Incorporate Influences

Speaking of trends, the ten-year career of this dynamic quintet precludes the strength and ability to weather folk, acid, English, country, and calypso fads, not to mention a host of passing fancies which were really more dance than music innovations (remember the madison, frug, hully-gully, twist, etc.?).

Reflecting over the Venture discography, which includes close to 40 LPs, one sees that, rather than ignore current influences, the boys often incorporated them into their own idiom much like the well-dressed woman uses fashion to complement herself rather than sublimate her own identity to Paris dictates.

They have been wise not to compromise their unique



THE VENTURES working out on stage in 1970—through rock, underground, heavy, progressive, far out, avant, the Ventures work, assimilate and add to their music.

sound—the years since their formation have shown that the Ventures' innovative use of all-electric string instruments was adapted as the standard instrumentation for rock groups. Electric lead guitar, rhythm guitar, and electric bass guitar are now as much a part of rock music as the snare drum is to a marching band.

The Ventures began when Bob Bogle and Don Wilson, both from Tacoma, Washington, met each other in 1958 on a construction project in Seattle. Several months later, when Bob offered Don a ride home, they learned of their mutual interest in the guitar. They set up regular jam sessions on Sundays, and later, as music began to dominate their leisure time, they worked out new ideas at the dinner table each night after work.

By the summer of 1959 they were interchanging parts, either one able to take lead, rhythm or bass guitar chores. High school and college students in the area dug the duo immediately and frequently drafted them for campus dances.

During those early days, the guys felt somewhat in limbo—music was by far a more rewarding effort for them, but they were not fully committed to it. Mindful of the unreliable nature of show business, they kept their construction jobs during the day, and played a regular spot at a Tacoma nitery. Three hours sleep a night was luxury.

Meanwhile, Don's mother Josie Wilson, an unflinching Ventures supporter and president of their international fan club, called, wrote or visited almost every existing record firm in the business. But record companies had no time for a group that didn't sing, didn't act, offered nothing but the sound of electric guitars. "If established companies don't want to listen, then we'll start our own," Josie is quoted in an old Ventures fan

mail piece. With characteristic ambition and followthrough, she started Blue Horizon Records some months later.

In June 1960, Blue Horizon released its first disk, "Walk, Don't Run". A Seattle disk jockey magazine called the group "the great American story—the Cinderella theme without the pumpkin" and noted their immediate acceptance throughout the state of Washington. Thanks to local airplay, Bob Reisdorff of Dolton Records offered to take the record and distribute it nationally through the vast promotional and distribution resources of Liberty Records. "Walk, Don't Run" was also released internationally on the Top Rank label.

While no one could predict their incredible longevity in the music business, the success of "Walk, Don't Run" was an immediate triumph for the boys. Key trade publications called them "The Most Promising Instrumental Group of 1960" and their hit smash became "Favorite Single Instrumental Record" of the year. Four years later an updated version of "Walk, Don't Run" (with a far more subtle, relaxed feeling) earned a second gold record for the group.

Don Wilson was born in Tacoma on February 10, the son of Josie and Woodrow William Wilson. While music was always a pastime, his early endeavors ranged from selling autos to working in a mill. Before working with Bob Bogle, his only performing experience was at school dances and local talent shows.

Bob Bogle played a lot of football in his native Portland, Oregon and dabbled on the guitar in between jobs in the construction business. His professional career began with the Wilson-Bogle debut in Tacoma.

The Ventures' original drummer, Howie Johnston, was injured in an auto accident, and at his doctor's advice, forfeited the strain of one-night stands and retired from music. After auditioning several drummers, the guys chose Mel Taylor, a strong young percussionist from New York, whose brother Larry played bass with Canned Heat. Mel is one of the most articulate members, and has recently begun managing the group's recording and booking activities. Nokie Edwards, the original lead guitarist, left in 1967 to pursue other interests. The addition of Jerry McGee to replace Nokie was a wise one. A formidable guitarist, McGee has worked with The Monkees, Rick Nelson, Trini Lopez and Herb Alpert plus extensive work as a freelance studio player before joining the group.

Organ Added

Three years ago, an organist was added to the group, handsomely expanding their total sound, and adding a variety of textures that complement the basic electric guitar sound. Johnny Durrill was born in Houston where he taught himself piano, organ, and composition. He holds a BA degree in English and was singer and writer on several hits by the Five Americans before joining the Ventures.

Together, these five men have left their mark on American and international pop music. Don and Bob are in no small way responsible for the unbelievable growth in popularity of the guitar in this country during the past ten years (they owned a guitar company which grossed \$1,500,000 in 1966). Before the Ven-

(Continued on page V-3)



Thank you
VENTURES

(Mel Taylor/Don Wilson | Bob Bogle/Jerry McGee/John Durrill)

for
ten years of
greatness.

LIBERTY RECORDS

Liberty/UA, Inc. 
An Entertainment Service of
Transamerica Corporation



THE FOUNDING fathers, Don Wilson and Bob Bogle, who started the whole thing off back then. . . .



THE GROUP is formed—Wilson and Bogle are joined by Mel Taylor and Nokie Edwards and the rock gear of those days. . . .



FASHIONS COME and go, but the Ventures march on. During the days when flower power boomed along with the Ventures. . . .



THE VENTURES TODAY—an additional member and the group caught onstage during their last successful Japanese tour.



AN EARLY "American Bandstand" appearance with Dick Clark—from left, Bob Bogle, Howie Johnston, Clark, Don Wilson and Nokie Edwards.



1968: BOB BOGLE smiles to an outdoor concert audience of 45,000 in Mexico City.

**AFTER A DECADE—
OLD EARS STALWART,
NEW EARS EXPOSED**

• Continued from page V-1

tures, most groups clung to the soft pulse of an acoustic upright bass, rather than its electric solid body cousin. The guitar itself, as a solo instrument, was largely limited to its upper register before the Ventures' use of low-octave single note melody lines. Indeed, many of today's most respected guitar heavies acknowledge the Ventures as primary inspiration during their formative years.

But by no means are the Ventures a thing of the past. With the smashing success of "Hawaii Five-O" last year, and the recent recording of the theme for the new CBS-TV series, "Storefront Lawyers," plus continuous concert bookings and the release of their special "Tenth Anniversary Celebration" LP with all new material, fans can look forward to at least another decade of unique sounds from the group that a Mexico City newspaper called "numero uno en la preferencia mundial"—number one in all the world—the fabulous Ventures!

THE VENTURES DISCOGRAPHY

| | |
|---|-----------|
| Walk, Don't Run | BST-8003 |
| Another Smash | BST-8006 |
| Dancel | BST-8010 |
| Beach Party | BST-8016 |
| Telstar & Lonely Bull | BST-8019 |
| Surfing | BST-8022 |
| I Walk the Line | BST-8023 |
| Let's Go! | BST-8024 |
| In Space | BST-8027 |
| Walk, Don't Run, Vol. 2 | BST-8031 |
| Knock Me Out! | BST-8033 |
| On Stage | BST-8035 |
| Ventures a Go-Go | BST-8037 |
| Christmas Album | BST-8038 |
| Where the Action Is! | BST-8040 |
| Batman Theme | BST-8042 |
| Go With the Ventures | BST-8045 |
| Wild Things | BST-8047 |
| Revolving Sounds | BST-8050 |
| Changing Times | LST-8052 |
| Golden Greats | LST-8053 |
| \$1,000,000 Weekend | LST-8054 |
| Flights of Fantasy | LST-8055 |
| On the Scene | LST-8057 |
| Underground Fire | LST-8059 |
| More Golden Greats | LST-8060 |
| Hawaii Five-O | LST-8061 |
| Swamp Rock | LST-8062 |
| Tenth Anniversary Celebration | LST-35000 |

Congratulations VENTURES on your 10th Anniversary!

United Artists Music Group 
Entertainment from
Transamerica Corporation

祝賀十周年
紀念日快樂

TO THE VENTURES
CONGRATULATIONS
AND BEST WISHES
FOR A HAPPY
10TH ANNIVERSARY

昌發公司
CHIANG HUAT COMPANY
IMPORTERS & EXPORTERS



Sole distributor in Singapore, Malaysia & Brunei
Chiang Huat Company (Private) Limited,
195-199, Outram Park, Singapore, 3. G.P.O. Box 1824. Cable: Chipmunks

Toshiba and Liberty Salute

The Ventures

TEN BIG YEARS IN JAPAN

Toshiba Musical Industries is proud to announce the best seller album ever released in Japan.

... And THE VENTURES' sales keep rolling on with their latest hit Single...



LP-8150
THE VENTURES IN JAPAN



LR-2445
KYOTO DOLL



TOSHIBA MUSICAL INDUSTRIES LTD.
2-2-7 AKASAKA MINATO-KU TOKYO, JAPAN.



THE START of an in-store promotion for the group during their 1970 tour of Japan. The store is in the Kausai area of western Japan.

Japan's Super Group- The Ventures

By MALCOLM DAVIS

Despite unshakable convictions of a few to the contrary, The Ventures are not a Japanese rock band, though their phenomenal success here over the past decade had led many to claim their music as originating in Japan.

No single recording group or individual artist has come even close to the popularity of the Ventures in the Japanese market—not even the Beatles or the giant of Columbia, Andy Williams. Their in-person appearances here are always sold out weeks in advance and the announcements of personal data about one or another member set off waves of excitement in the fan magazines and among their millions of devoted Japanese fans.

Toshiba Musical Industries, who this year celebrate their tenth year of association with both Liberty Records of the U.S. and with the Ventures, owe a great deal of their growth to that partnership, and they make no pretense of hiding the fact.

In round figures, Toshiba estimates that over the years, the Ventures' recordings have grossed over \$20 million in Japan.

By way of a peculiarly Japanese accounting system in which an LP is counted as approximately six single releases and an EP as two, Toshiba claims to have sold just under 25,000,000 Ventures' recordings in the last ten years.

Isao Atsumi, now assistant manager for Toshiba's Liberty division, lists the configurations and approximate sales totals as follows:

| Type | No. Issued | Sales | Single Count |
|------------------------------------|------------|-----------|--------------|
| Long Play Disk (33 $\frac{1}{3}$) | 50 | 1,400,000 | 8,400,000 |
| Extended Play Disk (45) | 40 | 4,000,000 | 8,000,000 |
| Single Disk (45) | 60 | 8,000,000 | 8,000,000 |
| Tape Cartridge | 19 | 500,000* | 500,000 |
| Cassette | 13 | | |
| Mini-Cassette | 7 | | |
| | | | 24,900,000 |

(* The first Ventures' tapes went on sale in 1969. Toshiba expects sales to top one million by the end of 1970.)

(Continued on page V-11)



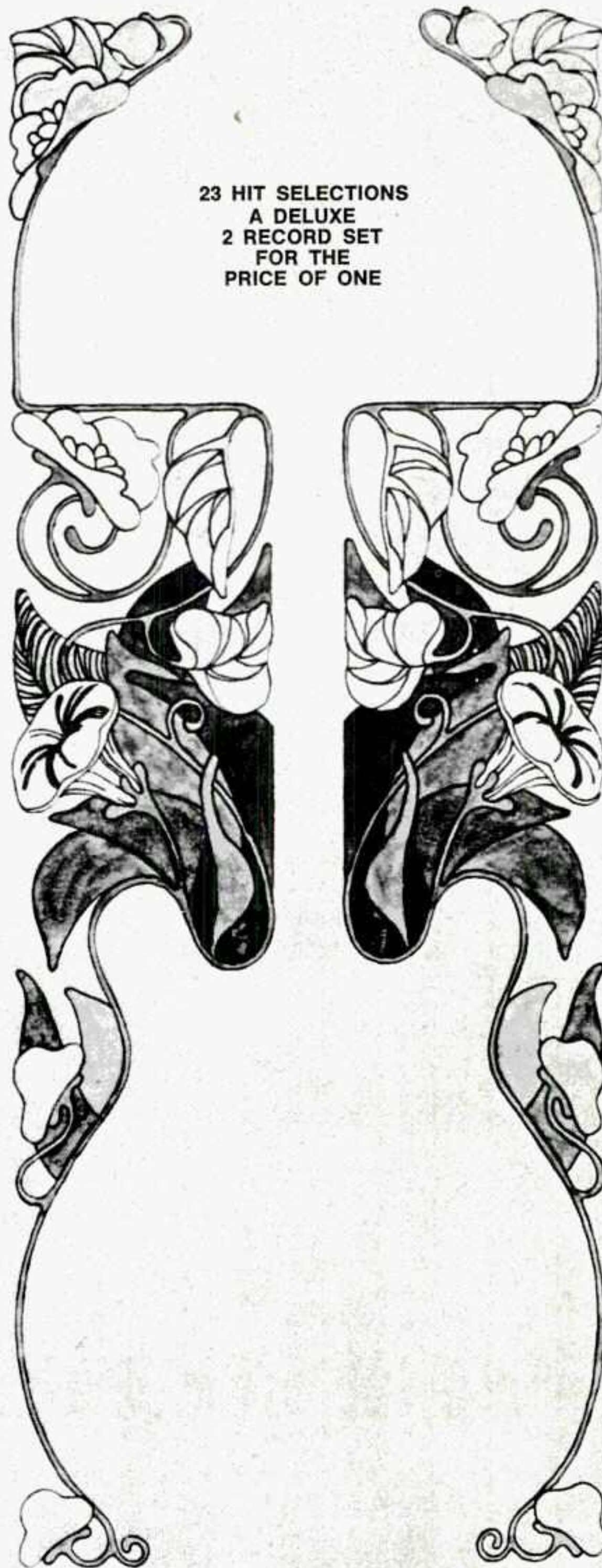
PACKED HOUSES greet the Ventures on the Japanese tours which began 1962 and are regular, successful events.

THE VENTURES

10TH ANNIVERSARY ALBUM

SPINNING WHEEL
BRIDGE OVER TROUBLED WATER
BY THE TIME I GET TO PHOENIX
THOSE WERE THE DAYS
NEVER MY LOVE
DELILAH
STRANGERS IN THE NIGHT
EVERYBODY'S TALKIN'
RAINDROPS KEEP FALLIN' ON MY HEAD
BLOWIN' IN THE WIND
WHO'LL STOP THE RAIN
SWEET CAROLINE
LET IT BE
UP-UP AND AWAY
BAD MOON RISING
ELEANOR RIGBY
GOOD MORNING STARSHINE
MacARTHUR PARK
HEY JUDE
MICHELLE
SUGAR, SUGAR
THE SOUNDS OF SILENCE
DON'T THINK TWICE, IT'S ALL RIGHT

23 HIT SELECTIONS
A DELUXE
2 RECORD SET
FOR THE
PRICE OF ONE

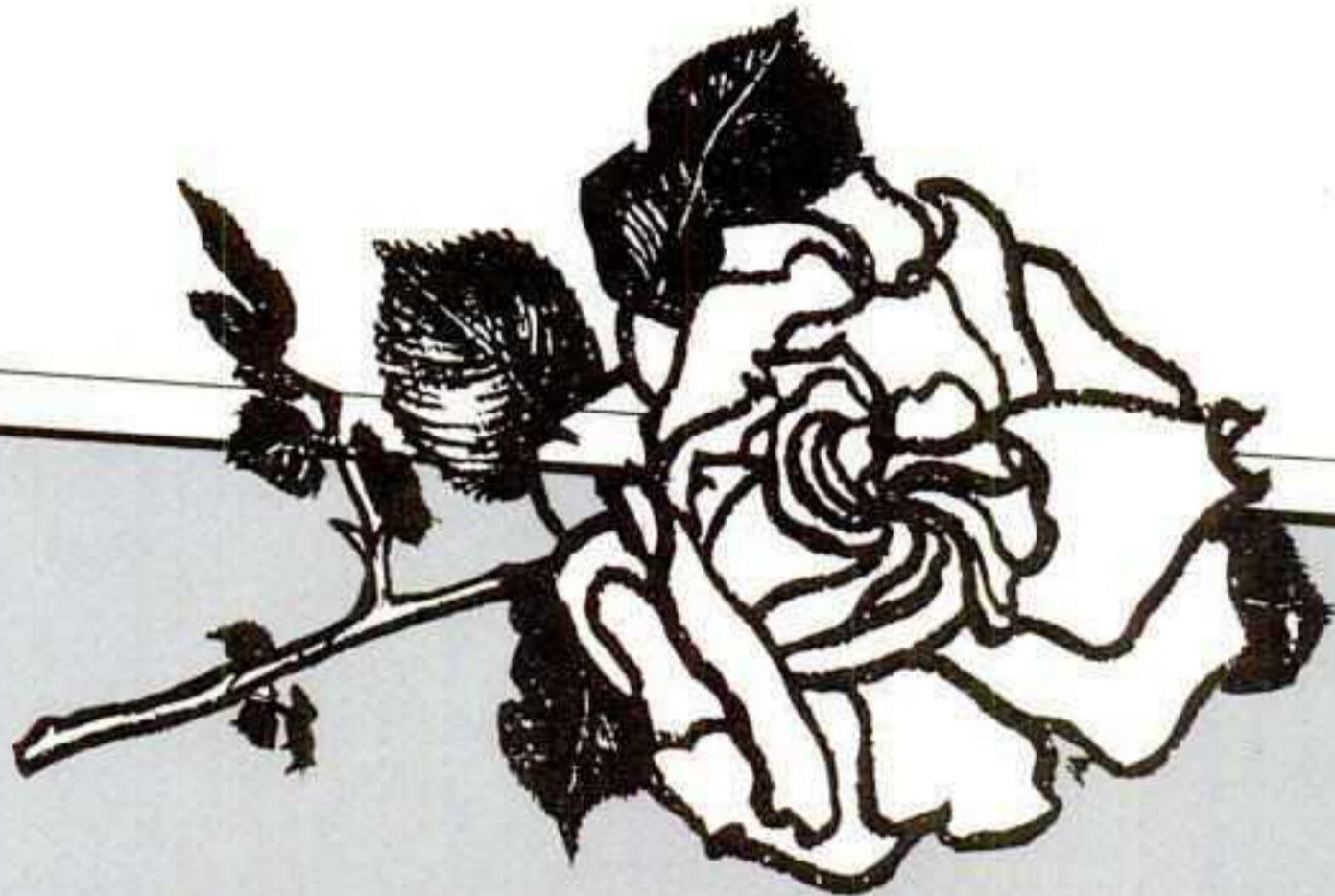


23 great hits in a deluxe two record set for the price of one.

The instrumental group of the decade plays the great hits of the decade on album, cartridge and cassette:

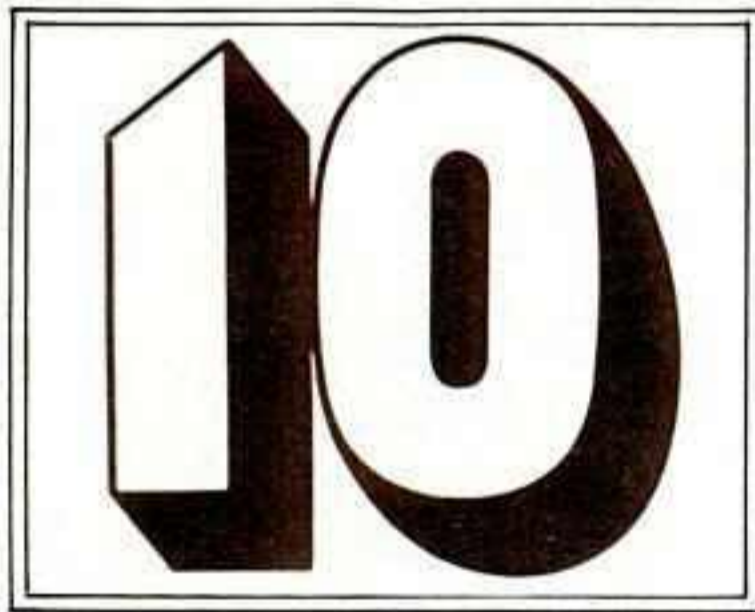
Album #LST-35000 Cartridge #9077 Cassette #C-1077

*Congratulations
to our
Favorite Artists!*



Stockholm - Sweden

The Ventures



**Years on Top
Down Under**

Festival Records, Distributors
of the Liberty/UA Product in
Australia & New Zealand salute

The Ventures
on their 10th Anniversary.

Here's to another 10 years.



SYDNEY, AUSTRALIA - AUCKLAND, NEW ZEALAND

Very best wishes

. . . from a friend

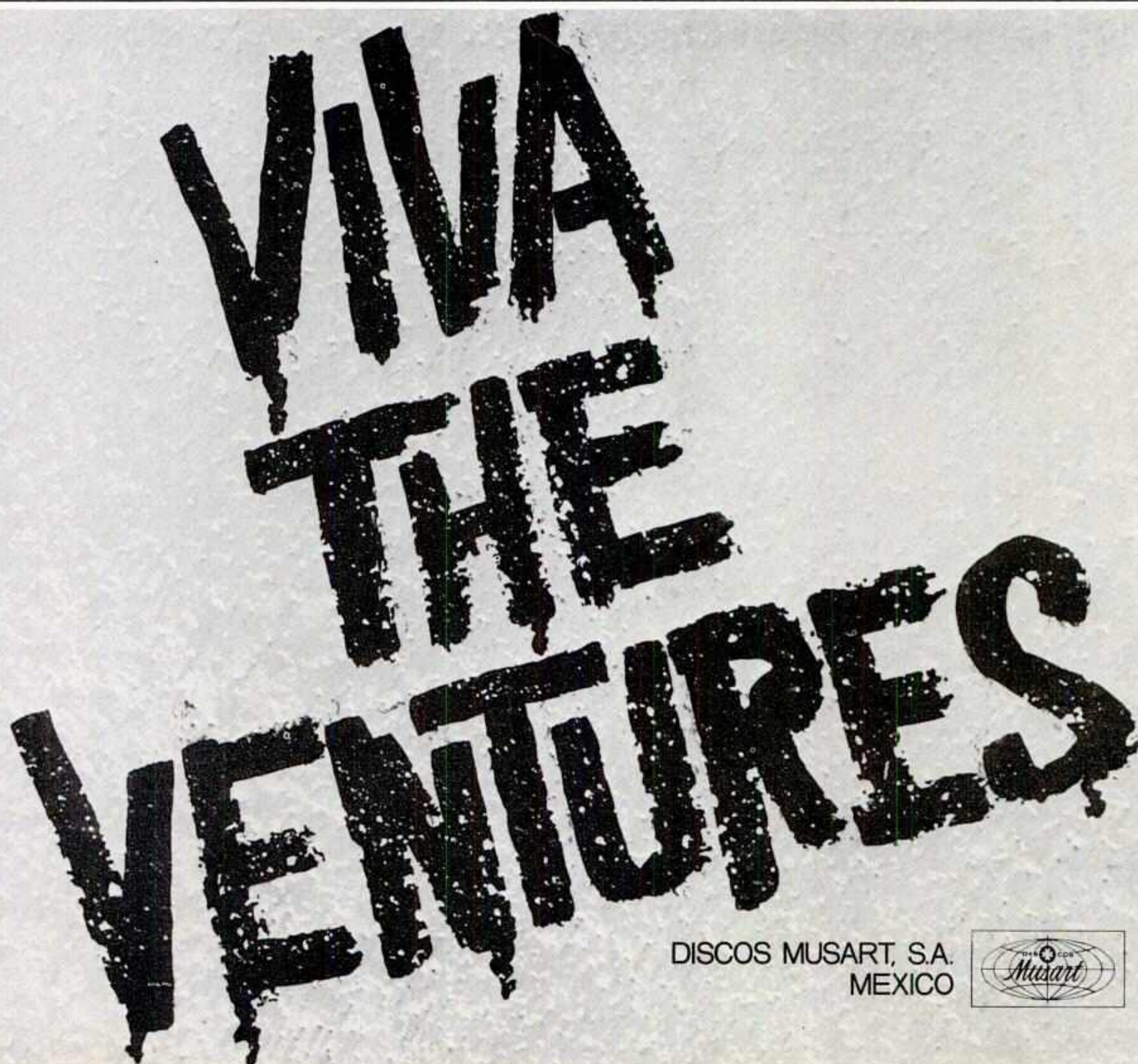
CONGRATULATIONS TO THE VENTURES

We are proud to have been
associated with you on Liberty Records
over the past ten years.

We wish you continued success in the future.



LONDON RECORDS OF CANADA (1967) LTD.



DISCOS MUSART, S.A.
MEXICO



JAPAN'S SUPER GROUP— THE VENTURES

• Continued from page V-6

The continuing adventure in Japan of the four—now five—young American musicians began in the early 60's with their first major Japanese release, "Walk, Don't Run."

Toshiba, at the time relatively unfamiliar with rock'n'roll music as was the Japanese public, did their best to keep up with the overwhelming demand for copies of the overnight hit. Production schedules were turned topsy-turvy as their pressing facilities struggled to put out enough wax to meet the snowballing response.

Radio stations, also unprepared for the reaction to the driving beat and electronic overtones of the single, began to program "Walk, Don't Run" every hour, or more often if at all possible; program directors were confused and cynical but pleased with the burst of audience response.

In 1962, the Ventures made their first personal appearance before their Japanese fans. With them they brought and planted the seeds of a rock'n'roll craze which, aided and enriched by the later trend toward "surfin'" music, revolutionized the Japanese pop scene down to even the smallest corner of traditional "enka" pop/folk and ordinary "kayokoku" or local pop.

Don Wilson and Bob Bogle—the only two of the 1962 Japan tour who are still with the group, developed a simple, easy-to-follow beat and melody line to which Japanese listeners could and did relate more easily than they could to the unintelligible lyrics upon which a Little Richard or Buddy Holly hit depended.

No Language Barrier

The Ventures wielded their instrumental simplicity as a fine sword to cut through the "language barrier" which had so far entangled other American rock'n'roll sounds in Japan.

In January 1965 the Ventures returned to Japan, this time for a tour which took them not only to Tokyo

and other huge metropolitan areas but also to the smaller cities of the island-nation, establishing a pattern they were to follow on later tours.

By this time, "Diamond," "Walk, Don't Run '64," "Pipeline" and other Ventures' singles released in Japan had shattered existing sales records; not a teenybopper in the land was without at least one Ventures' record.

The "surfin'" boom was at its crest in Japan and its heroes were the Ventures, overshadowing The Beach Boys and others by a wide margin to the amazement of Toshiba and their Liberty affiliates in the U.S.

In July of 1965 they made a third visit to Japan, during which the LP, "The Ventures in Japan" was cut, packaged and released in an enthusiastic and successful attempt to stay on top of the excitement the group was generating.

Toshiba pulled the stops on promotional expenses and spent millions of yen in promoting the LP within the industry and to the public via advertising and PR campaigns in nearly every medium reaching the under-30 public.

Toshiba claims to have sold a third of a million copies of that LP since it was issued and a few retailers still list it as a regular best-selling item.

The album, as well as the Ventures' 1965 hit singles "Caravan" and "Slaughter on 10th Avenue," set off yet another trend in Japan, the popularization of amplified guitars. The fact that the simple, all-instrumental arrangements and the driving beat were extremely easy to copy led to a phenomenal increase in sales of electric guitars and, soon after, the appearance of countless "group sound" bands who depended almost entirely on note-for-note readings of the Ventures' records.

For a while, the Ventures were involved in a sales promotion of electric guitars and amplifiers and their fame spread even further as a result.

It was also in the mid-60's that young Japanese began to show evidence of the growing prosperity of the society. Increased mobility via the family or the personal car, increased pocket money and the begin-

nings of a relaxation of strict parental control put millions of young Japanese in positions to patronize music coffee shops, rock'n'roll "mammoth" bars and other gathering places to hear the new electronic sounds. An estimated 3,000 new instrumental groups were formed in Tokyo alone between 1964 and 1968, most of which featured the three-guitar-plus-drums format and the basic, bottom-heavy sounds of the Ventures. Record sales skyrocketed, fueled by the sudden increase in spending money available to Japanese youth.

Jerry McGee replaced Edwards on lead guitar in 1967 in time for the Ventures' seventh Japan tour. The group had made two visits here the previous year and were well into the development of a series of musical impressions of Japan. Among these, "Ginza Lights," "Hokkaido Skies," and the latest, "Kyoto Doll" are the most popular, each chalking up remarkable sales in the original Ventures' versions and even bigger results in covers, with lyrics added, cut by singers Ken Yamaguchi, Masako Izumi, Chiyo Okumura, Yuko Nagisa and others.

Publishers of the Ventures' sheet music in Japan—Nichion, Zenon and Toshiba in the past and Taiyo Music now—also attribute the Ventures' success in Japan to the unique but easily-copied basic sound. Millions of Japanese amateur guitar players—and there are, literally, millions—move into Ventures' arrangements as soon as they master three or four basic chords on their instruments.

The latest Toshiba/Liberty LP release is "The Ventures: More Golden Greats," selling at 2,000 yen (\$5.56). It, and several other LP's, was released in July this year to coincide with the group's eighth Japan tour. Sales of the last few LP and single releases are reported by Toshiba to be as good or better than any of the many others to date.

Organist John Durrill joined the group in its most recent tour and seems to have made a favorable impression on the fans, both by his lyric, balanced style and by the fact that he is now the only unmarried member of "Japan's" supergroup, the Ventures.

Ventures: Major Impact

By ELIOT TIEGEL

The Ventures have had a major impact on musicians and the sound of instrumental groups.

As the first rock instrumental group formed in 1960 consisting of four pieces—two guitars, bass and drums—the band has probably had more of an effect on influencing other musicians than any other rock aggregation.

"We keep running into musicians who come up to us and say: 'Man, I learned how to play off you guys,' boasts the Ventures drummer Mel Taylor. Ask Taylor what is meant by musicians saying 'playing off you guys' and he quickly says: 'They take our records home and try to pick up the guitar licks.'"

At least 20 musicians have come up to the band and revealed how much of an influence their playing has been on their own careers.

Taylor, the group's spokesman and manager, cites the significance of the Ventures being a four-man combo in an environment in which most other bands were five or six pieces. "There just wasn't any four-man combo in the rock field when we started," he says, adding that the Beatles developed around the same instrumentation when they burst onto the scene.

Don Wilson, the group's rhythm guitarist, was at a Buffalo Springfield recording session when one of the musicians told him he learned how to get into music by listening to Ventures' albums.

As a leading American instrumental band, the Ventures have been in a constant state of expansion musically and aware as artists. "We have gone along with the music industry," Taylor explains. "But our bag is doing instrumental versions of great hits in our own style. Still, we stay right with what's happening."

As a result of all the testimony from musicians about listening to their LP's for source information, the Ventures devised the series of highly successful "Play Guitar With the Ventures" LP's.

"That's what motivated us to put out the guitar instruction system albums," notes Taylor. One of the LP's hit the charts, marking the first time an instruction album had rubbed elbows on a national LP survey with commercial musical presentations.

There were four guitar and one bass LP's in the series which is still in the Liberty/UA catalog.

As a result of the group's 10 tours to the Far East, it creates special recordings of Japanese hits for that

market and they become hits there. There have even been some instances of Japanese lyrics being put on an instrumental track and the song becoming a new born hit.

Three of the present band members are original founding fathers. The group started off as a four-man band and then two and one half years ago a new guitarist, Jerry McGee, was added. A little over one year ago organist John Durrill joined the band. "It's the old story of five heads being better than four," Taylor points out. He, Don Wilson and Bob Bogle, the bassist, are the veteran Ventures.

"When you have new blood you can get new and different ideas. When you have guys who have been together for a long time, you can get stale. It hasn't happened to us because we've made some changes."

Recently returning to the United States after an extensive Far Eastern tour, Taylor jokingly comments that "it seems like we've travelled one and a half million miles this month." Always listening to music wherever it goes, the Ventures may very soon discover they have brought back another new influence to add to their repertoire.

President, Founder, Mother

(Note: Josie Wilson is a vivacious, outgoing woman who looks like she spends her spare time baking cookies and organizing community service groups. She doesn't. She is president of the Ventures International Fan Club, which she created after forming Blue Horizon Records, the label that released the Ventures' first smash, "Walk, Don't Run" in 1960. She has produced many of the group's sessions, and is the mother of guitarist Don Wilson.)

"Since our boys are an instrumental group, there is no language barrier—we get letters from fans in every country around the world. Every letter is special, but some are especially heartwarming. One I've saved was written in a childish scrawl from a youngster in a school for the deaf.

"She wrote, 'Oh, Ventures, I just love your music. It is so big and has such a big sound!' I could just imagine she and the other deaf children 'listening' with their hands, absorbing the phonograph vibrations as they held their hands on the stereo cabinet to 'hear' the Ventures.

"Much of our mail comes from behind the Iron Curtain. A guitar teacher in Romania wrote: 'My dear Mrs. Wilson, God bless you in the new year and for the next 100 years to come. I received your letter and parcel with the Ventures music books on Dec. 23. It was the most wonderful present for Christmas! My pupils and I have framed the Ventures photos and hung them on our rehearsal room wall.' He had sent me a beautiful handmade doll dressed in Romanian costume by way of appreciation for the music books.

Money is not allowed to be sent out of the country.

"One of the most satisfying things our American Fan Club has ever done is to adopt and support a small Korean orphan through the Foster Parents Plan. The older brother of our eight-year-old Ik Yung writes: 'We feel that our family has become much happier and sweeter in your care. Our family thanks you very much for your support from far distance. We remember you in our prayer to recompense for your favor, even a little. We are very thankful to you, for you enable us to lead a happy living. Signed with much love from Ik Yung and elder brother Ik Soo.'

"If music is the universal language, there is no better way to communicate the love between the Ventures and their fans, than by reading the letters of little Ik Yung in Korea."

**“Thank you everyone
for making these first
ten years golden ones.”**

Shel Taylor

Don McLean

Bob Dylan

Jerry McBeal

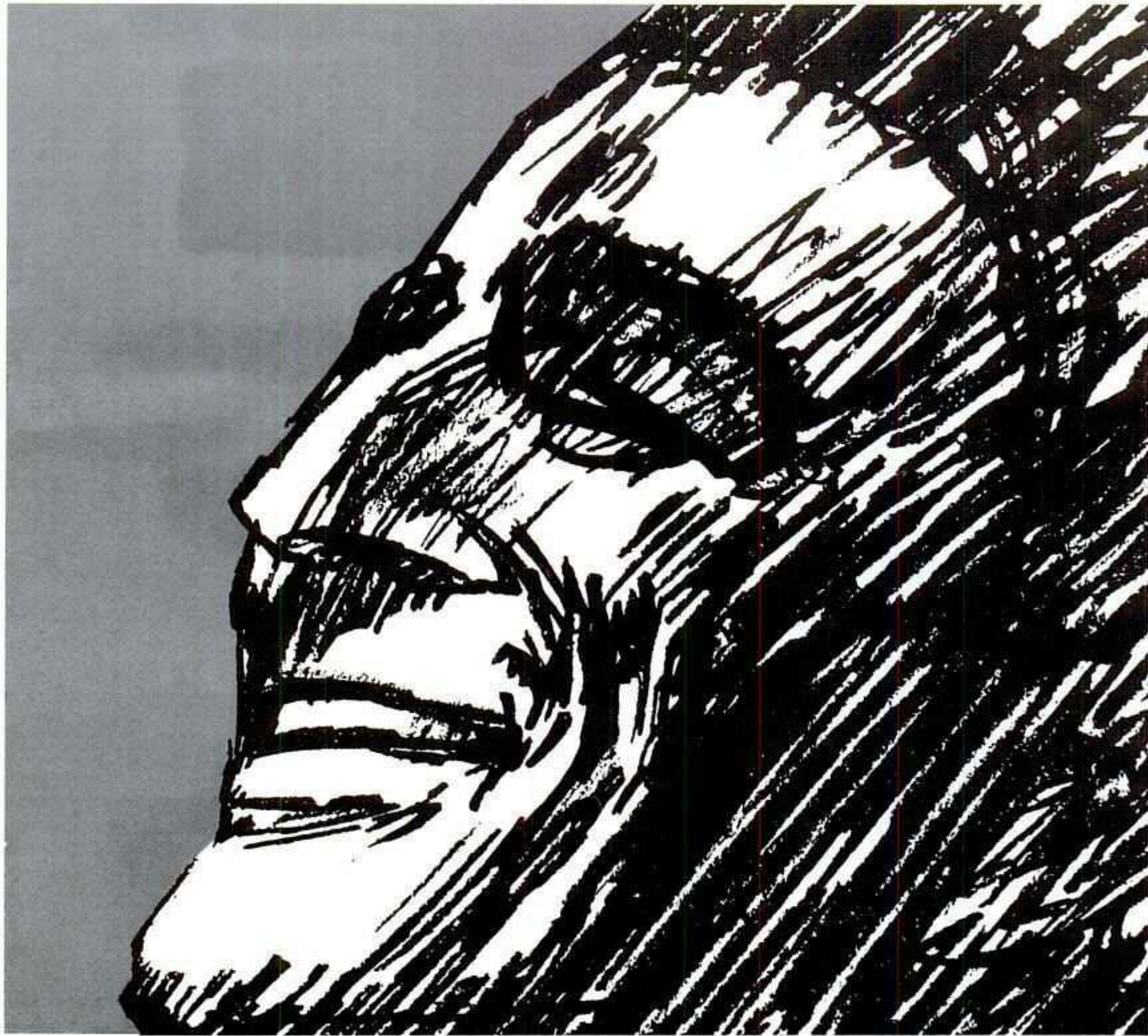
John Russell

THE CORPORATE TAKEOVER

'BIG BUSINESS' CREATES NEW LAS VEGAS IMAGE



A BILLBOARD SPOTLIGHT



TONY BENNETT

"THE NUMBER-ONE SINGER IN THE WORLD."

—ED SULLIVAN

"TONY BENNETT IS THE BEST AROUND."

—DEAN MARTIN

"FOR MY MONEY, TONY BENNETT IS THE BEST SINGER IN THE BUSINESS, THE BEST EXPONENT OF A SONG. HE EXCITES ME WHEN I WATCH HIM—HE MOVES ME. HE'S THE SINGER WHO GETS ACROSS WHAT THE COMPOSER HAS IN MIND...AND PROBABLY A LITTLE MORE. THERE'S A FEELING IN BACK OF IT."

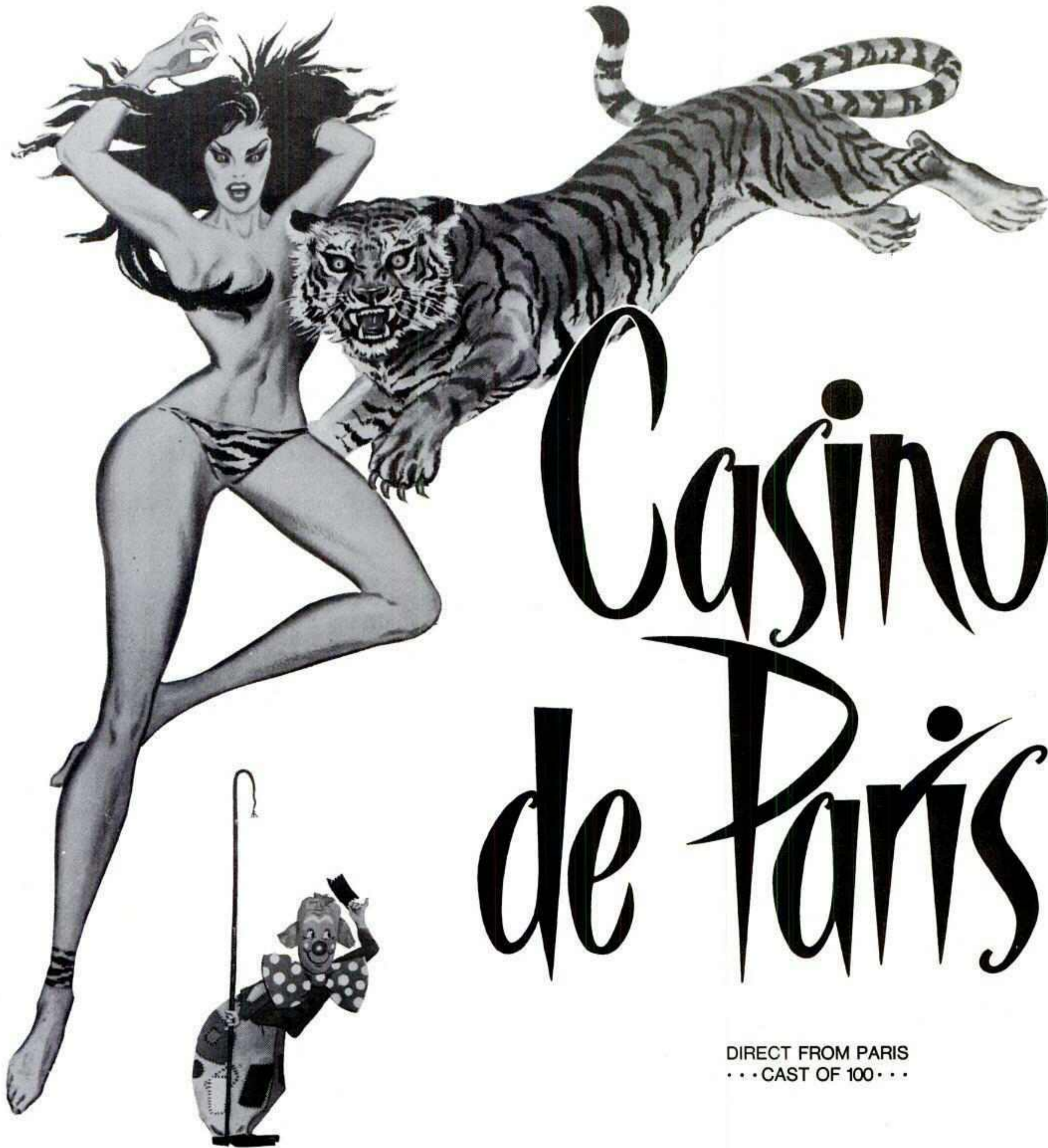
—FRANK SINATRA



FROM OCTOBER 1ST TO OCTOBER 14TH 1970.

Mais Oui!

For the SAVAGE '70's!



Casino de Paris

DIRECT FROM PARIS
... CAST OF 100 ...



For voting-age adults only . . . ready to face the Savage '70's!

DUNES HOTEL &
COUNTRY CLUB
LAS VEGAS

SHOWTIMES
7:45 pm & 11:45 pm

CONCEIVED, PRODUCED AND DIRECTED BY FREDERIC APCAR

It Takes a Business Analyst to Know Who Owns What in Vegas

By Laura Deni

Along the two-and-one-half miles known as the Strip, 16 high rise resorts worth possibly billions juts skyward. Inside strobe lights shine, semi-nude girls are reflected in revolving mirrors while the music vibrates to ear shattering levels. Names like Sinatra, Streisand, Presley and Jones command upwards of \$100,000 weekly. Ninety-nine bars and 53 clubs offer live entertainment.

The slot machines whirl, the dice roll, the cards slap on the table. A casino pit boss, dressed in a white on white shirt, white tie and sharkskin suit, glances over a maze of crap tables and says: "The good days are gone. Most of the old crowd is either selling out or dying off."

The good old days experienced abrupt changes in 1969. This year is no exception. Forty-two casinos changed hands, the Nevada Gaming Commission reported. The city began to experience the "corporation take over," and with it a new image for the hotel-casino-show business businessman.

New blood in the form of vast capital resources gave Nevada's unique legalized gambling industry a transfusion which Gov. Paul Laxalt says will cause an economic revolution.

All along the Strip and in the downtown Casino Center the corporate take over moved ahead throughout 1969 and '70 and left clear-cut signs that 1971 will be a year of even greater change.

The corporate take over of the Strip has resulted in expansion with ostentatious grandeur, tight-wad measures on petty expenses, and a raging talent war resulting in phenomenal entertainment salaries made possible through a seemingly unlimited corporation talent budget.

Firms listed on the New York and American stock exchanges, along with a new breed of gamblers in grey flannel suits, invested in Las Vegas casinos as if they were giant conglomerates. The so-called individual or partnership casino ownerships dwindled to only a few.

The Del Webb organization actually launched the trend on Aug. 31, 1961 by transferring 1.5 million shares of stock in the Sahara Nevada Corp. for the 600-room Sahara Hotel and the Mint Casino. The corporation subsequently built the 25-story Mint hotel in the downtown Casino Center area. Following the Mint, Webb bought the Thunderbird.

Then Howard Hughes, through his solely owned Hughes Tool Co., arrived running and took over the lead in purchases. He has subsequently purchased the Desert Inn, Sands, Frontier and the Castaways hotels. He tried to buy the Stardust, but when the Dept. of Justice stepped in with an anti-trust probe, Hughes pulled out of the deal.

Hardly taking time to catch his breath, the wealthy recluse, who reportedly lives atop the Desert Inn, bought the Landmark Hotel, a white elephant which stood unopened for years.

Another publicly held corporation active during the past year is the Los Angeles restaurant supply firm of Parvin-Dohrman, previously owner of the Fremont Hotel. Before getting involved in some questionable stock dealings, it added the Riviera, Aladdin and Stardust to its hotel fold only to lose the majority of their ownership due to stock problems.

In other dealings, the Tropicana Hotel was purchased by Trans Texas Airlines in which Minnesota Enterprises owns about half of the stock. And Continental Connectors, an Eastern electronics firm, bought ownership in the Dunes Hotel. Lums, a restaurant chain, became the parent organization of Desert Palace, doing business as Caesars Palace, with CP the operating company.

The size of the investments precludes any but the highest flying of wheeler-dealer from participating. The Landmark Hotel was purchased for \$17.3 million, the Stardust price was rumored at \$42 million, the Tropicana changeover involved \$8.75 million. None of the prices for the timid.

But it was Kirk Kerkorian, who after purchasing one-fourth interest in Western Air Lines, decided that flamboyant Las Vegas needed a "second Strip." Kerkorian bought the Flamingo Hotel through his wholly owned Tracy Investment Corp., sold the land he owned on which Caesars Palace had been built, and then bought and sold the Bonanza Hotel.

Kerkorian broke ground two years ago for the \$80 million International Hotel, which rises 30 stories, from a site adjacent to the Convention Center, the start of his "second Strip" along Paradise Road.

But the "second Strip" may



Entertainers like Bobby Vinton are the lure for keeping people in the hotels. Here he works in the International's lounge theatre.

now be an afterthought. The Hilton Hotels signed a definitive agreement to purchase a majority interest in International Leisure Corp., Kerkorian's parent company which operates the International and Flamingo hotels.

In short, the agreement means loss of control of the hotels that made Kerkorian a major figure in Nevada entertainment.

Merle Howard has been with Del Webb since early 1956. He is a personable man with a big job in charge of corporate talent buying. When interviewed he had seriously damaged his heel in an accident near his swimming pool. He was lying amidst a wheel chair, crutches, sedated but alert and friendly. We talked about the corporation take over.

"It's unfortunate in my opinion that you have people now running the hotels who aren't tuned in to the gaming industry . . . people who are really efficiency experts from other cities. The accountants have percentage figures. They make the mistake of equating their figures with the same size hotel in another city."

Howard adjusted his heavily bandaged foot on the gold pillow atop the glass coffee table and smiled. "The corporations are causing the entertainment business to go out of sight. The money they spend is somebody else's money. In the old days, if you owned the hotel you were more cautious. In the long run this can't survive. With the cost of land and the cost of borrowing money so high, you can't get it back. You can't keep tacking it on to the public. They just won't pay the tab.

"We have very few 'comps,'" Howard says. "We only comp good players or if the person is valuable to the hotel. Basically we are in a gaming business, not in show business. The entertainment is necessary for gambling.

"My interest is primarily in comics, not singers," Howard relates. "The comics are more expensive, but they draw better. With music, people like one or two kinds and dislike all others. With soul singers

you don't get customers, you make enemies. But, with comics 97 percent of the people will like it.

"We look ahead and are after new talent all the time," Howard emphasizes. "I called Maria Callas in Paris and tried to arrange a two-week engagement with her here. The only concert she has ever done in America was at Carnegie Hall. At the moment we couldn't work anything out with her because she insisted on a 100-piece orchestra.

"In our lounges we have found that musical groups are useless. We have two modest-budget musical groups. Girlie shows are the best for us.

"Our hotel doesn't have computers, but we are revamping with new sound and lights for the show room and new decor throughout the hotel."

Up until a few weeks ago, Bill Miller booked talent for the International and Flamingo from offices in the International. As a result of some internal conflict with the new Hilton people, Miller pulled out physically from the International, but is still booking acts for both hotels from his own office.

He has these comments on the tight money situation. "Summer isn't as important as fall, but this is the first time we ever had a let down." However, even with a let down Miller was emphatic that the International was making money. "Six and a half million after taxes, so somebody is making money. We paid a dollar dividend on stock this last time. That is the first time any hotel in Las Vegas has done that."

Miller is thoughtful about the salaries Las Vegas stars are able to command. "Ninety percent of the entertainers can't draw enough to pay their own salary," he laments. "They are supposed to be stars, but they can't fill ringside. At the best hotels in New York \$25,000 is the top limit. Everybody is overpaid. We need price controls.

"Show business is killing itself. There isn't any show business left in the United States except here. There are one nighters which bring in big money, but the work is back breaking. Stars ought to hold the salary line for their own sake, or they will price themselves out of the market.

"You can't use a pencil though when you're talking about the hotel business," Miller adds; "we're lucky if we make a dollar profit per person on a dinner show. The unions have had a 25 percent increase. Sometimes you have to offer a little more for entertainment, but it pays off. Look at 'Hair,' 800 people can get into the (hotel's) theater at \$7.50 per person. It's been running for eight or nine months. Not even a drink is served. That's how to make a profit.

"It's getting to be impossible to predict what people want. This is a strange city. We paid Bobby Vinton the same as he made at the Sahara. At that hotel he was in a big room, but as a supporting act. I convinced him to do it on his own. He came over to the International's lounge

Continued on next page



America's tight money situation as seen in Las Vegas: empty tables.

and did great. I solicit acts, but if they get out of line then I let them go."

It may have been just a coincidence, but in line with talk of a recession, Frank Sennes, entertainment director for the Frontier and Desert Inn hotels, this summer announced a major policy change which would give new acts more exposure while cutting down on talent costs. Name attractions had been booked each week supported by third and fourth billed acts which costs \$6,000 and \$7,000. "We found this to be a waste of money as they actually bring in very few people. We decided we would do as well using less expensive acts," Sennes explains.

"We do not plan to do away with supporting acts, just cut down on the expense for these acts. This will give us a chance to use some of the new acts that may not be heard otherwise."

Across the street, the Riviera has instituted a \$4.50 minimum per person in its lounge. Barbara McNair, previously a big room star, has headlined this room and the people didn't seem to mind the \$4.50 tab. Up the street at the Aladdin the opposite policy is in effect. "All you can drink for \$2.25 per show," is the concept. The rest of the Strip hotels vow to remain as they are with a two-drink minimum. But there is talk at some hotels of making the midnight show a no cover-no minimum affair to draw in customers.

The man who launched the power name war is Dave Victorson of Caesars Palace. The talent feud between Caesars and the Sands involved such top acts as Steve Lawrence, Eydie Gorme, the Smothers Brothers, Jim Nabors, Carol Burnett, Leslie Uggams, and Jerry Lewis. Frank Sinatra left the Sands for Caesars two years ago while Dean Martin went over to the Riviera where he also purchased a 10 percent ownership.

Jack Entratter, a former Sands owner and entertainment kingpin, had built the Sands into a super star mecca. After Caesars Palace's raiding cue, Entratter was returned to power at the Sands by the Hughes people.

Long a tough ticket showroom, the Sands lost some of its status with the advent of the International and Caesars Palace.

Entertainers like Entratter. He is somewhat of a father figure for them, always around if needed. The corporation takeover made the entertainers feel the coldness of computer machines.

While entertainment costs are skyrocketing, the hotels have an economy drive on in other areas as a result of the soft economy. The Stardust Hotel has cut back on help and keeps careful track of the number of bars of soap left in rooms. Hotels which have always bought food by the carload offer less than a variety and suddenly feature foods that are "in season."

In order to bring in high rollers, a hotel has to offer some incentive since gaming tables are found all over town. Super star entertainers bring in the gamblers. The big game players may not want to see the shows, but the girls they are with do, so to please their dates, they see the show and then gamble.

With this in mind, corporations moving into town have enabled the hotels to offer the entertainers better contracts. Money is more important than personal friendship. Notes one hotel executive: "This town is too big for an entertainer to play some place because he has known somebody for 10 years. That friendship may enable you to talk to him on the phone. But in the long run, it's who has the money that gets the stars."

Tony Zoppi, an executive with the Riviera, candidly admits: "We don't expect our showroom to break even." It's more or less an accommodation for the gamblers. Prices have increased because of cost-of-living rises, so the hotel has increased its minimums.

Throughout town, as temperatures hit their sweltering highs, corporate executives quietly discuss ways of combatting an acknowledged slow season. The Dunes cut members of its main orchestra. An



Frank Sinatra remains a heavy attraction, and the kind the corporations like.

intermediary act in its lounge was eliminated. A pianist in the Sultan's Table room was let go.

The recession sweeping the country caught up with the Strip this summer. The gambling, glitter and showroom stars seemingly had rendered the Strip impervious to the economic downturn, but that immunity failed during the summer tourist season.

Hardest hit have been the luxury hotels catering to the high rollers and big spenders. However some of the Strip's low priced establishments reported good business.

"I can tell you one thing, we are not making a thin dime," admits Harvey Diederich, marketing director of the Tropicana Hotel.

Catering to a well established and well heeled clientele, the Tropicana had a 70 percent occupancy rate in August, according to the executive, compared to 90 percent last August.

Even those hotels where occupancy rates have held up are feeling the pinch as people cut back on their showroom and casino spending.

"From what I hear, business is down quite a bit," says Earle Thompson, president of the Stardust, Fremont and Aladdin hotels. "People are pulling in their horns. They are more careful about spending their money."

"We're just not getting the players we used to get," laments Walter Fitzpatrick, managing director of Howard Hughes' Desert Inn.

"Only two of the DI's six crap tables were operating after the late performance in the showroom, an action time favored by heavy gamblers. There was nothing but \$1 chips on five of the nine blackjack tables that had players."

While the rest of the nation felt the recession washing over it for the past 18 months, Las Vegas continued to ride a boom despite slackening of business this summer.

The State reported a 31 percent increase in its revenue from gaming taxes collected in Las Vegas during the final three months of 1969 over the previous year.

Stars like Nancy Sinatra, Elvis Presley, Dean Martin, Buddy Hackett, and Liza Minnelli, were doing standing room only business. Renny Ashleman, attorney for the local musicians union, reports that "even though some hotel orchestras were cut in size, the musicians are the last to feel the recession. If they are good, there is plenty of work."

A strike by culinary workers, which was honored by the musicians union, shut down Strip hotels for four days this spring and knocked the legs from under that boom. But it has only been in the last six weeks that a real slowdown surfaced.

A survey for the Convention Authority reveals that the total number of nights spent here by visitors went down 4 percent from May to June, a time the summer rush usually pushes room occupancy through the roof.

"The best that can be hoped for is a quick end to the slump, says Robbins Cahill, director of the Strip Hotels Assn. "If we don't pull out of it before fall, we will really get hit when the tourists get off the road."

The hotels responded to the slowdowns in different ways. The Landmark dropped the price of drinks from \$1.25 to 75 cents to attract customers. Several hotels cut the hours and laid off casino dealers and waitresses. Hotels which extended vast credit to patrons are now lowering their ceiling. Many hotels are trimming their junket lists. Previously people on junkets ate, saw shows, drank and stayed for free in return for visiting the casinos.

Among the ideas planned to advertise the city's entertainment values are inexpensive show rates with a greater emphasis being placed on exploiting star attractions—especially in the southern California area.

There are indications that hotels will start tightening up their showroom reservation policies when super stars are appearing, accepting reservations first from their own registered guests and high rollers. Previously, the hotels had a wider reservation policy in which other hotel officials and casino bosses could use their offices to obtain reservations at these shows for their guests and important personages.

The intention seems to be to take care of one's own guests first in the showroom, thus keeping the patron within the facility to gamble. Whenever a super name came to town, his presence could be counted on to increase business along the Strip, with the other hotels calling up for reservations for their important contacts.

Because of the soft summer, the top draw entertainers are being looked upon by the hotels as a sure, surefire means of filling rooms and the casino. The old joke told on stage by an entertainer at the conclusion of his act for his audience to watch out as they walked through the casino doesn't sit well this year with hotel officials.

Other ideas being discussed include eliminating covers and minimums at midnight shows as a lure for people. In most instances, visitors this summer had no trouble getting into most shows. Seats were plentiful. Remember how inexpensive rooms used to be? There are reports that rates will be increased.

With tight money, the major complaint the casinos have found is that there are a lot more gamblers who don't pay their debts.

The 15 major Strip casinos reported \$8 million in bad debts at the end of the year or 3.8 percent of what they took in from gross revenue.

"It's the tight money conditions, the depressed stock market that has caused people to have less disposable income," says Edward Bowers, executive secretary of the Nevada Gaming Commission.

Bowers claims the growing number of "bum markers" is centered only on the Strip casinos and not in the rest of the state. Last year all casinos in Nevada reported a total of \$11.5 million in unpaid checks.

During the current election year in Nevada the one topic every politician seems to mention at least once is the corporation takeover. A pro and con battle is raging with no specific solutions mentioned.

Regardless of how one may view the corporate hue that has become the most pronounced and publicized aspect on the "New Strip" . . . admiringly as Governor Laxalt admittedly does, or with skepticism as some old-timers do . . . the changes, even with a tight money economy, will make this a successful and flamboyant year.

ABOUT THE COVER . . .

The Dunes computer helps the hotel analyze its operation. The production shows, with their razzle, dazzle, help lure tourists into the showroom-casino complexes.

Las Vegas tight money situation: peopleless slots.



Written by Laura Deni, Bruce Weber and section editor Eliot Tiegel. Photos by Las Vegas News Bureau and Eliot Tiegel.

Erudite Executives Expedite Hughes Hotel Chain's Growth

By Eliot Tiegel

The biggest gamble any day in Las Vegas is how many times you hear Howard Hughes name. Or see it. Or feel it. Since the reclusive, phantom billionaire moved into this desert entertainment capital three and one-half years ago, his financial holdings in Nevada have grown to the point where he is now the largest employer and the top gambling magnate in the state.

Hughes Resort Hotels — the corporate identity for the Desert Inn, Sands, Frontier, Landmark, Castaways—buy more talent than any other operation in Las Vegas. The company also owns the Silver Slipper, which is not a hotel but does book talent shows and recently expanded into the Northern Nevada area with its acquisition of Harolds Club.

"The Best of the Entertainment Las Vegas Has to Offer" exclaims signs in the Hughes hotel lobbies to promote their entertainment attractions. The Hughes Resort Hotels are even advertised on the back of matches placed on tables in the showrooms to further add to the corporate unity campaign.

Everything seems cozy. And they are. Only it drives performers to fits of discreet discomfort when working in a Hughes Resort Hotel not to have met the man whose name is overpowering in this image-conscious city. Las Vegas continually fights the battle of imagery, striving to improve itself as a family vacation resort and striving to dissipate the association with organized crime which traditionally has hung heavy over the gambling industry.

Howard Hughes' "presence" despite no one acknowledging ever having seen him, has had the effect of helping "cleanse" Las Vegas and make the hotel-gambling-entertainment triangle a legitimate business endeavor.

Yet there's that "mystique" which permeates the Hughes involvement. Employees acknowledge it privately. Artists working in the hotel showrooms acknowledge it publicly.

Executives acknowledge Hughes' penchant for concealment and once they have become a member of the Hughes Nevada Operations, they accept the fact that they will in all eventually never get to meet or talk with Mr. Hughes as he is respectfully called. The Hughes Nevada Operations is more a name than a corporation. That's the name you hear when you call the Frontier Hotel where this facet of Hughes' immense business empire is headquartered.

Hughes Nevada Operations officials operate from a second floor wing in the Frontier. While there is no mania for security, you do have to go through one locked door (opened by a buzzer activated by the switchboard operator on the other side of the door) to get into the corporate kingdom. The men who run Hughes' hotel empire can look out their windows at the swimming pool and get a fix on the shape of things and who is visiting the city, usually on a two and one-half or three day turn over ratio.

Hughes Nevada Operations has since its formation been publicity shy. This corporate attitude is a reflection on MR. Hughes himself. If the top man isn't out to explain himself to the public,



The new image: Walter Fitzpatrick, a Hughes Hotel executive, keeps the financial press close at hand at the Desert Inn.



"why worry" goes the attitude among the men charged with building the hotel chain.

Since all the hotels were bought by the Hughes Tool Co., of which MR. Hughes is THE stockholder, his private ownership status protects him from filing public records or reports.

There is an unwritten law for executives of the Nevada Operations which guides them in not talking about the man supposedly living in the eighth floor penthouse at the Desert Inn, the first hotel he purchased in April 1967 for \$14 million.

The people who do see Hughes don't talk about him. The people who don't see him say they do because it has become a status symbol to boast about getting into the labyrinth of mystery and intrigue which veils Nevada's number one business tycoon.

Despite this summer's soft money market, all the Hughes hotels have continued to fulfill their entertainment contracts and attempted to lure patrons into their showrooms.

Inside, one gets to hear the variety of jokes about Howard Hughes. Singers as well as funny-men are running down their own gags. To wit: "He's the only man in the world who keeps Swiss money in American banks." "Las Vegas is his monopoly game." "And now ladies and gentlemen," the off-stage voice begins, in an imitation of Ed Sullivan, "Jack Entratter and the entire Hughes Tool Co. proudly presents . . ."

In the showroom environment it seems acceptable to jibe fun of the man who is never there but is always there. Within the environment of the business world, all is somber seriousness.

Hughes' hand-picked chief executive officer Robert Maheu has himself brought into Nevada key high-salaried executives for the Nevada Operations. Men like Walter Fitzpatrick who is the Desert Inn's managing director. He previously worked with Maheu in Washington for three and one-half years as head of Robert A. Maheu Associates, a troubleshooting firm handling "corporate problems."

With a copy of the Wall Street Journal conspicuously present on his desk, Fitzpatrick represents the new breed of businessman now running the Vegas hotels.

The Hughes hotels are all operated on a departmental nature. Their previous owners might have included as many as 80 persons with "points" in the hotel and their business procedures are a far cry from the sophisticated systems which Hughes people have instigated. There is central purchasing for supplies and insurance coverage. A central computer oversees payrolls, gambling records and other accounting functions.

The hotels also have formal personnel departments which are 60 percent involved in industrial relations since there are 13 unions with which they have to negotiate.

The entertainment budgets are a separate concern for Frank Sennes, who books the shows for the Frontier, Desert Inn (and Stardust, the hotel



Howard Hughes, Mr. Las Vegas.

which the Justice Dept. would not allow Hughes to purchase); Jack Entratter at the Sands and Mo Lewis at the Landmark.

Each Hughes hotel strives for its own entertainment identity. The talent budgets are cleared each year and each entertainment director has to get permission from his managing director to exceed his financial restrictions.

"We have to be individual hotels," says Walter Fitzpatrick in his office at the DI. "It wouldn't make any sense for all the hotels to be the same."

Although there is the corporate identity of a Hughes Resort Hotel and the colorful showbill signs in the various lobbies, no one can boast of a dynamic image identity for all the Hughes hotels. Their entertainment policies are individually separate.

The DI, which some classify as Hughes' home and a palace of clean living, has presented the production show "Pzazz" for several seasons and this colorful spectacular is the city's only no nudity of any kind gala. The Hughes people generally don't like salacious shows. When the lounge review "Tom Jones" played the DI it was devoid of

bare breasts. When it shifted over to Circus Circus (which originally started out as a kiddies' paradise) bosoms became bared. The DI has been playing spectaculars for seven years, interspersing name acts between shows like Bob Newhart, Jimmy Durante, Phil Harris, Jerry Lewis, Andy Williams, Teresa Brewer, Jimmy Webb and Connie Stevens. Fitzpatrick expects to have name acts during the fall once "Pzazz 70" closes.

- The Sands, purchased by Hughes in June 1967 for \$15 million, is a star hotel and has been hit hardest by the fierce talent buying practices of Dave Victorson at Caesars Palace and Bill Miller at the International. Jack Entratter, a former owner of the hotel, has had his problems with his bosses but now seems to be free to operate in a comfortable fashion as entertainment director. Louie Prima is the mainstay act in the lounge theater, with such music attractions as Jack Jones working the main room.

- The Frontier, purchased in November 1967 for \$13 million, is a solo headliner advocate, booking Vic Damone, Jimmy Durante, Diana Ross, the Supremes, Frank Sinatra Jr.

- The Landmark, purchased in July 1969 for \$17 million, advocates music names like Trini Lopez or Bobbie Gentry or the Everly Brothers.

- The Castaways, the smallest of the hotels with 230 rooms, purchased in November 1967 for \$3 million, plays minor names like George Rock and his Dixieland Band.

- The Silver Slipper, a gambling hall-saloon, purchased in May 1968 for \$5.3 million, this summer has been showing Barry Ashton's "World of Burlesque 1970" but in the past has played some modern jazz small groups in its lounge.

- Harolds Club, purchased in mid-May, for around \$11 million, brings in names to Reno and is the city's second largest gambling operation exceeded only by Harrah's Club.

What's next? That's the big question. The government is cognizant of the Hughes organization's power in Nevada. Gov. Paul Laxalt stated recently that he "had no concern at the present time" that Hughes was becoming too powerful a force in the gaming industry. Hughes' investments in the state are estimated at nearly \$300 million.

With the gross gambling take in Nevada in 1969 \$552.4 million, Hughes can earn a gross income of around \$84 million alone from his casinos in one year. In a Fortune Magazine survey last May, the total visible assets encompassing all of Howard Hughes' interests came to a conservative \$985,500,000. A liberal evaluation brought the figure up to \$1,373,000,000.

Under the executive structure of the Hughes Nevada Operations, all hotel entertainment directors work with their managing directors. The managing directors in turn report to Al Benedict, who has the overall responsibility for all the hotels except their casino operations.

Robert Maheu is the key man. The former FBI agent has been with Hughes since Hughes arrived mysteriously one evening.

Maheu does not get involved in the running of the talent side of the hotels. Those responsibilities are left up to each hotel managing director and his talent director. There is no corporate entertainment mogul.

If any of the hotel managing directors has ever met with Hughes they'll never tell. Del Webb and Governor Laxalt state they have talked with Hughes on the phone. Webb, who operates several hotels in Vegas and Lake Tahoe, is Hughes' closest thing to a competitor.

Ask Walter Fitzpatrick, dressed comfortably in goldish sports clothes (a Hughes invitational golf tournament emblem on his blazer pocket), if he's ever met MR. Hughes. "I understand he lives with us," he answers with a smile.

Now what about that "mystique" which people mention . . . Fitzpatrick says there's always been a mystique connected with Hughes. No, it is not a strange feeling not to know your boss, he says. How could that be? He, like the other hotel managing directors, has his direct contacts with other company executives so that he is never bogged down in the chain of authority. "I would be surprised if he did come in the door," Fitzpatrick admits.

Before the corporations came to Vegas, the hotels were operated successfully, Fitzpatrick points out, by groups of individual owners. "Which means that they had good men operating them. There was always talk that infamous characters were associated with the casinos. The businesses were successful before. Today, it's the people in management positions who have changed."

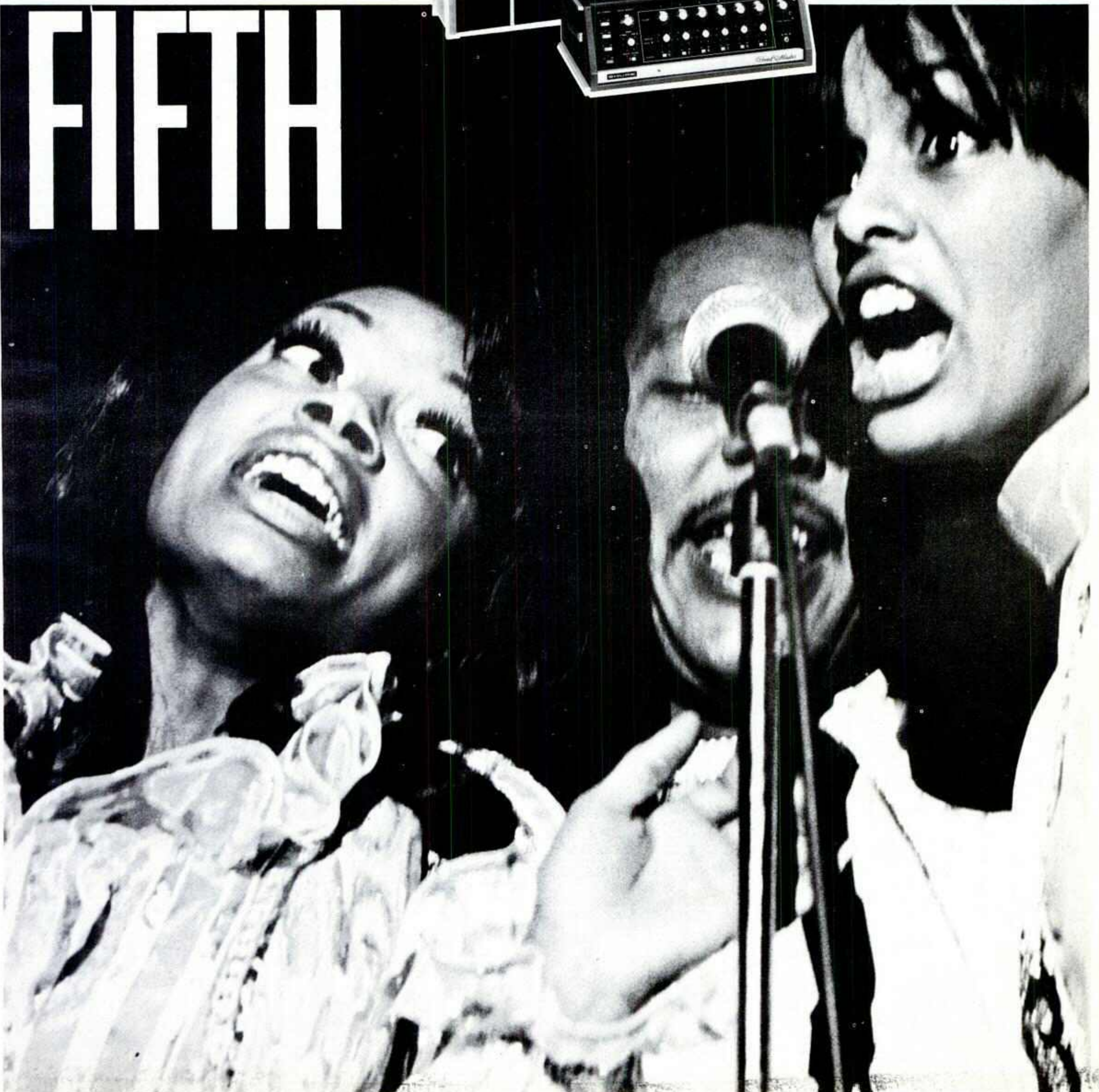
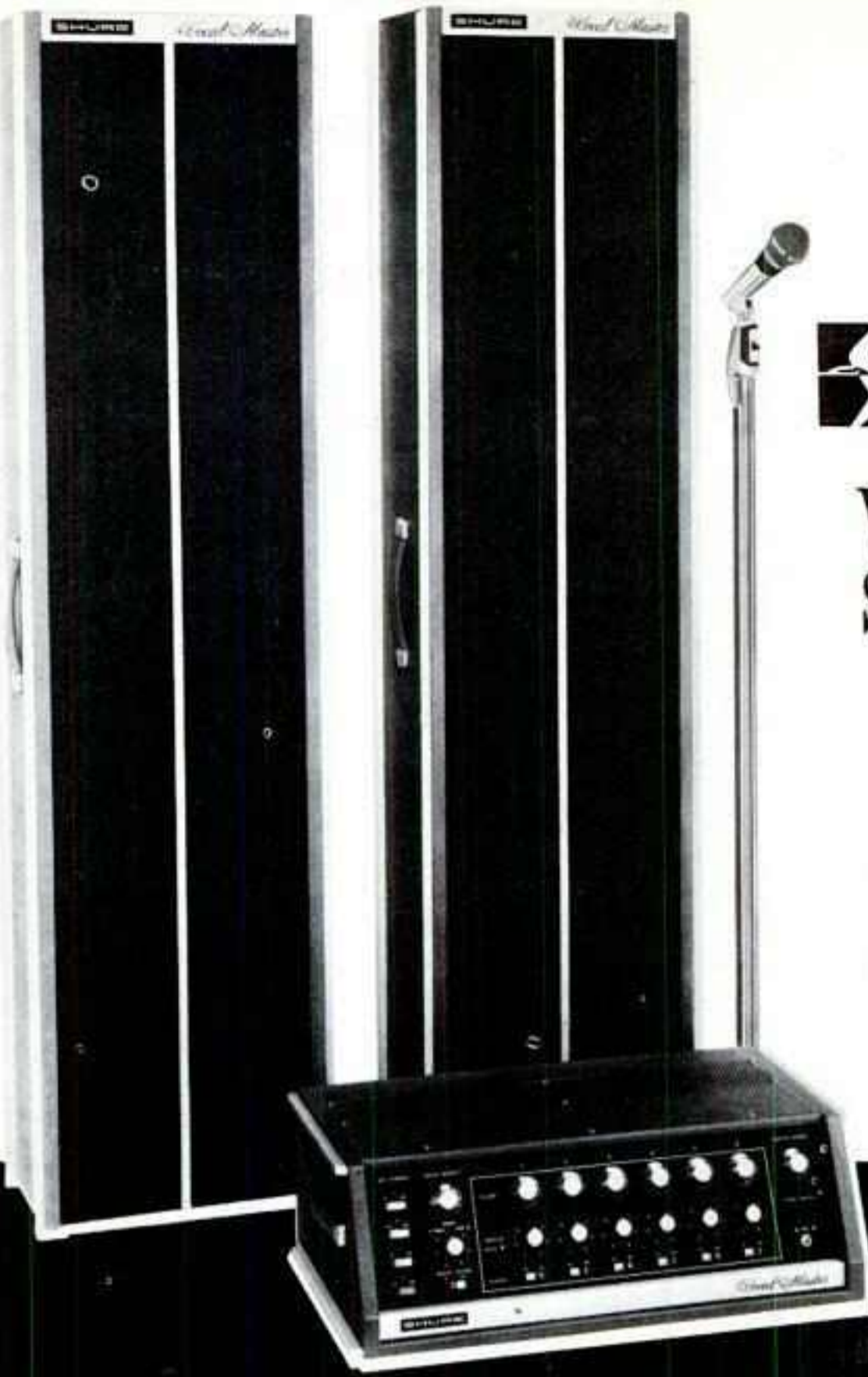
Fitzpatrick says the company is concerned about the pattern of escalating talent salaries. One solution is the big spectacular production show which runs

(Continued on page 51)

FIRST WITH THE FIFTH



VOCAL MASTER
SOUND SYSTEM
AND SHURE
UNISPHERE[®]
MICROPHONES



THE OUTRIGGER HOTEL WHERE IT'S HAPPENING!

The Kim Sisters
OUTRIGGER HOTEL
MAY 1971



The Reycards
OUTRIGGER HOTEL
JANUARY 1971



Tokyo Happycoats
OUTRIGGER HOTEL
APRIL 1971

Eiko Shuri
OUTRIGGER HOTEL
JANUARY 1971



The Kim Brothers
OUTRIGGER HOTEL
MAY 1971

PERSONNEL
MANAGEMENT

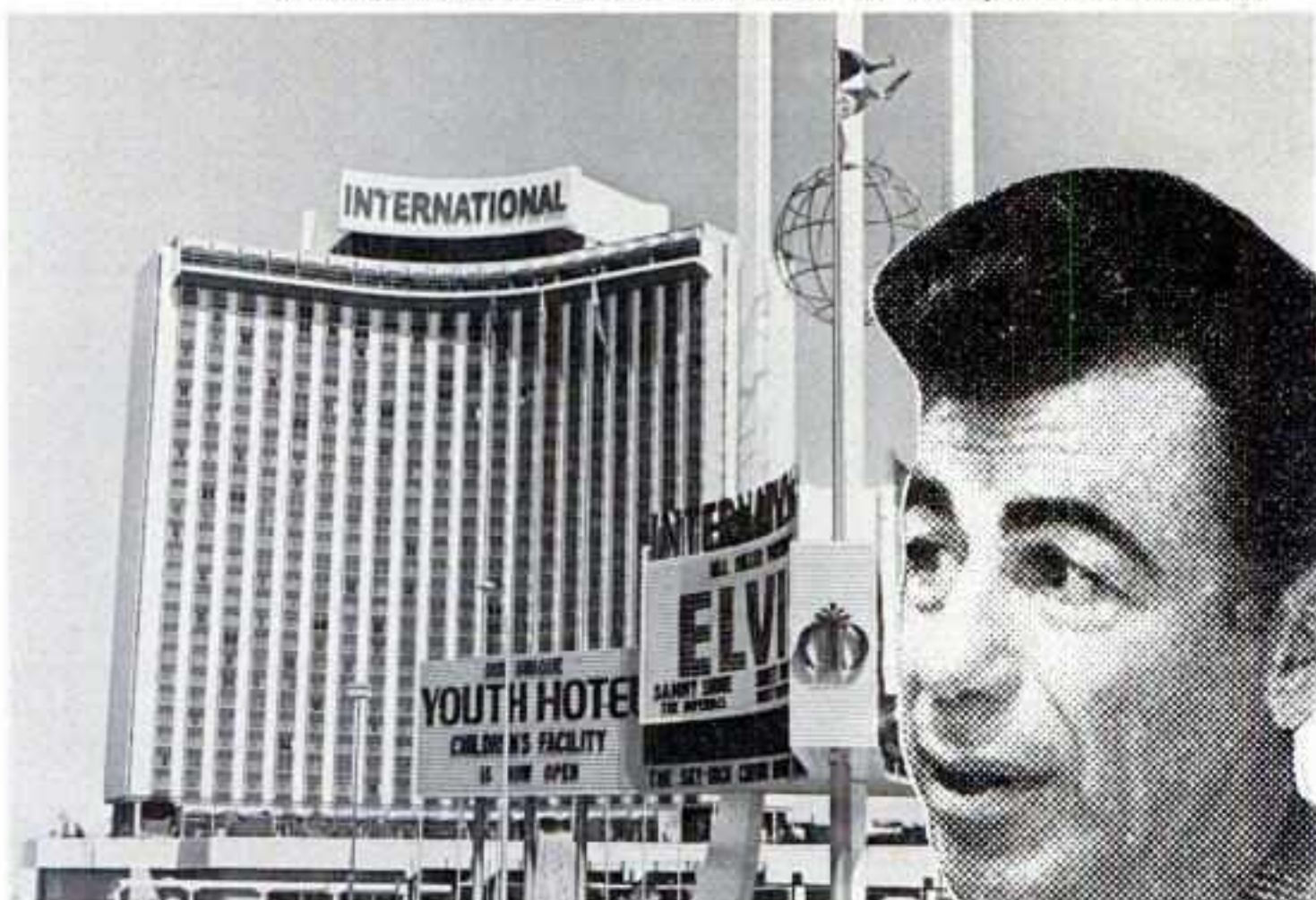
SAWYER
PRODUCTIONS

Dan Sawyer, President
Las Vegas, Nevada

THE WAIKIKI
Outrigger
HOTEL

2335 Kalakaua Avenue, Honolulu, Hawaii / Robert E. MacGregor, President / Michael Hickey, General Manager

Kirk Kerkorian and the International, his symbol of success.



A Financial Tale

Kerkorian Turns to Hilton For \$ to Beat Vegas Odds

By Bruce Weber

Once upon a time there lived in Las Vegas a wealthy, healthy and wise desert baron named Kirk Kerkorian. He had dreams of building an empire in the shadow of his two neighbors: Howard Hughes and Del Webb.

And while Hughes, the absentee billionaire, remains an enigma, and Webb divides his time between Arizona and Nevada, Kerkorian enjoys the money factories of Las Vegas.

Although he has an affinity for privacy, Kerkorian finds security around the turbulent tourist mecca of posh hostelrys, gaudy gambling casinos and glaring neon winking its welcome.

Behind the facade of building a business empire in Las Vegas, he quietly finds time to flirt with the international jet set, table

hops with show biz folk, entertains Wall Street analysts and mixes with world bankers.

His friends include Barron Hilton, Cary Grant, Del Webb, George Raft, Hughes, Barbra Streisand and Aristotle Onassis. In short order, he became the third party of a Las Vegas triumvirate: Hughes, Webb and Kerkorian.

But here is where the fairy tale ends. Unlike Messrs. Hughes and Webb, Kerkorian built his Las Vegas empire—International Leisure Corp., operator of the Flamingo and the International hotel-casinos—of straw.

A few bill collectors are huffing and puffing and threatening to blow in his empire.

To raise cash to prop up his world empire, Kerkorian sold his Las Vegas holdings,

which are his only profitable ventures, to Hilton Hotels Corp.

Hilton acquired 44 percent of International Leisure's stock from Trader Kirk at \$6.08 a share. (At that price, Kerkorian stands to collect only \$17.7 million. Last year the 2.9 million shares that he sold to Hilton were worth \$193 million.)

Eventually, after audited financial statements for 1970 are delivered, Hilton will make a tender offer to all International Leisure stockholders for additional shares, sufficient in number to make Barron Hilton owner of 50 percent (plus one share) of Leisure shares outstanding, or a majority position.

"We have been interested in the development of Las Vegas as a convention and tourist city for several years," said Hilton. "Our entry into Las Vegas is a logical part of our expansion plans."

The original Hilton-Kerkorian agreement, said Hilton, would purchase 37½ percent of International Leisure stock from Tracy Investment Co., the principal shareholder of International Leisure, and might purchase an additional 12½ percent of Leisure's shares through a public tender offer in 1971.

Hilton will participate in management of the Flamingo and International hotels, excluding casinos owned and operated by Leisure's subsidiaries, and will receive a fee of 2 percent of the gross revenue from rooms, food and beverage sales of such hotels.

The only comment from Kerkorian came from a spokesman representing International Leisure, who said: "Hilton's arrival in Las Vegas has been enthusiastically anticipated by the resort community not only because of the link it provides with the Hilton Hotel system but also for the impetus it gives to the improvement of Las Vegas' image."

(Prior to talks with the Hilton Hotels Corp., Kerkorian's organization had discussions with Hyatt Corp., Burlingame, Calif., looking toward possible sale to the motel chain of a 50 percent interest in International Leisure.)

What happened to the 52-year-old multi-million-dollar financier?

Kerkorian's fortune is based largely on the increase in value of his International Leisure stock. (The stock is far below its April 1969 high of \$66.50 a share.)

His bank loans for his Metro-Goldwyn-Mayer stock tenders, plus his sharp losses in Western Airlines, and his inability to float stock in International Leisure has brought

him to a reported fiscal bind. (The Securities & Exchange Commission failed to approve a prospectus.)

Stymied in his attempt at equity financing via the stock offering, Kerkorian withdrew the registration statement for a proposed secondary offering of up to 920,000 shares of International Leisure because of "unsettled market conditions."

Up to 850,000 shares of the offering were to have been offered by Tracy Investment Co., Kerkorian's personal corporation, which controls 5.4 million, or 83 percent of International Leisure's outstanding shares.

The SEC objections centered on its refusal to waive a requirement for inclusion in the registration statements of certain audited financial statements for the Flamingo prior to Kerkorian's purchase of the hotel in 1967.

International Leisure's principals and Nevada Gov. Paul Laxalt had appealed—but to no avail—to the SEC to reconsider this decision, pleading that the required information could not be obtained from the previous owners.

For Kerkorian the fiscal bind which forced the sale to Hilton means loss of control of the hotels that made him a major figure in Nevada gambling. (He already has sold his ranch-style Las Vegas home to spend more time in California tending other investments.)

And what about Hilton, the new desert Barron?

Under Hilton's aegis, the International Hotel's 2,000-seat headliner room may be divided into two or more rooms, with only one being used as a nightclub.

As a result, many believe, the era of the super nightclub and super salaries for entertainers may be over.

A spokesman for Hilton admits: "Rarely has the room been filled. A room that size is a white elephant." Only Elvis Presley filled the room, while Barbra Streisand, Tom Jones, among others, averaged about 65 percent occupancy, the spokesman said.

The Hilton Hotel chain entertainment policy has been set to avoid stiff tariffs to entertainers. Hilton's Waldorf-Astoria pays a maximum \$25,000 in addition to fringe benefits. Under Kerkorian, the International paid \$100,000 weekly salaries for headliners with fringe benefits.

But the Kerkorian era is over, at least, in Las Vegas. It lasted over two years. Kerkorian, who used to gamble at the blackjack tables in Las Vegas (he gave it up years ago), busted.

HIGH ENTERTAINMENT

Join the Cloud Crowd!

High above the lights of Exciting Las Vegas the new Landmark Hotel offers discriminating guests the view of a lifetime. The glass enclosed dome includes 3 stories of dining, dancing and entertainment.

Guests also enjoy the best in top-name entertainment nightly in the Landmark Theatre

... including;

Jimmy Dean, Trini Lopez, Bobby Darin, Jack Carter, Bobbie Gentry, Peggy Lee, Everly Brothers, Dick Jensen, and many more...

LANDMARK

364 Convention Center Drive
Las Vegas, Nevada 89109
735-6275 (702)



ASK ELVIS PRESLEY & STEVENS & CONNIE & PAUL THEN CAPTAIN AUDIO (or Bill Porter) at UNTIED RECORDING

LAS VEGAS, NEVADA / 3143 INDUSTRIAL ROAD / TELEPHONE (702) 735-7131

Rock Gets Boost From 3 Stations

While this city is a glittering entertainment filled mecca, there is almost no form of entertainment offered the under-21-age group. Three local radio stations, KENO, KLUC, and KVOV are striving to fill the void, without filling their own bank accounts. Local churches are swinging on weekends, while city and county officials are consistently vibrating to the tune of indecision.

KENO radio was the first station this year to begin sponsoring concerts which featured Everyday Hudson, Terrocotta, Silroc, St. Clair and Steel Wool. Held in Dusty's Playland, a converted bowling alley, the station isn't profit motivated. "If we make a profit, beautiful; if we break even that's all right," the station manager explains. KENO imports talent from Los Angeles as well as using acts currently appearing in the Strip lounges and hotel skyrooms.

KLUC radio teamed with Dick Kanellis and Tarus Productions to offer local teens Led Zeppelin and Jethro Tull. According to Bill Thalen, one of the new owners of KLUC, "The station receives none of the gate receipts. The concerts are done to promote the station and increase listeners." KLUC's teen happenings have been held in the Convention Center with ticket sales exceeding 6,000.

Cy Newman, general manager of soul station KVOV, who brought in James Brown in June and Steppenwolf in July, notes: "Kids can't afford to spend \$15 to see a dinner show." Newman's concerts average \$4 a ticket, which he feels kids can afford. Newman is using both the Convention Center and the Ice Palace. In addition to monthly concerts, Newman wants to back a teen center which would offer a place for teenagers to come, drink Cokes and dance. Local radio stations would provide disk jockeys to spin records. Newman said that KVOV would sponsor such a center and that he is looking for a suitable place.

One mile from the Strip at Griffith Methodist Church, Friday nights take on an atmosphere of strobe lights, black lights, posters and rock music blaring from a bandstand. The church parking lot is filled with motorcycles and mini bikes.

From 7:30 p.m. to midnight the church basement is turned into a coffee house known as "The Tribe" as the room is called. It is the idea of Nellis AFB Airman Thomas B. Smith and three of his Las Vegas friends. "We needed some place for the kids to go instead of the streets," Smith explains. The Tribe offers an opportunity for local musicians to obtain exposure. Rock group Them, composed of David Craig, Jay Lennon, Mike Taylor and Danny Svehdra, have received several job offers since appearing at The Tribe.

"We play for nice people," Craig relates. Before each performance the group makes an announcement asking for no dope or booze, and imploring the kids "to be cool."

Things began looking up for local teens when Janis Joplin, B.B. King, Country Joe and the Fish, the Youngbloods and Illinois Speed Press were signed for an outdoor concert July 16. Gary Maseef, the talent buyer, anticipated 30,000 attending the six-hour concert at \$7.50 per ticket. Promoted by Gana Productions, the talent budget was \$29,000 with an extra \$12,000 for promotion and preproduction.

Hot on the heels of Gana Productions, the Friedman Brothers of Peacerock Productions in Ohio expressed interest in staging a rock festival with a reported \$500,000 talent budget.

Concerts were swinging ahead when county and city officials got nervous. On July 1 the City Commissioners took emergency action to halt the Joplin concert. The city fathers feared that California publicity would result in thousands of "undesirables" coming into town which would present a law enforcement problem.

District Attorney George Franklin staunchly opposed the rock festivals. The attorney for the rock enthusiasts publicly declared that young potential voters would not appreciate the DA's stance. Four days later Franklin reversed his opinion of rock concerts.

Downtown casino owners vehemently objected to the expecting 30,000 under age youths descending upon the city. It wasn't made clear whether the same objections would have been made had the concert patrons been over 21 and able to patronize the gambling facilities offered by the city casinos.

Hall Miller, former operator of the Teenbeat Club for six years, predicted the rock concert would "draw a lot of people in here to sell narcotics." Miller labeled the rock concert "a big promotion for somebody to make a quick buck."

When it was pointed out that Janis Joplin has following among the Hell's Angels crowd, promoter Jay Sarno offered to post a \$100,000 bond to protect private property in conjunction with the festival.

The city passed an ordinance similar to the existing county law which restricts rock concerts. Undaunted by the laws, 3,000 youths held a rock concert on state property at the University of Nevada at Las Vegas (UNLV) on a Sunday afternoon.

The new regulations are general enough to restrict almost all outdoor music, including traditional park concerts. In an effort to make the laws more flexible, the youths drafted amendments and staged a city hall rally.

The UNLV campus lawn was covered with students and youths enjoying music of five different groups; John Sterling, Copyright 2000, Uprising, Who's the Father? and Odyssey. All performed without charge. The concert sponsored by the Legal Defense Office was free but donations were collected to defray \$20 in expenses.

To youths in Las Vegas, who are tuned into the pop scene, rock represents the most open channel they have for free expression. Much of their music carries messages and communicates ideas; it is their form of expression which they consider virtually free of censorship. Las Vegas teens have had a taste of live entertainment within the reach of their pocketbooks. They will not be content to succumb back into the entertainment void they once knew.

DOOTO NEW RELEASES!

RUDY RAY MOORE
LET'S COME TOGETHER
DTL-850

BELOW THE BELT
DTL-808

RICHARD AND WILLIE
FUNKY AND FILTHY
DTL-849

Other big Dooto Sellers

Richard & Willie
Low Down and Dirty DTL 842

Willie and Rising Dick DTL 843

The Race Track DTL 848

Redd Foxx

Jokes I Can't Tell on TV DTL 845

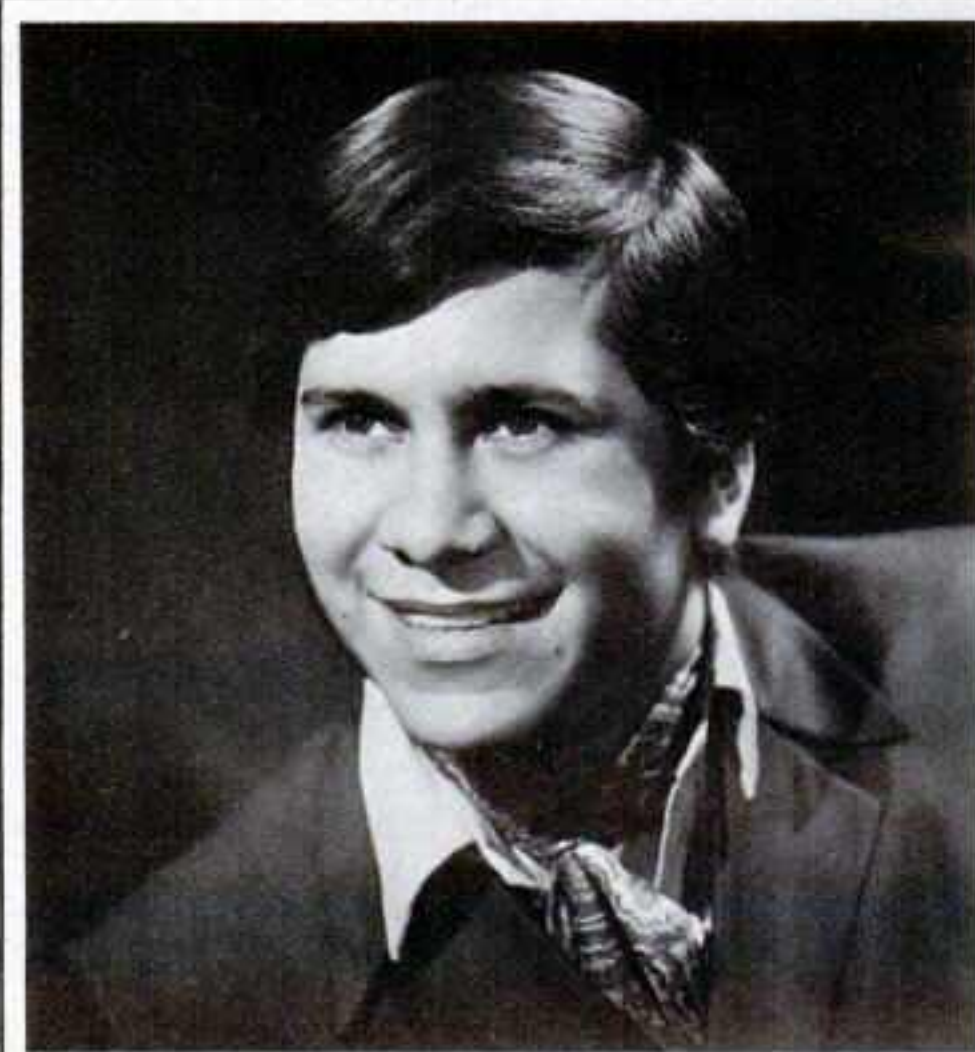
Shed House Humor DTL 846

Favorite Party Jokes DTL 847

5 plus 1 Deal on entire catalog
available on 8-track cartridges

DOOTO RECORDS

13440 S. Central Ave.
Compton, Calif. (213) 774-0743



"Epic's Singing Sensation"

JOHNNY GAMBOA
MIDWEST T.V. TOUR
SMASHING SUCCESS!!

★
: special thanks to:

W.L.W.-T.V.—CINCINNATI

W.F.B.M.-T.V.—INDIANAPOLIS

K.D.A.L.-T.V.—DULUTH

★
PACIFIC COAST AND SOUTH-WEST
P.A. TOURS NOW SCHEDULED

★
'Hear His New Hit Single'
"GOOD FEELIN' DAY"

Pers. Mgmt.
Mel Winters Prod.
(213) 836-3218

Publicity
Norman J. Millen
and Associates


THE INTERNATIONAL BRINGS THE WORLD TO LAS VEGAS!



more than you dreamed possible in one great resort complex!

Never anything like it before! At the International you enjoy the very greatest names in entertainment . . . sleep in gorgeous rooms reminiscent of Rome, Madrid or Paris . . . dine excitingly in any one of five colorful restaurants from Japan, Bavaria, Italy, Mexico or France . . . play outdoors on a magnificent 8½ acre park on rooftop . . . swimming, tennis, all the sun-drenched sports, plus a championship 18-hole golf course . . . spend a thrilling evening at a "Broadway" show in Las Vegas' first legitimate theatre . . . or even bring the youngsters for a fun-vacation of their own in the International's unique "youth hotel."

Write or phone for a colorful, fact-packed brochure.


INTERNATIONAL
HOTEL • LAS VEGAS

Nancy's Greatest Hits

With a little help from her friends

*These Boots Are Made For Walkin' • Sugar Town •
Something Stupid • Jackson • Summer Wine •
Some Velvet Morning • How Does That Grab You, Darlin'? •
Friday's Child • You Only Live Twice • Things • Lightning's Girl*



All on Reprise 6409
Tapes distributed by Ampex.
Copyrighted material

PHOENIX

... got it all together

TONI LEE
A MILLION ROSES



GENE DIFFIE
FOOLING WITH MY HEART



DAVID BERGER
SWEET TALK AND LIES



JERRY WEST
I STILL REMEMBER "LAVERN"



BILLY WILLIAMS
ARRANGER & PRODUCER



DISCOVER THE AMBET SOUND

DISCOVER THE AMBET SOUND



NU-TOP RECORDS, INC.

NU-TOP RECORDS, INC.
P. O. BOX 13544 • PHOENIX, AZ. 85002
PHONE (602) 277-2132

AMBET RECORDING COMPANY
2750 W. OSBORN RD. • PHOENIX, AZ. 85017
PHONE (602) 252-7134

Copyrighted material



In Person Contrasts

Perry Likes to Sing; Dean Has a Comedy Fling

The Dean Martin you hear on records is not the Dean Martin you see in Las Vegas. The Perry Como you hear on records IS the Perry Como you see in person in Las Vegas. And that sets up this comparison of two performers, both basically singers, but in the environment of a Las Vegas showroom they are two totally different commodities, attracting two totally different clienteles.

Como, "Mr. Sleepy Head" or "Mr. Cool" of television, consented to appearing at the International after Bill Miller, the hotel's entertainment director, worked some form of magic spell on Como and his wife. His debut there in June marked his first night club assignment in 27 years.

Since families now come to Vegas, there were plenty of mamas and papas and some kiddies in the audience when he sauntered on stage last June, walking slowly, showing not one iota of concern about getting anyplace swiftly or getting right into his first number.

Como's gray hair glistened under the bright blueish spotlight. He looked impeccable in his comfortably fitting tuxedo, and when he started to sing "I've Got You Under My Skin" there was complete silence.

Como used a portable mike to walk around the gigantic stage, the 25-piece house orchestra seated a ways back, but very definitely keyed into what Mr. C planned doing. And that was showing everyone that he was a saloon singer, not a frenetic, finger snapping, body sashaying type, but just a gentle purveyor of words of love and good cheer and confidence. And if along the way there was some humor, well fine.

From his opening number Como segued into "Hello Young Lovers," another song in the same register and one requiring clarity of expression and phrasing.

As the applause died down after these first numbers, Como stood silently at the front of the stage tugging at his lip, a feeling of "well I did it folks and it didn't seem like too hard a thing to do after all, so why are you acting so surprised that I'm here?"

But indeed they were surprised that this clean cut, clean vocalist without the long sideburns or bell bottom trousers was up there on the International's stage performing under the same conditions that Barbra Streisand, Elvis Presley, Glen Campbell and Tom Jones had all faced: a massive room and an audience generally considered among the most hip show business wise in this country.

Como's third song retained the gently flowing pace established when he walked out slowly. With a marvelously intriguing Latin arrangement behind him, he sang "Everybody's Talkin'" and in fact everybody was listening to his sensitive way with the words.

"If I Had a Hammer" changed the pace—but definitely. This piece of material was probably the only one in his set which did not fit his musical image or gentleness. It was just too up for Como.

So where did he go? Right into "Without a Song" and a woman up front was heard audibly moaning "Oh God!" in a way to indicate a secular pleasure had befallen her spot in the room. The plaster of paris statues affixed to the room's walls were surely smiling down on her. Como hadn't gotten beyond the title when the applause began to build up. Instant recognition! Instant Karma! Instant Doodletown Pipers appearing to join the star. Instant display of the richness in Como's voice, the restrained power which is able to burst forth when demanded.

"I think I broke something," he said upon completion of the song which ended with a gusto of energy. That same applause broke out again when he introduced "Prisoner of Love," so you knew the audience had to be out of the pimples stage and well into mortgage payments.

Como covered the topic of how people must be curious about his being in Las Vegas in the original "I Can Almost Read Your Minds." He got into some very deep heady material when he sang of the role of a father watching his girl grow up. "When you're the father of girls you pray," he intoned many times and the fiddles played sweetly and the daddies in the audience shook their heads in agreement.

There was one number in which Como and the 12 Doodletown kids stood at the edge of the stage and without any mikes sang "Raindrops Keep Fallin' On My Head." From this involvement with the group, he moved into their featured dance number. As individual members went into their contemporary gyrations, Como asked "What's he doing?" The answers were the pop corn, the four corners, the funky chicken. So

Perry grabbed one of the gals on the end of the line and did his own contemporary number: a slow foxtrot.

Once the laughter had died down, he went into his "request" specialty, and really kept everyone's attention with beautiful readings of "When You Were Sweet 16," "Didn't We," "It's a Good Day" and a nerve stimulating "You'll Never Walk Alone" with the Doodletowns adding fills.

Como is scheduled to play the hotel twice more within the next two years. It's highly improbable that he will change his stance or his appearance. His act drew the family audience which obviously has watched him on television and perhaps grown up with his recordings.

Perry Como fulfilled an audience prerequisite: a balladeer of days gone by who is still very much alive and working for people outside the freneticism and eclecticism of hirsute rock bands.

Dean Martin, too, has his own built-in audience, and his own image which he feeds by walking on stage with a drink and brays: "Drink to me only, that's all I ask and I will drink to you." He reaches to the right; the mike is to the left. "How long I been on?" he asks his pianist.

To the tune of "When You're Smiling" he sings: "When you're drinkin' the show looks good to you/when you're drinkin' you get stinkin'/so keep drinkin'/that's what I'm thinkin'/that's what I love to do."

To the melody of "Lady Is a Tramp" he sings: "I love Las Vegas/its carefree and gay/I'd even work here without any pay/I'll lay you odds it turns out that way."

Martin's "drunk act," his image in front of a saloon audience is the ideal of what middle America wants to be: happy, boozing and totally free to say what it wants.

If someone came into the Riviera to hear Dean Martin sing those lovely country flavored songs or gush forth with saccharine phrases, he's in for a shock. Martin's act is full of blue material.

He jokes about his singing ("I got time for one more?") about his busted marriage ("Jeannie got the house. That's OK. I could never find it") about his large family ("I got seven children." Applause from the audience. "Hold it, don't make no hero out of me. It took me seven minutes.")

"I gonna do a song now for you," he continues. "Let's Get Out of the Wheat Fields Mabel, We're Going Against the Grain." It turns out to be a lead-in for "Everybody Loves Somebody" and we get the feeling that he's about to sing something straight. Well almost. Instead of the line "If I had it in my power," Dean sings "If I had you in the shower."

Martin is in constant motion, walking and "tripping" on stage. It all creates laughter. His finger gets "stuck" in the mike stand. Laughter. But there are legit interpretations. "Welcome to My World" is one. "That's Amore" is another, although he asks "What am I shouting about? I got the job" after he's pushed out some loud lines on the second go-around. After telling a heckler to cool it, he mutters: "I don't care. I don't need this. I got \$340 in four different banks."

The showroom is full. Other hotels are feeling the pinch of the tight money situation. Dean Martin, friend of Frank Sinatra, television personality, man of virile images, draws patrons.

"It's so cold in the hotel, they keep the butter in my room."

"You made me love you/you woke me up to do it."

"Hello young lovers/you're under arrest." The crowd roars with laughter. "See what they want," Dean says to Ken Lane, his pianist. "Smut. They won't get it from this cat."

When Martin sings, and he does break up the funnies with some good vocalizing, he moves slowly (maybe he belongs to the Perry Como fan club), his right hand going into the air for emphasis, his second finger acting as a pointer. He sings "By the Time I Get to Phoenix" with genuine sadness and his version of "Houston" has a happy air. His "Little Green Apples" is a serious understanding of a broken love affair.

Then it's back to such lines as "It's 115 outside. The last time I was this hot I had a kid."

Martin works hard at singing and playing comic. For a former straightman to Jerry Lewis, he is a good laugh getter himself.



Jazz Gains Foothold On College Campus

Jazz has secured a foothold in Las Vegas—not in the hotels, but several windswept miles away at the University of Nevada's Vegas campus.

For the second consecutive year, the local campus was the scene of a famous Arrangers Clinic covering a two-week period under the direction of Marty Paich, one of Los Angeles' most in demand recording studio arrangers. The clinic is a jointly sponsored event of the university and the National Stage Band Campus, an organization devoted to offering two-way discussions between professionals and students.

For the second straight year, around 40 students from all over the country came to Las Vegas to rub elbows with the top jazz arrangers in the West.

Among the "faculty" participating this year were Billy Beyers, a Hollywood based writer for recordings and films; Paich, conductor and arranger for Glen Campbell's television orchestra; Wes Hensel, lead trumpeter in the Flamingo Hotel's stage band and a former member with the Les Brown organization; Dan Haerle, head of the jazz department at Monterey Peninsula College, and Keith Moon, an assistant professor of music at the college and Rouvaun's conductor at the Dunes.

Among the guest instructors with whom students hoped to rub elbows were Dee Barton, Louis Bellson, Don Ellis, Neal Hefti, Quincy Jones and Oliver Nelson.

"Our program has developed more into playing than writing," Keith Moon explains as one of the resident professionals involved in the program. The local program combines playing compositions written by the students themselves with professional guidance from the instructors.

The Vegas jazz workshop is an outgrowth of a program developed by Ken Morse, head of the National Band movement in South Bend, Ind.

Learning from last year's initial series of meetings, this year's go-around provided for more individual conferences between students and instructors. Students were paired off by ability and worked up their materials which were then played by a laboratory band comprised of registrants in the two-week course.

"There's some pretty good writing being turned out by young people," Moon says. "We found quite a variance. Some were just starting. Some had done some writing, and for some it was the first time they had ever heard their material played by a band of any kind."

For the educator, the program brings him in contact with such professionals like Paich. For the underling undergrad, it allows him to ask such questions as "How do you get started in writing arrangements for records?"

"When you're not writing professionally," Moon offers, "you can experiment. Now there's no place where you can be bad; there's no real training ground. This program allows us a chance to be bad and make mistakes and talk with music people of the caliber of Quincy Jones and Henry Mancini."

The Las Vegas campus of the University of Nevada was chosen to participate in the summer workshop program for two reasons, according to Moon, a soft spoken man who waves a mighty baton when he's conducting a large orchestra.

First, the campus could draw from the many outstanding musicians residing in Vegas and working in hotel orchestras. Second, the city is 45 minutes away from Los Angeles by jet which allows that city's jazz oriented composers and arrangers to be within jetstream of the program.

Each instructor brings to the program his specialty, like Louis Bellson speaking on percussion techniques and writing for drums. Or Dee Barton discoursing on expanded jazz arrangements much in the manner he has written for Stan Kenton's Neophonic Orchestra. Or Wes Hensel discussing strings and counterpoint. Or Moon explaining how the conductor operates. Or Billy Beyers discussing writing for recording session voicings.

"Voicings seem to draw a lot of questions," Moon notes, "like how do you voice chords to get a certain sound?"

This kind of program draws the serious music student who probably has eyes for a professional career. And the music educators in increasing numbers are recognizing jazz as a legitimate art form and offering credit for its study. "While music educators have been arguing about Beethoven, the kids have invented their own music and it blends material from many sources."

There was one student who wrote a 12-tone jazz work, working two weeks on the composition. He started out with eight bars and then moved into 12 tone. Moon recalls it sounded pretty good.

The university program seems stable in what is normally a pop music city. There are a few annual jazz concerts sponsored by the local musicians union, and the Tropicana's Blue Room continues to propagate jazz through fine bookings. But the university gig—well that's something else. Esthetically and musically rewarding. In other words, the closest thing to a winner in this gambling town.

SEPTEMBER 19, 1970, BILLBOARD



Trombonist Billy Byers, right, works out a chart with students at the Arrangers Clinic lab band.

Howard Hughes

• Continued from page 42

for several years and eliminates the headaches of negotiating every couple of weeks for a headliner.

Into the fusillade of corporate dealings in Vegas has come the Hilton operation with its purchase of the International. Fitzpatrick feels the Hilton name will help the city because it will attract new people who are its loyal patrons all over the world.

Has the Hughes name affixed to Las Vegas hotels drawn new people here? No one admits that. One entertainer who has worked for the previous management at one hotel now owned by Hughes candidly charges that the Hughes people are less of a family than the other management was. "They're more computerized. There's the aura and image that Hughes is never seen. It's easy to say to your audience: 'On behalf of our boss The Shadow, we thank you for being here tonight.'"

One performer feels the corporate muscle in not being able to negotiate and play one hotel against the other for top dollar.

Jack Jones, who has worked for the previous Sands management, says he feels the difference in terms of a lack of human contact with the Hughes people. But, he quickly emphasizes: "I'm not complaining. They pay the money and they don't give you any trouble. I guess it's just the mystery behind the whole Hughes operation that makes it seem cold."

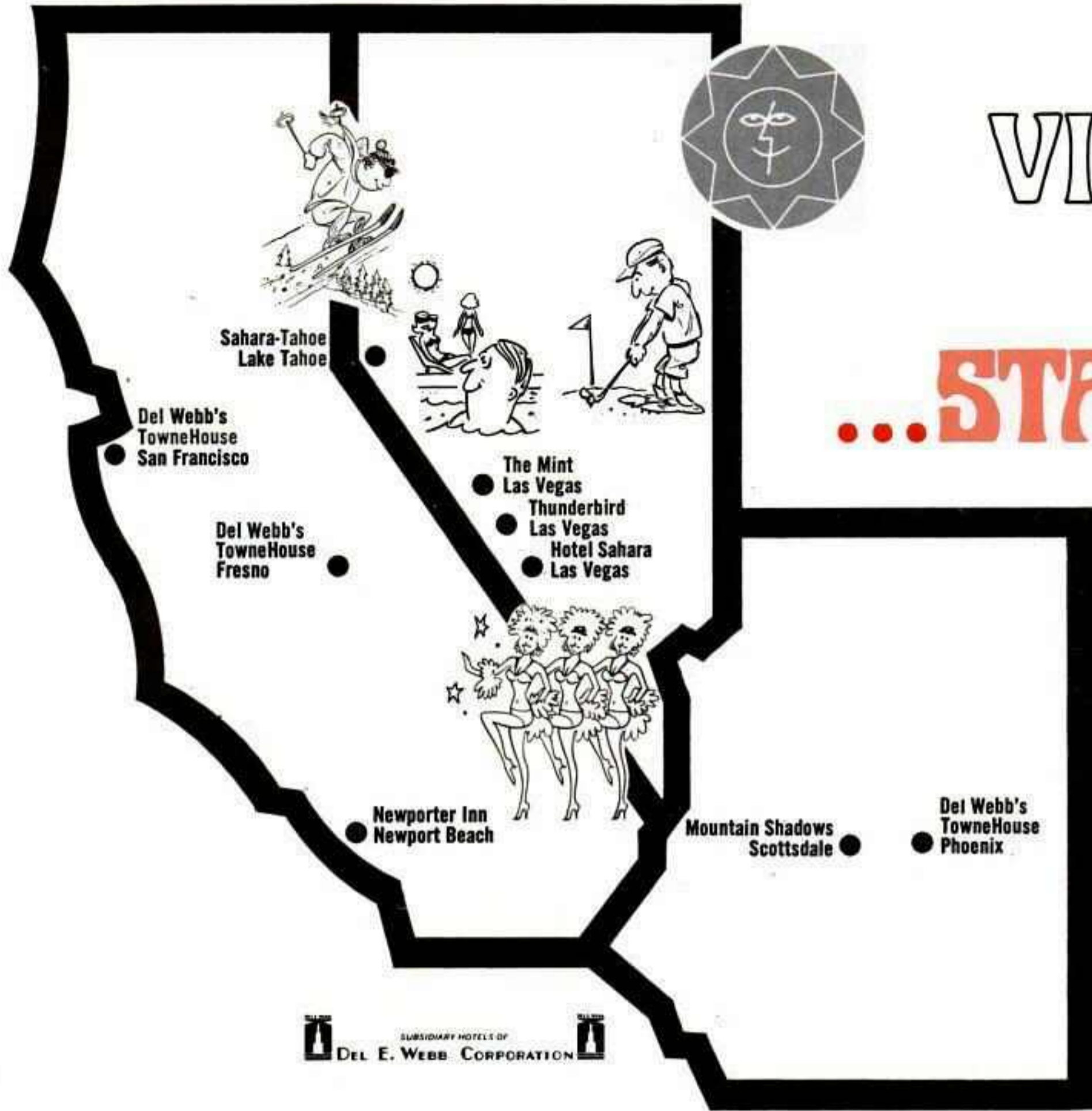
Cold or hot, the Hughes stamp, irreconcilable and ironclad, has given Las Vegas another charisma: the mystique of the hotel empire held together by someone named Howard. Howard, where are you?



Laura Deni, Billboard's Las Vegas correspondent, heads for an interview in the show business capital.

the world's
greatest
recording
artists play the

Flamingo
HOTEL
LAS VEGAS



VISIT NEVADA'S FUN PLACES

...STAY DEL WEBB

In the fun places of Nevada, the fine hotels are Del Webb hotels. At a Del Webb hotel we pamper you. Treat you like a guest, not just a customer. We provide the little things that make your stay a great stay. Like hot water when you want it, free ice and fast friendly services. In a Del Webb hotel you'll find fine restaurants and superb food. Above all, you'll find people who care about your comfort. Next time you visit one of the fun places . . . Las Vegas or Lake Tahoe, Nevada, Scottsdale or Phoenix, Ariz.; Fresno, Newport Beach or San Francisco, Calif., Be Our Guest.

For Reservations: Sahara, Las Vegas; Thunderbird, Las Vegas; Sahara Tahoe, Lake Tahoe — CALL 581-7766.

The MINT LAS VEGAS, NEV.

HOTEL SAHARA LAS VEGAS, NEV.

Newporter INN NEWPORT BEACH, CALIF.

HOTEL THUNDERBIRD LAS VEGAS, NEV.

Mountain Shadows SCOTTSDALE, ARIZ.

SAHARA-TAHOE LAKE TAHOE, NEV.

TowneHouse SAN FRANCISCO • FRESNO
PHOENIX

DEL E. WEBB CORPORATION



LIZA MINNELLI
on A&M Records

Coin Machine World

Sensorama Amusement Unit Offers Sight, Sound, Smell

• Continued from page 3

or a boy and girl scene in the same California city—all with sounds and smells.

Other films will be utilized, too, but these four were developed for the prototype Sensorama Simulator (SS). The motorcycle film, for example, gives the viewer the dizzying visual simulation of a high speed ride, the sounds of the rumbling engine and the smell of burning rubber.

One of the key features of the machine is that it does not interfere with the "environment" around it. It is entirely enclosed through use of a hood-type device isolating the player.

"In this way," says Mort Heilig, the inventor, "it differs from other types of amusement machines because the people around it don't get a 'free ride' from your quarter."

The unit is 2½ feet wide;

Werby, have already test-marketed the SS in several locations. It was placed in Universal Studios, Movieland Wax Museum (Buena Park, Calif.), and a penny arcade in downtown Los Angeles. It grossed \$25 per day at Universal (a 6-hour day); \$50-60 at Movieland (an 8-10 hour day). Heilig maintains that the machine can gross \$80 per day in a location that is open all day. He looks at an amusement market of 15,000 machines throughout the country—"there are about 7,000 penny arcades and 5,000 billiard parlors alone."

No manufacturer has, as yet, been set. Vendo Co. made the third machine (three have been constructed) on a contract basis. Heilig is open about the fact that he is interested in investors or possibly making a deal with a manufacturer.

(Continued on page 54)



THE SENSORAMA, which offers a near-total environment for the user, will be shown at the Music Operators of America (MOA) show Oct. 16-18 in Chicago. The coin-operated machine utilizes three dimensional motion pictures, sound and aroma. It is marketed by Sensorama, Inc., in Los Angeles.

5 feet deep and 6 feet high. It weighs 700 pounds and separates into four sections. It operates off 110 AC current and needs no special wiring. Films rewind automatically and require no attendant. The cost is approximately \$6,000 and because of the high tariff, Heilig says that he will distribute it himself and maintain ownership of the machines.

Servicing of the unit would be from one of Heilig's distributors. A location would receive 33 percent of the gross. Heilig and his partners, Donald and Willy

2 New Pool Firms at MOA

LOS ANGELES—Two West Coast billiard manufacturers, exhibiting at the Music Operators of America (MOA) for the first time this year, will both be offering innovations in ball return mechanisms on their new coin-operated tables.

Murray & Sons will introduce a mechanism on its coin-operated billiard tables that will only move two inches before the balls are dropped. Aside from the minor movement required of the

MOA TALKS SET

CHICAGO — Noted writer, research psychologist and lecturer Dr. G. Herbert True will address the nation's jukebox operators here Oct. 16 during the Music Operators of America (MOA) opening day business seminars. Dr. True will talk on salesmanship and public relations. A Notre Dame University professor, he had as a former student MOA vice-president John Trucano, of Deadwood, S.D.

Invitations for panel members on a games seminar have gone out to: Ross Scheer, Bally; Ward Johnson, Nutting Industries; Bill DeSelm, Williams; David Ralstin, Nutting Associates; Gene Lipkin, Allied Leisure; David Rosen, Sega Enterprises; Larry Berke, Midway; Mort Se-core, Chicago Coin.

Preview Session Helps Jukebox Programmers

By BENN OLLMAN

MILWAUKEE — Time is money and routemen at Mitchell Novelty Co. save lots of both with their weekly record preview sessions.

On Friday mornings they huddle in the back shop to listen to the week's output of new singles rushed here by local one-stops. By noon their chore is complete: 40 to 50 numbers have been picked from the batch and orders phoned in for approximately 700-800 records. The next day—or the same day if needed—these fast breaking rec-

Jukebox 'Commercials' Stir MOA Controversy

• Continued from page 4

advertised which could conceivably cause patrons to be attracted to the jukebox this would be a violation of the existing agreements with the song licensing agencies. "This," Palmer says, "would constitute use of the jukebox for personal gain from other than the personal enjoyment the patron is paying for."

At press time, MOA in Chicago said it was aware of the questions raised by advertising on jukeboxes and its committees will look into the situation.

Palmer further states that jukebox manufacturers, including his firm, have long studied

the possibility of advertising on jukeboxes but have encountered obstacles. Wurlitzer, he says, was even prevented from airing safety messages prepared by the Detroit Automobile Club and performed by such Motown artists as Diana Ross.

"We were very encouraged and had tapes produced with such messages as 'If you drive, don't drink' and this type of thing. Motown was enthused. But the problem comes in when the jukebox is utilized for any product other than music," Palmer says.

At Rowe International, Inc., however, a spokesman said this firm encountered no legal problem with a plan some time ago which plugged the playing of the jukebox during silent periods. It was called "Play Me" with record acts urging patrons to enjoy jukebox music. The plan was not carried through and suffered from lack of interest, Rowe says.

Sparger admits his plan is not new, and in fact, says he thought of it originally 15 years ago while waiting for a friend in a restaurant and listening to the jukebox. Referring to another obstacle mentioned in a Billboard survey—that of how to control the spot messages—Sparger says Gamut is the only firm that will produce the endless loop cartridges.

Still other obstacles might be

ords will already be earning money in some of Mitchell Novelty Co.'s 250 jukebox locations.

During the auditioning sessions, the men constantly refer to a blackboard wall chart. On it are listed by title, artist and quantity most of the numbers ordered by each routeman the previous week. "We do this to

(Continued on page 55)

New Equipment



Bally—One-Player Flipper Game

Among the several player incentive features of this new single player flipper game called Trail Drive is one allowing the player to score as high as 5,000 points when the bobcat in the animated three-dimension backglass is shot by the hunter. There is even a slight pistol shot effect during this action. If the ball crosses the top center rollover the bobcat feature scores 5,000 points every time the ball enters the side kickout hole; 3,000 points if the ball enters the top kickout hole. If the ball goes into the top kickout hole without crossing the center rollover button, however, only 300 points is scored. Another of the features is the outlanes score special (occurring when the special light is on). The left and right special lights alternate through the 00-90 unit, after "Trail Drive" is lighted by hitting the corresponding lettered targets scattered about the playfield. Still another feature is the "E-Z" free ball gate (opened by a ball in the top kickout hole, the gate stays open until it escapes through the gate or outhole). The game can be operated with three or five balls and with or without match feature.

Association Digest

ILLINOIS

ST. LOUIS—Both members and nonmembers of the Illinois Coin Machine Operators Association will meet here Friday and Saturday (18-19) for the annual meeting of the ICMOA. Operators will meet at Stouffer's Riverfront Inn.

Registration will be held from 6 to 9 p.m. Friday, with a board of directors meeting at 7:30 and a cocktail party at 9 p.m. Late registration and a coffee hour will commence at 9:30 a.m. Saturday, with the two-hour business meeting and election of officers set for 10:30. The featured speaker and a report on legislative activities will be held from 1:30-4:30 p.m. A social hour begins at 6:30, with the banquet and entertainment at 7:30 p.m.

NEBRASKA

OMAHA—The fall meeting of the Coin Operated Industries of Nebraska (COIN) is set for Sept. 27 at the Howard Johnson Motor Lodge here. Guest speakers include the president of the Music Operators of America (MOA), A.L. (Lou) Ptacek, and the MOA executive vice president, Fred Granger. Also slated is Clarence A.H. Meyers, state attorney general.

The business meeting will begin at 1 p.m., followed by the guest speakers at 3, a refreshment hour at 5:30 and the banquet and door prizes at 6:45 p.m.

SEPTEMBER 19, 1970, BILLBOARD

mechanism, the simplicity of the machine and its parts will be a focal point.

Four-year-old Delmo Billiards will also be introducing a special ball return which the firm

(Continued on page 55)

Executive Turntable



BROSSEAU



DAVIDSON

James C. Brosseau, former Midwest Editor of Amusement Business, a Billboard publication, has been named assistant director of public relations for the National Automatic Merchandising Association (NAMA). He will work with Walter W. Reed, NAMA director of public relations. He was with Billboard Publications since 1967. He formerly was public information director for five years in the U.S. Air Force.

Robert E. Davidson has been appointed general district manager of the Ontario Division of the business and industry group of Interstate United Corp. Davidson will be responsible for food service and vending program in the Syracuse-Binghamton, Dunkirk-Eire and Buffalo area.

Sensorama Amusement Unit Offers Sight, Sound, Smell

Continued from page 53

Of particular disappointment to him was the fact that he approached virtually every major motion picture studio and "none saw the potential of the machine for opening new markets for films." Heilig feels that although the machines first use will be in the amusement field, he sees a great utilization of it in the future for such things as sales seminars, driving training, and psychological testing. Because of

its "low-environment" interference, he also sees it in many more locations than the normal amusement device.

Heilig's background is in film-making and writing. He produced, directed and photographed some 50 documentary films, many for the USIA and a number for NBC-TV's Huntley-Brinkley Report. He has a number of awards to his credit including two Fulbright Scholarships and the NBC President's Award.

Hit Plans for Jukebox Ads

Continued from page 53

the objection of patrons who pay to hear jukebox music but who may consider a commercial as an unwanted intrusion.

Sparger says the firm is coming to MOA primarily to sound out the industry on his idea. "This moratorium on television advertising means that there will be no audio advertising of tobacco products at all. I think the jukebox operator may well be interested in some way to participate."

Gamut's unit will center on a "little black box" that can actually gauge the search period (estimated to run from 3 to 9 seconds). It will be free to jukebox operators and can be installed through two connections in five minutes.

Sparger envisions advertising other than national brands but will concentrate in that area. "We will try to set up a franchise in each state to coordinate our program and this is where local advertising will come in." Operators may want to become franchised outlets (the Gamut units will probably cost franchise holders \$100 each, he says).

The plan calls for using 10 different commercials on each jukebox cycled automatically. Sparger, whose firm is a sales promotion and advertising company, says local operator Fred E. Ayers will participate in a test program prior to MOA.

ELECTRIC SCOREBOARDS . . . 2 Models

10¢ 1-player or 2-player by simple plug switchover. Also 2 for 25¢ play. Easily serviced. Large metal coin box.

OVERHEAD MODEL

(Natural finish hardwood cabinet.) Two-faced. Scores 15-21 and/or 50 pts. F.O.B. Chicago . . . \$169.50

SIDE-MOUNT MODEL

(Walnut Formica finish.) F.O.B. Chicago . . . \$249.50

Terms: 1/3 dep., bal. C.O.D. or S.D.

MARVEL Mfg. Company

2845 W. Fullerton, Chicago, Ill. 60647
Phone (312) 342-2424

Large selection of billiard cloth, balls and cue sticks—
Write for 1970 Catalog

Heavy-Duty COIN BOX

Made of steel with dark brown baked enamel finish. 10¢ or 25¢ operation. Large coin capacity w/Ntl. Rejectors. Size: 8" x 16" x 4". Electric counter optional.



BUY

Bally

ZIP-A-DOO

FOR
TOP EARNINGS
IN
EVERY TYPE OF LOCATION
EVERYWHERE

Reconditioned SPECIALS Guaranteed

| PIN BALLS — BOWLERS — ARCADE | |
|----------------------------------|--------------------------------|
| BALLY | CHICAGO COIN |
| TRIO \$140 | KICKER \$165 |
| BAZAAR 165 | GUN SMOKE, 2-PL. 310 |
| LOOP-THE-LOOP, 2-PL. 190 | SUPER SCOPE GUN 320 |
| SURFER 260 | APOLLO MOON SHOT 495 |
| OP-POP-POP 350 | MEDALIST 295 |
| ON BEAM 395 | PARK LANE 395 |
| WILLIAMS | MIDWAY |
| LUCKY STRIKE \$140 | PREMIER \$215 |
| TEACHERS PET 155 | LITTLE LEAGUE 210 |
| FULL HOUSE 175 | SPACE GUN 350 |
| APOLLO 220 | FLYING SAUCER 430 |
| HAYBURNERS II 450 | |

Write for complete list of Phonographs, Vending and Games.
Established 1934

ATLAS MUSIC COMPANY

Cable: ATMUSIC—Chicago
2122 N. WESTERN AVE., CHICAGO, ILL. 60647. ARmitage 6-5005

Turns people into crowds

ROCK-OLA Model/442

"we want you to Take it easy"

Rock-Ola Manufacturing Corporation
800 North Kedzie Avenue
Chicago, Illinois 60651

- 160 SELECTIONS 33-1/3, 45's, EP's
- Integrated Circuits
- Swing-out, Lift-out Components
- Snap-out Grill

What's Playing?

A weekly programming profile of current and oldie selections from locations around the country.

Arlington Heights, Ill.; Adult Location

Wayne Hesch, programmer, A.H.

Entertainers, Inc.



Current releases:

"Candida," Dawn, Bell 903;
"Solitary Man," Neil Diamond, Bang 578;
"Cracklin' Rosie," Neil Diamond, Uni 55250;
"25 or 6 to 4," Chicago, Columbia 4-45194;
"Lookin' Out My Back Door," Creedence Clearwater Revival, Fantasy 645.
Oldies:
"I Can't Stop Lovin' You," Ray Charles.

Wichita, Kan.; County Location

Dwight (Doc) Clements, programmer, Music Service Co., Inc.



Current releases:

"For the Good Times," Ray Price, Columbia 4-45178;
"Sunday Morning Coming Down," Johnny Cash 4-45212.
Oldies:
"Hello Darlin'," Conway Twitty, Decca;
"All I Have to Offer Is You," Charley Pride.

Lafayette, La.; Country Location

Dominic (Bee) Menard, programmer, Gerald's Amusement Machines



Current releases:

"Wonder Could I Live There Anymore," Charley Pride, RCA Victor 47-9853;
"You Wanna Give Me a Lift," Loretta Lynn, Decca 32693;
"Removing the Shadow," Hank Williams Jr., MCM 14136.

Oldies:

"The Other Woman," Loretta Lynn;
"Honky Tonk Man," Hank Williams.

Ames, Ia.; Kid Location

Dee Reis, programmer, K.D. Amusement

Current releases:

"One Song Away," Tommy Cash, Epic 5-10630;
"Snowbird," Anne Murray, Capitol 2738;
"Patches," Clarence Carter, Atlantic 2748.

Oldies:

"We'll Sing in the Sunshine," Gale Garnett;
"Yakety Sax," Boots Randolph.

Lake Charles, La.; Young Adult Location

C.J. Viger Jr., operator, Lewid Bearb, programmer, V-J Vending Service



Current releases:

"Patches," Clarence Carter, Atlantic 2748;
"Lookin' Out My Back Door," Creedence Clearwater Revival, Fantasy 645;
"Sunday Mornin' Comin' Down," Johnny Cash, Columbia 4-45211.

Lawrence, Kan.; Young Adult Location

John Emick, operator; Galen Patterson, programmer, John's Novelty Co.



Current releases:

"Green-Eyed Lady," Sugarloaf, Liberty 56183;
"War," Edwin Starr, Gordy 7101;
"Hi-De-Ho," Blood, Sweat & Tears, Columbia 4-45204.

Baltimore, Md.; Soul Location

Jerry Enet, programmer, Evans Sales and Service



Current releases:

"Still Water (Love)," Four Tops, Motown 1170;
"I Stand Accused," Isaac Hayes, Enterprise 9017;
"If I Didn't Care," Moments, Stang 5016.

Haddonfield, N.J.; Kid Location

Bill Cannon, operator; Diane Kent, programmer, Cannon Coin Machine



Current releases:

"Lookin' Out My Back Door," Creedence Clearwater Revival, Fantasy 645;
"25 or 6 to 4," Chicago, Columbia 4-45194;
"Close to You," Carpenters, A&M 1183;
"Candida," Dawn, Bell 903.

Haddonfield, N.J.; Adult Location

Harry Witsen, operator; Diane Kent, programmer, Cannon Coin Machine



Current releases:

"Close to You," Carpenters, A&M 1183;
"Lookin' Out My Back Door," Creedence Clearwater Revival, Fantasy 645;
"Sunday Mornin' Comin' Down," Johnny Cash, Columbia 4-45211;
"25 or 6 to 4," Chicago, Columbia 4-45194.

Greenville, S.C.; Adult Location

A.L. Witt, operator; Cecil Parsons, programmer, Witt Music Co.



Current releases:

"Lookin' Out My Back Door," Creedence Clearwater Revival, Fantasy 645;
"I Just Can't Help Believin'," B. J. Thomas, Scepter 12283;
"Snowbird," Anne Murray, Capitol 2738.

Preview Session Helps Jukebox Programmers

• Continued from page 53

prevent overbuying or overlapping of purchases," explains routeman Cliff Cottrell.

Cottrell, a 21-year veteran with Mitchell, and Jim Martin and Stan Sowinski, each with four years on the routes, agree that jukebox programming is their chief concern.

"Each location has an individual personality and we try to tailor the music selections to its needs," says Cottrell. "We get lots of new jukebox locations simply because the owners have heard about our effective programming."

The Friday morning auditions have been going on for several years. Two of the area's one-stops, Third Street Radio Doctors and Record City, cooperate by delivering freshly pressed releases in time for these sessions by mid-morning each Friday.

The three Mitchell routemen listen intently, while weighing carefully the amount of air play the new disk has already been receiving; pulling power of the artists; trade paper picks ("Billboard is our 'bible'" says Cottrell); and location requests.

The routemen aim at holding down record outlays at 15 percent of jukebox receipts. Of late the figure has been running closer to 12 percent. Most soul locations receive six to eight new records every two weeks. Pop stops get more, often as

many as 12-14 new numbers simply because there are more releases to chose from in this category, according to Cottrell.

Cottrell lauds the cooperation received from the one-stop disk suppliers. Seventy-five percent of the disks ordered are delivered by the following day.

According to Cottrell, these weekly sessions eliminate consuming visits to record one-stops. "We can spend more of our time servicing locations, instead of buying records—that's the main advantage in these auditioning sessions on Friday mornings. We each can service at least five to ten more locations a week because of this time and cost cutting procedure."

Admittedly the expert here, Cottrell possesses a voluminous memory and can recall the track records of most artists and hit disks in the past 20 years. He personally programs Mitchell's black locations.

"In addition to all the charts, radio play and the location requests," he says, "there's something intangible about picking good jukebox records. You develop an instinct about programming that almost helps you feel which records will be hits."

Freda Payne's "Band of Gold" was what Cottrell describes as a "monster hit." He covered all of his machines with it. While auditioning her latest, "Deeper and Deeper," his reaction was, "It ought to be pretty hard for her to follow a big hit like 'Band of Gold.' But we will get requests for this followup release. So, we have to put in at least a sample order to get reactions from some key locations. We can't afford to be caught short without it."

Cottrell's most recent "must" list of artists includes B.B. King on Bluesway Records; James Brown on King Records; Sound Stage Record's Joe Simon, Stax Records' Rufus Thomas, Neil Diamond on Uni Records, Three Dog Night on Dunhill Records, and Aretha Franklin on Atlantic Records.

Pop routes, covered by Jim Martin, have repeatedly been crossing over into soul and hard rock music of late. Top coin pulling numbers include "Looking Out My Back Door," by Creedence Clearwater Revival on Fantasy Records; "Hi-De-Ho," by Columbia Records' Blood, Sweat & Tears, and the new Diana Ross "No Mountain High Enough" on Motown which proved an instant hit, scoring on both soul and pop routes.

Stan Sowinski, who specializes in Mitchell's neighborhood tavern locations, keeps in close touch with all the new instrumental releases, and uses much Glen Campbell and Bert Kaempfert material. Western and polka music is also big in family taverns.

Location requests are helpful but can cause programming headaches, the three routemen agree. Most often requests are for numbers from albums that have yet to be released as singles.

Little LP's? "We have them on a lot of our jukeboxes," concludes Cliff Cottrell. "But it doesn't look like they are ever going to be much of a factor on any of our routes. Singles that appeal to the tastes of location patrons are what keep our jukeboxes busy."

2 W. Coast Mfrs. Exhibit at MOA

• Continued from page 53

feels will be particularly applicable to the field because of the number of solid materials incorporated into the return's design. The return will be somewhat more complex internally than the Murrey table.

Murrey & Sons, a 32-year-old Los Angeles manufacturer, will offer three models with table area from 36x72 to 44x88. Delmo's tables will be seven and eight feet.

Both companies manufacture tables at their headquarters in Los Angeles. Two years ago, Murrey moved into new facilities in South Los Angeles and currently occupies more than an acre of ground.

Murrey was primarily a bowling alley installer up until a few years ago. In 1961 the company installed a 120 lane facility—the largest in the world at that time—in Japan. Today billiards are one of Murrey's biggest concerns with home units ranging in price

from \$115 to \$1,600; table lengths going from bumper on up. Murrey also has an agreement with the U.S. Government through General Services and has supplied more than 2,000 tables to the Orient during the past few years. (The company is also installing its third bowling alley in Korea in Incheon.)

Both bowling and billiards are big business in the Far East according to Gordon Murrey, head of the company. While the initial reaction would be that the American serviceman is the prime customer, this isn't necessarily true. "The Japanese," he says, "have become bowling and golf addicts. There's even a 400-lane facility in the country now."

In addition to its coin and home billiard machines and

bowling alley installation, Murrey also manufactures and sells American Mobile Homes.

The billiard business, for both Murrey and Delmo, has been on a steady climb during the past few years and Murray looks for that climb to continue.

Delmo, which is run by the Gurin brothers, is now selling most of its tables out of California. "Washington," said one of the brothers, "is rapidly becoming a big market because of its proximity to Alaska which is one State that has really become a big billiard market."



AFTER the Friday morning auditions, Cottrell, Martin and Sowinski write the orders to be phoned in minutes later for delivery next day by local one stops.

BUY!
METAL TYPERS

Vending Aluminum
IDENTIFICATION
DISC

WHY!

1. LIFE-TIME INCOME
2. TROUBLE-FREE OPERATION
3. ONLY 18"x18"



STANDARD HARVARD
METAL TYPER, INC.
1318 N. WESTERN AVE.
CHICAGO 22, ILL. EV 4-3120

for big profits

use big Oaks



Graff is the world's largest supplier to the operator and distributor alike. Volume purchases world wide, custom packaging and merchandising fronts that empty machines keep Graff the Bulk Vending Industry's leader.

THE DISTRIBUTOR'S DISTRIBUTOR
GRAFF
VENDING COMPANY

HOME OFFICE 2056 IRONBRIDGE
DALLAS, TEXAS 214 631-2552

ONE STOP

service for all
**BULK VENDING
MACHINE
OPERATORS**

MERCHANDISE—Leaf ball gum, wrapped gum, charms, filled capsules, panned candies, bulk & vacuum packed nuts, ball point pens, combs, 1¢ tab, 5¢ package gum, 5¢ & 10¢ vending pack candy bars.

SUPPLIES—Empty capsules V—V1—V2, coin weighing scales, counters & wrappers, stamp folders, decals, route cards, padlocks, spray paints, machine cleaners & lubricants, paper cups for hot nut venders & hot beverages.

EQUIPMENT—All Northwestern bulk venders, cast iron stands, wall brackets, sanitary & stamp venders, new & reconditioned bulk venders of all kinds, parts for all bulk venders.

DEPENDABLE,
FAST SERVICE,
LOWEST PRICES
FROM LARGEST
INVENTORY IN
THE U. S.



Send for
prices and
illustrated
literature.

MAIL THIS COUPON TODAY . . . for details, prices and other information on all Northwestern machines.

NAME _____
TITLE _____
COMPANY _____
ADDRESS _____
CITY _____
STATE _____ ZIP _____
Fill in coupon, clip and mail to:
T. J. KING & CO. INC.
2700 W. Lake St. Chicago, Ill. 60612
Phone: (312) 533-3302

THE DRIVING THRILL OF A LIFETIME!

Chicago Coin's
Excitingly
New

motorcycle

**The Most Thrilling Game of the Decade,
Offering All the Excitement, Sound and
Spectacular Realism of Speed Demon Raceway
Driving. Authentic Motor Effects . . . Color
. . . 3-D Illusion in Lighted Sign and Playfield**

- **REALISTIC DRIVING!**
Authentic Handle Bar Steering.
- **AUTHENTIC MOTORCYCLE RACE SOUNDS!**
- **REALISTIC WIND SIMULATION!**
Air Current Actually Blows on the Player.
- **REALISTIC RACEWAY ACTION!**
Player Controls Actual Scale Model Motorcycle
- **DARING RACEWAY SITUATIONS!**
Accidents—Passing—Lane-Hugging, etc. When Accident Occurs, Player's Motorcycle Actually Falls Over, Siren Sounds, Handle Bars Vibrate.

**A GAME THAT CAN TAKE
A 25¢ CHUTE**

Coin Chute Easily
Converted by Operator—
10¢—2 for 25¢ or 25¢ Play.



● Available with Authentic Motorcycle Seat— Easy to Install

Mrs. of
PROVEN
PROFIT MAKERS
Since
1931

CHICAGO COIN MACHINE DIV.
CHICAGO DYNAMIC INDUSTRIES, INC.
1725 W. DIVERSEY BLVD., CHICAGO, ILLINOIS 60614

MARKETPLACE

REGULAR CLASSIFIED AD: 35c a word. Minimum: \$7. First line set all caps. CLOSING DATE: 5 p.m. Monday, 12 days prior to date of issue.

DISPLAY CLASSIFIED AD: 1 inch, \$25. Each additional inch in same ad, \$18. BOX NUMBER: 50c service charge per insertion, payable in advance; also allow 10 additional words (at 35c per word) for box number and address.

CASH WITH ORDER. Classified Adv. Dept., Billboard, 165 W. 46th St., N.Y., N.Y. 10036. (212) 757-2800.

PROMOTIONAL SERVICES

NATIONAL RECORD PROMOTION AND Publicity, Pressing. No job too small. Consultation; questions answered re: recording, publishing, distribution. Morry Wax Promotions, 1650 Broadway, N.Y.C. CI 7-2159. tfn

NATIONAL RECORD PROMOTION

- (You Record It—We'll Plug It)
- Distribution Arranged
 - Major Record Label Contacts
 - Dee Jay Coverage
 - Magazine and Newspaper Publicity
 - Booking Agent Contacts
 - Public Relations Service
 - Record Pressing
 - Movie Promotion
 - Masters Leased

Send all records for review to:

BRITE STAR PROMOTIONS

728 16th Ave. S.
Nashville, Tenn. 37203
Call: Nashville: (615) 244-4064 tfn

SCHOOLS & INSTRUCTIONS

A.I.R. IN NASHVILLE, TENN. First-class license in three to four weeks. Tuition, \$300. New classes start each Monday. American Institute of Radio, 2622 Old Lebanon Road, Nashville, Tenn. 37214. 615-889-0469. oc10

R.E.I.'S FAMOUS (5) WEEK COURSE for the first-class Radio Telephone License is the shortest, most effective course in the nation. Over 98% of R.E.I. graduates pass F.C.C. exams for first-class license. Total tuition, \$395. Job placement free. Write for brochure, Radio Engineering Incorporated Schools, 1336 Main St., Sarasota, Florida 33577, or 2123 Gillham Road, Kansas City, Missouri 64109, or 809 Caroline St., Fredericksburg, Virginia 22401, or 625 E. Colorado St., Glendale, Calif. 91205. tfn

MISCELLANEOUS

AFTER HOURS POETRY — READ around the world. Nothing else like it. Send \$1 to Jake Trussell, Box 951, Kingsville, Tex. se26

CHARTS WANTED—TOP TUNES SURVEY freak and playlist collector would like to trade or buy charts; any call, format, or date. M. Mann, 1906 N. Broadway #12, Moore, Okla. 73060. se19

CURRENT COMEDY — 65-70 ORIGINAL, topical one-liners each issue, twice a month, for entertainers, comedians, deejays, public speakers. Send for free sample: Current Comedy, Box M, 300 New Jersey Ave. S.E., Washington, D.C. 20003. oc3

D.J. ONE LINERS! WRITE FOR "FREE" samples, and also receive details on: California Aircheck Tapes, FCC Tests, Voice Drop-Ins, D.J. Source Guide, and much more! Command, Box 26348-B, San Francisco, Calif. 94126. tfn

GET LOVELY COSTUME JEWELRY AT wholesale prices. Write for your free price list to 1225 East McDowell, Phoenix, Ariz. 85006. tfn

NEW COMEDY! 11,000 RIOTOUS CLASSIFIED gag lines. \$10. Unconditionally guaranteed. Comedy catalog free. Orrin Edmund, Mariposa, Calif. 95338. tfn

OFFICE FOR RENT, \$200 PER MO. Inquire 1650 Broadway, N.Y.C., Rm. 1202, or call 765-2727. se19

RECORD MAGAZINES — OVER 15,000 back issues bought, sold. Latest list only 50¢. William Haskett, Mooresville, Ind. 46158. oc3

PROFESSIONAL SERVICES

ATTENTION: DJs, P.Ds. PERSONALIZED custom promos, drop-ins, commercials, etc. Write for free samples and literature: Mother Cleo, P. O. Box 521, Newberry, S. C. 29108. se26

RECORDING FOR RADIO PRODUCERS, agencies, musicians. Mono and stereo. Evening and weekend sessions available. Demo-Vox Sound Studio, 1038 Bay Ridge Ave., Brooklyn, N.Y. (212) 680-7234. oc31

USED COIN MACHINE EQUIPMENT

FOR SALE—FULL LINE VENDING Machine Route, owner retiring. \$900,000 plus per year gross. Will finance. Established 28 years. Write: Box 27215, Livingston Station, Columbus, Ohio 43227. oc3

50 COIN-OPERATED RECONDITIONED and painted Kiddie Rides. \$400 value. \$250 each; \$175 each for lot. Includes many parts. (207) 363-4911. 50 live, tame Deer. Sacrifice. eow

POSTERS

COLORFUL POSTERS FOR ALL events. Lowest prices. Free delivery anywhere. Brilliant colors, in sizes 14x22, 17x26, 22x28. Order 50 or more. Also fluorescent Bumper Strips in any quantity. Send for free colorful brochure. Royal Printing Co., 3117 N. Front St., Philadelphia, Pa. 19133. Phone: (215) 739-8282 or 739-9263. se26

HELP WANTED

COMPTROLLER, ASSISTANT FOR Southern independent record company. This is a major independent with fantastic growth — excellent opportunity. Box No. 5037, Billboard, 165 W. 46th St., New York, N.Y. 10036. se19

EXPERIENCED, CREATIVE DIRECTOR-Producer for medium market, VHF network affiliate, one of the Midwest's finest full color plants. Full experience, supervisory ability and creativity essential for direction of major local productions, documentaries and directing assignments. Give full details of production and directing experience and creative assignments in initial reply. Write Box No. 5036, Billboard, 165 W. 46th St., New York, N.Y. 10036. se26

OPENING FOR MANAGER OF THE ultra-modern 6,500-seat Utica Memorial Auditorium. Minimum starting salary \$13,000 per year. Direct all inquiries and resumes to the Personnel Department, 1 Kennedy Plaza, Utica, N.Y. 13502. se19

SALESMAN FOR SMALL NEW YORK record distributor specializing in international imported labels. Full/part time. (212) 357-3490 or write Box No. 5034, Billboard, 165 W. 46th St., New York, N.Y. 10036. se19

CARTRIDGES — TAPES

LEADING TAPE WHOLESALE WILL sell highest chart tapes at lowest prices. Top labels. Send for current list. Candy Stripe Records, 17 Alabama Ave., Island Park, N.Y. 11558. (516) 432-0047-48. tfn

CARTRIDGES—TAPE—ACCESSORIES

All color 8-track carts, any quantity. Lube tape, custom and regular loaded blanks and accessories. **GOOD NEWS, INC.** TAPE SERVICES P. O. Box 291 King & Chestnut Sts. N.W. Jonestown, Pa. 17038 Phone: (717) 865-4100 If no answer, (717) 272-7791 se19

CARTRIDGE/CASSETTE ONE-STOP

Economical Short Run Duplicating is our Specialty. We manufacture and sell duplicators \$745.00 and up. Hi-speed winders and loaders \$495.00 up. Cartridges 35¢, cassettes 40¢, cassette boxes 7¢, cassette labels 1¢, P/s labels for 8-track cartridges 2¢, slip/cases 4¢, shrink film less than 1¢, Q-splices 1½¢, RCA lube tape for 8-track—\$1.25 up 1800' reels. We duplicate 8-track and cassettes as low as 40¢ each. **STARS, INC.** 114 Tennessee N.E. Albuquerque, N.M. 87108 Phone: (505) 268-5870 tfn

DISTRIBUTING SERVICES

ATTENTION, RECORD OUTLETS. WE have the largest selection of 45 rpm oldies and goodies at 25¢ each, also major label LP listings at promotional prices. Send for free listings. All orders welcome. Apex Rendezvous, Inc., 1135 W. Elizabeth Ave., Linden, N. J. 07036. tfn

REAL ESTATE

TAMPA, FLA.—4,000 SQ. FT. OFFICE on I-4 and Dale Mabry Hwy. 1 mile to airport. 2 miles to downtown. Air conditioned; walled-off panelled offices; parking. Remodel to suit. Contact: Joe Romeo, 5015 E. Hillsborough Ave., Tampa, Fla. 33610. Phone: (813) 626-3131. se26

CLASSIFIED ADVERTISING DOESN'T COST, IT PAYS.

FOR SALE

ATTENTION, RECORD COLLECTORS-Dealers. 1000 45's, \$57; 100 45's, \$8.80; plus freight. Include D.J.'s, Promos, J.B.'s, New or Old Hits, all different. Send for sales and auction lists. Lee's Music Center, 6265 S.W. 8th St., Miami, Fla. 33144. Miami's only complete record service. se19

FOR SALE: VENDING ROUTE SO. Utah, lucrative business, must sell for health reasons. John Mabrillo, 417 Blake Street, Helper, Utah 84526. se26

FOR SALE NIGHT CLUB DISCOTHEQUE

In Palma Mallorca as going concern. NET PROFITS: \$65,000

Apply:

KNIGHT, FRANK & RUTLEY

20 Hanover Square, London W1R 0AH.

Phone: 01-629-8171 (London) Telex: 265384 se26

RACK JOBBERS—DISTRIBUTORS. Furniture type tape record display cabinets. For information contact: Cabinets, Inc., P.O. Box 3023, Meridian, Miss. 39301. se19

1-INCH SCOTCH (1 ROB—10¼M) EMPTY Nab Reels and Boxes. New, unopened, cartons of 5; \$3.20 per reel. Cash, money order, check. Minimum order 10 reels prepaid. Sample, prepaid, \$4.20. Picture free on request. Helfrich Recording Labs., R. D. #2, Allentown, Pa. 18103. tfn

USED 8-TRACK DUPLICATOR MASTER AND FIVE SLAVES

Capacity 50 Cartridge Loads Per Hour—\$1,995

STEREO CASSETTE DUPLICATOR

Master and Four Slaves Capacity 120 C-30s per hour Like New, Still in Warranty \$2,495

STARS, INC.

114 Tennessee N.E. (505) 268-5870 Albuquerque, N.M. 87108 tfn

SERVICES

CUSTOM RECORDING SERVICE. TAPE and disc. Stereo and mono. Live and copies. Editing. Masters and pressings. High quality at reasonable rates. Joseph Giovanni, Audio-Tech Laboratories, 2819 Newkirk Ave., Brooklyn, N. Y. IN 9-7134. tfn

FREE LITERATURE: ADDRESS Labels, business cards, printing, rubber stamps. Jordan's, 552 West O'Connor, Lima, Ohio 45801. tfn

PERSONAL

GEORGE GIFFIN OR GEORGE GRIFFIN or George Gray. Call Bob Baker (813) 955-6922. tfn

WANTED TO BUY

78's, 45's and LP's. LARGE QUANTITIES. Wm. Haskett, Mooresville, Ind. 46158. oc3

WE PAY YOU CASH. TOP \$8 FOR 45's, LP's and Tapes. Call LO 7-6310. Mr. King, 15 N. 13th St., Philadelphia, Pa. 19107. se19

LIGHTING

PSYCHEDELIC LIGHTING. ADVANCED electronics, rock concerts, nightclubs, stages. Send \$1 (credited), world's largest catalog: RockTronics, 22-BB Wendell, Cambridge, Mass. 02138. tfn

INTERNATIONAL EXCHANGE

UNITED STATES

DEALERS — COLLECTORS — RARE American 45's and LP's 15¢ up. Free catalog, foreign, 4 P.O. coupons. Kape, Box 74B, Brooklyn, N. Y. 11234. tfn

MARKETPLACE

ORDER-GRAM

Classified Advertising Department

BILLBOARD MAGAZINE

165 West 46th Street

New York, N. Y. 10036

1. Please run the classified ad copy shown below (or enclosed separately) in _____ issue(s):

| | | | |
|-------|-------|-------|-------|
| _____ | _____ | _____ | _____ |
| _____ | _____ | _____ | _____ |
| _____ | _____ | _____ | _____ |

NAME _____

ADDRESS _____

CITY _____

STATE & ZIP CODE _____

YOUR PAYMENT MUST ACCOMPANY THIS ORDER

Adding Int'l Mfrs. to Committees

• Continued from page 18

Hal Neeley, president, Starday/King.

\$4.8 Mil Expansion

• Continued from page 18

tape in Britain on the part of retailers and this could be broken down if public awareness of cassettes and cartridges could be increased.

He suggested that tape manufacturers, cartridge and cassette case manufacturers, record companies, tape companies, music publishers and player manufacturers should all combine in a million dollar publicity campaign to promote pre-recorded tape. "Such a campaign," he said, would benefit all sections of the industry."

According to Larry Finley, representation on the committee for the videocassette/cartridge field includes Don Ross, president, Transcommunications, Inc., and Irv Stimler, president, Optronics Libraries.

Other committee members are Al Weintraub, president of A&B Duplicators; Tom Dempsey, vice president of BASF Systems, and Warren Gray, president American Tape Duplicators.

Representing hardware manufacturers are James Gall, vice president, Lear-Jet Stereo; Oscar Kusisto, president, Motorola Automotive Products, and Ed Mason, president, Belair Enterprise. Other members are M. Warren, Troob, secretary and general counsel of ITA, and Larry Finley.

The Question:

CLASSICS—How do you move them?

The Answer:

BILLBOARD's October 3rd Issue.

October 3, 1970. Billboard presents a classical case study of a great composer, Ludwig van Beethoven. A discussion of Beethoven's relevance to a youth oriented cult. A report on releases for 1970. A guide for dealers marketing classical recordings during Beethoven's bi-centennial. Billboard's October 3rd Beethoven Special. Get into it. And enjoy a classical push. Advertising closing: September 23rd.

International News Reports

'Too Much' TV Play On Fests Scored

MILAN — Giovanbattista Ansoldi, managing director of Rifi Records and a member of the management board of the Italian Phonographic Industry Association (AFI), has condemned the proliferation of televised song festivals and contests in Italy which, he claims, are giving an unnatural slant to record production.

Ansoldi has asked the AFI to discuss this claim in the AFI assembly and also to pass it on to the Entertainments Minister and to the management board of RAI-TV, the State television organization.

However, as if anticipating Ansoldi's move, the men responsible for TV music programs have already cut down the amount of airtime allocated to festivals this year. The touring Cantagiro contest was given on two showings on TV instead of the usual three; the Pesaro Festival was indefinitely postponed because TV time was not available; the Festivalbar jukebox contest did not this year have the benefit of TV exposure for all contestants in the form of specials, and the Venice International Light Music Festival—a three day event due to begin Thursday (17)—will be televised only on two evenings instead of the usual three.

Ansoldi says that because so many contests and festivals are televised, there is no room on Italian TV for any other kind of music program. The record industry's production, he says, is now so tightly linked to festivals that pressure is put on creative people to produce facile material for a quick sale without regard for taste or artistic merit. He also claims that record retailers are obliged to invest large sums in heavy stocks of over-promoted material which has little intrinsic appeal. This, in turn, creates a massive "returns" problem for record producers.

To change the situation, Ansoldi has drawn up a plan which among other things calls for: 1. A reduction in the number of televised song contests and the coproduction of special music shows by RAI-TV and the Italian Phonographic Industry Association. 2. Complete control by the AFI over televised song contests. 3. Financial con-

tributions from the municipalities staging song contests.

Giuseppe Velona, Rifi international manager, supporting Ansoldi's campaign, said in present circumstances it was extremely difficult to secure participation in the San Remo Song Festival by international artists.

"Unless an international artist enters the final, he will not make any sales in Italy," said Velona. "But the record company has to pay all travel and hotel expenses plus, usually, a fee. Such heavy expenses, related to the small Italian market, are disproportionate, especially since the prospect of recouping the money by selling the tape of the artist's performance to RAI-TV is negligible because of unrealistic payments."

Velona said a 15-minute special taped by Vanilla Fudge was bought for only \$200 by RAI-TV.

Said Velona: "What the San Remo Festival costs the Italian record industry in terms of money, time, freezing of other production and sales for about one fourth of the year, could only be recouped by sales of eight million singles of San Remo songs (slightly less than 25 percent of all singles sales in 1969). The best San Remo, that of 1964, yielded unit sales of between five and six million; the more recent festivals accounted for unit sales of from two to three million shared among 48 competing records. It is not worthwhile any more."

Pye Plans Informal Meet Again

LONDON—Pye, having broken away from the traditional sales conference this year, plans to hold another informal talk with its sales force next year. The decision follows Pye's meeting on Sept. 5 in Buxton, Derbyshire, where Pye executives held a day of talks with its salesmen.

Apart from some presentation of product by creative services director Peter Prince and Dawn label executives Barry Murray and Peter Eden, there was little to compare with the usual style of a company conference.

General topics spoken about at the meeting ranged from closer liaison between head office and salesman and how the Dawn label will be developed. Barry Murray said that Dawn will keep a close contact with the Pye force and will send out its own sales information away from the usual Pye data.

Pye's belief is that an informal meeting where everyone can air his opinions and complaints is justified.



SIMON SCHMIDT, left, managing director of CBS-Israel, signs the contract which enabled his company to release the original Israeli cast album of "Hair" (Hebrew name "Say'Ar"). After the contract signing, between Schmidt and two of the three producers of the show, Jean Leyris (center) and Orgad Vardimon, CBS-Israel rush-released the show album.



RUDY WOLPERT, managing director, third from left, with artists who appeared at the annual sales convention of CBS Schallplatten in Germany. Fall product, and the quadrosonic sound system were introduced and demonstrated at the Frankfurt convention. Left to right, Mario Nardelli, Mary Roos, Wolpert, Stella Mooney, Bernd Spier, Costa Cordalis, Dunja Rajter, Mike Brant, Roberto Blanco and Rene Kollo.

TUTKA, NEW SHOW, BOWS

HELSINKI—Yleisradio has introduced a new pop program, Tutka, (Radar). It replaces the weekly "Pop 70" show which was devoted to U.K. and U.S. singles appearing on the charts of Billboard publications.

The new program takes a critical look at recent pop happenings and features selected records by the British and U.S. Top Twenties, as published by Record Retailer and Billboard.

Record reviews are handled by musician and music teacher, Unde Lehtola. The weekly 45-minute program is edited by Pentti Kampainen and Tarleena Sammalkorpi.

New Finnish Cleffer Group

HELSINKI—A new organization for Finnish musicians was created here on Aug. 31 when pop musicians, restaurant musicians and ship musicians, represented by three separate bodies, got together to form Musiikkialian Ammattiliittojen Federaatio—the Federation of Musical Unions.

The three separate unions left the Finnish Musicians Union earlier this year.

At the inaugural meeting of the MAF, Tomi Byysing was elected chairman and, Ilpo Saastamoinen and K. Karlbergaas, deputy chairman. Also elected was a nine-man board including members of the three former unions.

The new body represents about 1,500 musicians.

EMI Will Release 'Snow Bird' in U.K.

TORONTO — Anne Murray's North American hit single "Snow Bird" will be released by EMI in the U.K. immediately, along with an album of the same name.

The LP will be made up of tracks from Miss Murray's first two Canadian albums, "This Is My Way" and "Honey Wheat and Laughter." The album will be released simultaneously in the U.S. where "Snow Bird" is in the charts.

DGG to \$-Back MGM?

• Continued from page 1

empires of both parties (Chappell and Robbins, Feist Miller) is not yet certain. This is one of the big debating points in the negotiations. Either way, no deal is expected to be concluded for at least six weeks because the complex structure of both groups makes it difficult to find a mutually satisfactory basis for settlement.

However, there is a general confidence that the partnership deal will go through. And what is certain is that in pumping finances into the record division of MGM, DGG will not only be looking to strengthen its position in the U.S. but will also be staking a claim for favorable consideration when MGM comes to allocating cartridge-television rights to its feature films. There is also interest in a closer tie on the artist management side.

Meanwhile, a long-term deal for MGM representation outside renewing DGG's license in areas where it already represents MGM, has almost been concluded and it is no secret that DGG would like to take over representation in the U.K., Canada and Italy.

Mike Curb was known to have been highly impressed with John Fruin when he visited Polydor in London.

Equally, DGG has confidence in the creative ability of Mike Curb, as evidenced by the fact that the German group has entrusted one of its most auriferous talents—Heintje—to Curb for exploitation in the U.S. Curb argues that if European mothers swoon for the 13-year-old wonder boy, then there is no reason why American moms should not follow suit.

'Note' U.S. Rights to Stereo Dimension

TORONTO—Steel River's Canadian hit of "Ten Pound Note" has been acquired by Stereo Dimension Records in the U.S. The deal was set up by Quality's George Struth, acting on behalf of Greg Hambleton, producer of the group. Stereo Dimension will also release Steel River's first album, "Weighin' Heavy."

The group is released by Tuesday Records, which is distributed by Quality. Tuesday's second release, "I Believe in Sunshine" by Madrigal was issued this week.

Triola Revived As Budget Line

HELSINKI—Triola, once owned by Levytukku and sold to Finnlevy some months ago, is now being re-released on a Triola budget-price line, retailing at \$2.90.

The initial release comprises 12 albums including product by veteran performers Veikko Tuomi, Metro-Tytot and Kippari-Kvartetti.

Packaged in see-through plastic covers, the series is expected to register good sales figures among the more mature audience.

Another new series by Finnlevy will be released on another budget label—Savel. This features original historical material collected exclusively for Finnish release.

If Heintje makes an impact in the States, MGM will release his records—and not Polydor, Inc., which is concentrating on establishing a progressive image.

The MGM deal is expected to be the first of a number of major DGG investments in the U.S. A DGG spokesman said: "Just as MGM is seeking greater penetration in Europe, so are we seeking greater penetration in the U.S."

And the major prospecting area is undoubtedly in the field of cartridge television.

The spokesman added: "We feel that in the video field, America will establish the same lead in production, marketing and merchandising methods as it has in the record industry. Therefore if we really want to play an important role in cartridge television we must establish ourselves strongly in the major market."



adriano
celentano
no. 1
of the italian song

Clan
CELENTANO S.R.L.

RECORDS
CORSO EUROPA 7
20122 MILANO
TELEFONO-704261

ITALY

Say You Saw It in
Billboard

'SUMMERTIME' A RUNAWAY

PARIS — Released by Vogue Records on June 16, "In the Summertime" by the U.K. group Mungo Jerry has hit the No. 1 spot on the international chart, making it one of the runaway best-sellers of the summer.

In just over two months the record had sold 652,861 copies, and is approaching the 750,000 mark.

From The Music Capitals of the World

LONDON

Carlin Music is planning to launch its own label, CMC, later this year and **Ray Walter** has rejoined the company as general manager for the label and its subsidiary publishing company, Peterman Music. In London recently, Carlin boss **Freddy Bienstock** revealed that he would also be opening a publishing company in the U.S., Carbert, next June. . . . **Tony Hiller**, who recently left the Belwin Mills company is in the U.S. on representation deals for his new company Tony Hiller Music. Hiller will visit Los Angeles and New York. . . . Shorewood Packaging the sleeve manufacturing affiliate of CBS is shifting its operations from the record firm's Aylesbury plant to a location in Aston Clinton this week. The company has moved to meet demands and the site will be utilized by CBS for expansion of tape duplicating.

Siadouzzman Ali who owns the Twelve Grade record shops has acquired six retail outlets from the Keith Prowse organization plus the wholesaling operation which forms part of the independent BIRD distribution network in the U.K. The deal was set by Ali with **Peter Cadbury**, chairman of Prowse—which is part of Westward Television. . . . **Wayne Bickerton**, label manager for Decca's Deram label and his songwriting partner **Tony Waddington** have renewed their writers' contract with the Burlington-Palace group. . . . Precision Tapes jointly owned by Pye and the U.S. GRT company has signed a deal with **Dick James** for the release of his DJM label product on cassette and cartridge. The deal is for U.K. only. . . . **Jeff Kruger** of the Ember label has signed distribution deals for the Canadian, Australian and Belgian record markets. The deals are with Transworld, Supreme Records and W & G Records, respectively.

U.S. writer **Mac Davis** has been in London to firm a deal for his recently formed publishing company, Song Painter Music. Davis, who was responsible for writing **Elvis Presley's** "In the Ghetto," previously published his material through **Nancy Sinatra's** company. **PHILIP PALMER**

HONOLULU

Alex McAngus has replaced **Ed Kenney** as headliner in the Royal Hawaiian Hotel's Monarch Room revue. . . . Record man **Jack Law** is back on Hawaiian soil, managing the **Pat Holmes Agency**. . . . **Paul Revere & The Raiders** featuring **Mark Lindsay** did a one-nighter Sept. 4 in Hilo, as a benefit for the Hawaii Heart Fund.

Chicago debuts Sept. 27 at the Honolulu International Center Arena. . . . Singer **Lucille Gabriel** doing her first musical—the lead in the Honolulu Community Theatre's upcoming "Irma La Douce" **The Burgundy Express** are at the Hawaiian Hut club in the Ala Moana Hotel. . . . **The Cherry Blend** check into Alice's Restaurant Monday (15). . . . **The World Wide Six** doing the Sunday night shows at Duke Kahanamoku's, and hold forth every other night at C'est Si Bon at the Pagoda Hotel.

A Vietnamese singer, **Mimi Ng**, has joined the **Trummy Young Quintet** at the Hilton Hawaiian Village's Shell Bar. . . . And **The Asian Orchids**—a girl trio from Djakarta, Indonesia—are at the Three Torches club of the Cinema Reef Hotel. . . . **Arte Johnson**, of "Laugh In" here to promote the fall NBC programming for local outlet KHON-TV. . . . Two new local singles: **Nebulas** "A Mind Where People Smile" and "I Can Always Love" on Surfside, and **The Kamehameha Alumni Glee Club's** "Honolulu" on Hula. . . . **Don Ho** plans to do a two-part reprise series of old Hawaiian music. . . . **Roger Carroll** of KNBC flew in for **John Rowles'** opening Sept. 2 at Duke Kahanamoku's. **WAYNE HARADA**

AMSTERDAM

The board of Radio Veronica said that the provisional result of the fund-raising campaign for the Dutch Kidney Foundation was 1,000,000 Dutch guilders (\$30,000). This amount was collected within six months by the sale of two special albums promoted by the Dutch pirate station. . . . **Negram-Delta**, with exclusive European rights, has released recordings by Hammond organist **Rudolf Pache**. . . . Following on the sales campaign mounted by Negram's sales manager **Ben B. Bunt** during August, the label started another promotional campaign—this one for its newly acquired French Music disc catalog. . . . Negram's managing director **Hans I. Kellerman** visited various business affiliates in the U.S. during an August trip. . . . The Dutch group, **Q65**, made a comeback with "Sexy Legs" on Negram. . . . After **Tea's** recording of "Sun" is a recent chart entrant. . . . **Paul Acket** contracted **The Who** for two live concerts in Amsterdam, Sept. 16-17. . . . **Mojo Productions Delft** have booked **Jimi Hendrix** for two Rotterdam concerts, Sunday (13). . . . Local TROS-TV will record a **Bobbie Gentry** program on Sept. 30 and Oct. 1. . . . **Bovema's** new classical department head, **Klaas A. Posthuma**, produced his first LP, featuring Dutch baritone **Marco Bakker**. **BAS HAGEMAN**

DUBLIN

The adjudicators in the pop section of this year's Castlebar International Song Contest, to be held between Oct. 5-9, include many recording artists. Among them are **Big Tom, Brendan O'Brien, Joe McCarthy, Gene Stuart** and **Sean Dunphy**. MC's will be **Gay Byrne, Des Keogh, Shay Healy** and **Frank Hall**. . . . **Mungo Jerry** headed the bill at an open air pop festival at Dublin's Richmond Park Sept. 4. Supporting the U.K. group were Irish acts **Grannies' New Intentions, Gypsy, White Magic, Portrait** and **Teddy Palmer** and the **Rumble Band**. . . . **Mick Roche** and the **Arrows**, who came fifth in the Barbarella '70 contest in June, are currently doing a 15-day stint at the Barbarella in Palma. "One Step, Two Step," by their lead guitarist **Charlie Herbert**, which they featured in the contest, will be their next single. It will also be issued in Spain. . . . Beginning on Oct. 8 Radio Eireann will use a best-selling singles chart again. The last time they did so was over three years ago when "Ireland's Top Ten" was among the most popular programs on the Irish airwaves. The chart used will be the one compiled by Irish Marketing Surveys and which is published in several publications. The best-sellers will form part of a new Thursday night 75-minute pop show.

EMI Ireland released "Jimmy Kennedy's Golden Song Book" on its low-priced Talisman label in the Shamrock series. The album is mainly an instrumental affair, by the **Neil Richardson** and **Frank Barber** orchestra. . . . As a result of a tie-up between Irish impresario **Nelius O'Connell** and **Roland Fernborg**, managing director of International Entertainment Productions, the six-piece group, the **Czech Girls**, and the **Spotniks** will shortly tour Ireland. There's also the possibility of the **Jim Farley Band**, which O'Connell manages, touring Sweden during the next few months. . . . **Sean McManus**, the Cavan tenor, makes his debut on the Release label with a revival of "If Ever I Should Leave You." **Michael Geoghegan** arranged the song for a 50-piece orchestra. . . . The latest Dublin discotheque is An Cro Discotheque. The deejay, **Sean Breathnach**, who has had radio and TV shows on RTE, introduces the records in the Irish language. . . . **John McNally's** next LP on CBS, "Have
(Continued on page 59)

Kinney Conglomerate a 'Possible U.K. Scene Threat'—Polydor's Fruin

By BRIAN BLEVINS

LONDON — In addressing the Polydor sales force at the company's annual conference, Sept. 7, managing director **John Fruin** declared that the "greatest need for development and the greatest potential area for expansion" in the British record market is "within the existing retail industry."

In surveying the competitive companies Fruin made specific reference to the emerging Kinney conglomerate of Atlantic, Warner-Reprise, Elektra and possibly Island as the next major threat in the British industry. "Our contract with Atlantic runs through until the middle of next year, but there is bound to be some serious thinking as to how they are going to develop in the U.K."

Fruin also said that "records with the exception of budget material are difficult items to buy in this country. If anything, the position has worsened in the past year rather than got better." He also vowed that "Polydor's main effort through the sales force and marketing divisions during the next two years is to get Polydor group product merchandised better in retail shops," an endeavor which he said would mean "concentrating on Polydor Sound Sellers dealers and doing a merchandising job to help the dealer. We are going to become more merchandisers than salesmen as time goes by and a lot of retraining and rethinking has got to go on."

Fruin said the year would be one of consolidation for the company. "Polydor would have launched into several more ambitious projects during the early summer but as the whole world knows there were distribution and computer problems, and still are, and there was little point in trying to further project an image

when we had to protect the one we had already got."

He paid tribute to the work of **Roland Rennie**, former managing director, for the past five years during which Polydor had made important gains in the U.K. and world markets, but said that "a rapid expansion of this nature has to lead to a situation where the lines of communication become stretched and it happened to Polydor during the latter half of 1969. Our job this year has been in strengthening these lines and making a firm base to advance from during 1971."

Fruin's prognosis for dealers is that they are "going to continue to suffer, although I think dealer margins are steadily going to improve one way or another, and we have contributed toward this already." He was referring to the general price increases by all companies early this year, as well as the Sound Sellers scheme. "I have no hesitation in saying that Polydor's version of prices was the most imaginative and in many ways the biggest risk," he said, referring to the company's variable price structure. "One of the great pitfalls of the consumer industry is to under-value and under-price your product. In many areas we have a specialized 'deluxe' or 'super' product which deserves that title and can be sold under that category at a relatively expensive price."

"The discount structure became very much a bone of contention with 5 percent returns being lumped in the middle of it. We chickened out of 5 percent returns, which are frankly a nuisance, because we felt we had enough troubles on our plate at that time. But we are actively working on a scheme to provide a considerable extra margin to retailers who gave a modicum of support to Polydor."

The scheme is, of course, Sound Sellers, devised by Fruin and patterned loosely on his earlier brainchild while EMI's marketing director.

Of EMI's Music Centers, Fruin

said that there "has been a noticeable lack of forward thinking, which is to our advantage in launching Sound Sellers." The Polydor scheme was inaugurated in July, and at the conference Fruin reported that it now has 700 subscribers, and that teething problems, with the exception of distribution, have been non-existent.

But while Fruin said his first year at Polydor would be one of consolidation, at the same time there will be an emphasis on product acquisition and merchandising.

Marketing stress during the autumn will be placed on the company's impressive "easy-listening" product, which to date hasn't realized its full potential in the U.K. market. In September Polydor is shipping a "Very Best Of . . ." series featuring material by **James Last, Bert Kaempfert, Kai Warner** and others. And in October there will be a major marketing campaign with a double album of 20 tracks retailing at \$2.38 as a focus.

Also in October will be the second launch of the "99" mid-price series with 10 more titles, including a sampler titled "The Age of Atlantic" with material by **Led Zeppelin, Yes, Delaney and Bonnie, the MC5** and other major Atlantic acts. The series will also include product from **Vanilla Fudge, James Brown, Captain Beefheart, Dr. John, the Night Tripper, the Bee Gees**, and another various artists selection of progressive track called "Supergroup Two."

In November, the company will issue a second installment of the "Backtrack" mid-price series, with 10 albums of material from the subsidiary Track catalog. There will also be the launch of two-album cassettes and six Christmas boxes with two records each selling at \$3.59. Material will be both progressive rock and easy listening. Also in November, the Sound Sellers scheme will go into its second stage, and 12,000 copies of the company catalog are to be distributed.

Domestic Talent Sales Stressed At EMI U.K. Marketing Meet

LONDON — Emphasis on strengthening the sales potential of domestic talent, plus comprehensive promotion campaigns on progressive and midprice albums, backed up by heavy advertising coverage, were among the major topics discussed at EMI Records marketing conference, Sept. 7.

It was also revealed that EMI has acquired all recordings and contracts of **Major Minor** (see separate story), for issue on various domestic labels, that some album prices are to be increased and that composer-producer **Tony Hatch** will take responsibility for recording some EMI acts.

The association with Hatch represents a second key move by EMI in relation to furthering the sales of artists assigned directly to the company. It follows the recent appointment of **Mickie Most** as advisor to the pop repertoire division.

Disclosing details of Hatch's responsibilities, **Roy Featherstone**, general manager of the pop division, said that he would also be producing for Capitol.

Another appointment to the department is that of producer **Jeff Jarratt**, formerly an engineer at the Abbey Road studios, and is expected to figure prominently in EMI's attempt to reverse the industry trend of near total reliance on independent producers to supply hit pop repertoire.

As a first step in this direction, **Featherstone** announced that EMI had signed the **Move** to a direct artists contract.

In a conference room decorated to represent a race meeting, to

give point to the meetings "One Jump Ahead" theme, **Featherstone** spoke of the arrival of the time for a 100,000-selling album to become a reality and stressed the need for "continual thrusts" through appropriate product and effective marketing to increase the overall market rise.

Plans in this area will begin with a new Capitol album by the **Band, "Stage Fright"**, released last week. This will be one of a number of releases during the year on which the sales force will be giving additional concentration and which will have extra marketing and merchandising treatment.

Reporting on the performance of **Harvest** and **Regal Starline**, released last year, **Featherstone** said that **Harvest** had achieved sales of nearly 750,000 units, while **Regal Starline** was well on the way to grossing 1,000,000 unit sales.

The **Harvest** promotion campaign, set for October, will be centered around six albums, among them product by **Pink Floyd, Dave Mason, Kevin Ayers** and the **Whole World, Chris Spedding, Pete Brown** and **Piblokto**, and the **Greatest Show on Earth**.

As part of plans to boost the midprice **Regal Starline** label, which has had 15 of its 36 releases so far in the charts, a new composite sleeve design will be introduced from December, said deputy marketing manager **Barry Green**.

Green disclosed a "November scoop"—a triple album set by **Frank Sinatra**, retailing at \$7.17, entitled, "His Greatest Years," and featuring 36 tracks.

Starline release will include LPs

by the **Isley Brothers, Mary Wells, the Dave Clark Five** and **Shirley Bassey**. In the same month there will be a charity album in aid of the **National Kidney Fund**, with tracks by **Cliff Richard, Engelbert Humperdinck, James Last, Sandie Shaw, Herb Alpert** and **Herman's Hermits**. Another October campaign will be concentrated on the Probe label to gain an identity for artists previously released on **Stateside-Dunhill**. In the forefront will be a \$1.98 sampler with the overall campaign title, "Handle With Care." This will comprise 12 tracks, with 10 by artists included in the five-album campaign—**Steppenwolf, Three Dog Night, Freedom, James Gang** and **B.B. King**.

For the Probe campaign a motorized display has been produced for use in shopwindow features supplied to 250 dealers.

Studio Two releases in the autumn will be spearheaded by a 14-track \$1.85 sampler, "Total Sound," which includes five tracks produced by **Enoch Light** and the release includes product by **Joe Doss, Semprini, Franck Pourcel, Wout Steenhuis** and **Louis Bellson**. **Barry Green** said that **Studio Two** samples "Breakthrough" in 1967 achieved sales of over 200,000 before being deleted and reissued by **Music for Pleasure**. Current sales of "Impact" (1968) exceed 250,000, with "USP" (1969) having sold over 110,000 copies in 11 months.

Colin Burn, manager of pop repertoire, played new product
(Continued on page 59)

EMI Gets Rights To Major Minor

LONDON—Major Minor boss Philip Solomon has sold the world rights to his label's catalog and all contracts to EMI. Existing licensing agreements will, however, be honored until their expiry, and

the announcement, made at EMI's marketing conference puts an end to several weeks of speculation over the independent outlet's future.

Solomon is to continue running Major Minor as a registered company, possibly indicating he might make a fresh start in the music industry some time in the future. But he was unavailable for comment at presstime as he was out of the country. However, it is understood that his immediate plans are to devote more time to his racehorse interests in Ireland.

EMI has yet to complete outlets for MM repertoire, but EMI assistant managing director Ron White told Billboard that material will be released on either Columbia or Parlophone while some budget albums are already being earmarked for Regal Starline and Music for Pleasure.

EMI experts to release the first Major Minor product at the end of this year.

White would not disclose the final sum which EMI has paid Solomon for his acts, although he said it was "a lot of money." Artists in the MM stable include Malcolm Roberts, Karen Young, and Neville Dickie, all of whom have had product in the charts.

6-Mos Sales Of LP's in Finland Soar

HELSINKI — Album sales in Finland for the first six months of 1970 were double those of the equivalent period last year. This is reported by the Finnish branch of the IFPI in a report published this month. Sales of EP's showed a continuing decline while singles were more or less static. Sales of prerecorded tape in Finland for the first six months of 1970 represented 13 percent of total recorded music sales.

Unit sales, with 1969 figures in parentheses, were: LP's 300,000 (150,000); EP's 10,000 (17,000); Singles 190,000 (200,000); Cassettes 20,000; 8-track 11,500.

Finnlevy sales manager Osmo Ruuskanen attributed the trend to album buying as due to "people who, while in their teens in the late 50's bought singles and who, today, are attracted by budget albums featuring much 78 r.p.m. material."

London Mgt Into Disks?

LONDON—Entry of the London Management agency into record production is indicated by the appointment to the board of ex-Nems Enterprises director Bernard Lee. Lee will take control of LM's record production and publishing interests and will be responsible for negotiations with both U.K. and U.S. disk companies for the independent recording of some of the organization's artists.

He told Billboard, "I am having discussions with a number of record companies at the moment. It is possible that ultimately, London Management will launch its own label."

Meanwhile, the Eric Winston Organization, the agency and management group founded by bandleader Eric Winston, has become a subsidiary of LM.

Michael Sullivan, a director of London Management, has been appointed managing director of the new subsidiary with Michael Grade, Billy Marsh and Eric Winston serving as directors and Henry Camwell as company secretary.

Hebrew 'Hair' Drawing Full House; LP Out

TEL AVIV—The U.S. musical "Hair" opened recently—sung and spoken in Hebrew by an Israeli cast. The show was produced by Orgad Vardimon, together with non-Israelis Michael Hirst and Jean Leyris. The show was translated and adapted into Hebrew by Ehud Manor and directed by Patrick Garland.

The musical is playing daily before full houses at the Oasis Theater in Ramat-Gan. CBS-Israel rush-released an album with the Israeli cast, complete with booklet containing the lyrics in Hebrew. The album has competition from the original Broadway cast LP on RCA which was released two years ago.

Finnlevy Pitch On a Player

HELSINKI—Finnlevy is starting a major drive to promote sales of the Sanyo, all-transistorized record players, retailing at \$22.

The main promotional activity will take place in the period immediately prior to Christmas. Two low-priced albums—one by Tom Jones, and one featuring music from "Hair"—will be offered as special sales incentive along with each individual purchase.

Six Nations Divide Polish Fest Awards

By ROMAN WASCHKO

WARSAW — The 10th International Pop Festival, which took place at Sopot, Poland, on Aug. 27-30, resulted in top awards going to artists from Canada, Britain, Spain, Russia, Italy—and Poland.

On the first day of the festival — International Day — each performer sang a song from his or her native country. The international jury awarded first prize to the Canadian song "Ordinaire," music by Robert Charlebois and P. Nadeau, lyrics by C. Monfette and Charlebois and performed by the latter.

Runner-up was the Yugoslavian

Spain Product Output at High During the Summer

MADRID—During the summer months, as an experiment, the Spanish record industry has released a larger number of recordings than ever before.

Never had so much product by Spanish artists appeared in such a short space of time on the national market.

Labels and artists figuring in these summer releases include: Ac-

cion: Adolfo Llanos, Joe-Luis, Reloj de Cuco; *Als 4 Vents*: Auga de Regaliz, Musica Dispersa, Vertice; *Belter*: Altamira 3, Betty Misiego, Continuados, Luc Barreto, Marisa Medina; *Columbia*: Alfonso Paso, Tickets, Vainica Doble; *Ekipo*: Cerebrum, Circulos; *Fidias*: All & Nothing; *Fonogram*: Tara. *Hispavox*: Jose y Manuel, Tony Landa; *Movieplay*: Abel, Camilo Sexto, Daniel Tomey, Danny Daniel, Diana, Dulces, Anos, Emilio Varela, Ideas, Jackie, La Mosca, Lina Morgan, Nueva Democracia, Palabras de Cuerdo, Pepe Munoz, Peque, Primer Wagon, Simun, Tony Wells; *Odeon*: Antonio, Leandro; *Presa*: Horacio Marco, Luis Gordillo; *RCA*: Borys, Morucha; *Zafiro*: Ignasi Serra, Micky; *Barclay*: Pedro-Ruy Blas.

Stress Sales At EMI Meet

• Continued from page 58

from the Invictus and Hot Wax labels and the new Paramount label Famous also presented items from the general catalog.

On Tamla Motown, Brian Hopkins said that the 35 albums being released to mark the label's 10th anniversary keep EMI well supplied into 1971 and plans were announced for a new marketing operation in February. Following the 200,000 sales of the third volume of "Motown Chart Busters," a fourth collection will be cut in October. Other October Motown albums include recordings by Diana Ross, Stevie Wonder—taped during his recent "Talk of the Town" season—and Jimmy Ruffin.

The increase in album prices affects material packaged in the color folder type of cover. In future this will be priced at \$5.40.

Among presentations by EMI's distributed labels was a hard-hitting pitch by Nathan Joseph, head of Transatlantic, a new client of the U.K. major. Pointing to the company's consistent figures in recent years, Joseph urged the sales force not to dismiss the potential of some releases just because they were by talent unknown to the general record buying public. Transatlantic makes a specialty of recording ethnic material and Joseph gave as an example the popularity in Scotland of Hamish Imlach who has recorded two 50,000 sellers and three which have topped 30,000. Also singled out was the achievement of Pentangle, a leading folk act, whose last LP sold 100,000 copies, and the group's lead guitarist John Renbourn who sold over 30,000 copies of his last release.

"Very few of the LP's we release sell under 3,000 copies and the majority of our artists sell over 5,000 copies of each album. This compares very favorably with sales achieved by average pop artists. So although you may never have heard of some of our artists, don't look down your noses at their chances. We have a track record of remarkably consistent sales over the years," he stated.

The Liberty/UA presentation centered largely around plans for the first release on Oct. 9-12 mid-price Sunset albums, among them recordings by Shirley Bassey, Jan and Dean, Eddie Cochran, Vikki Carr and Slim Whitman.

Future full-price issues will incorporate albums by the Buddy Rich Orchestra, Canned Heat, Buffalo, plus new compilations of "Great Western Film Themes" and the "From the Vaults" series of vintage rock material.

Apple detailed its autumn release schedule and then screened a film in which the Beatles, Mary Hopkin, Plastic Ono Band were featured, while Island, another of EMI's newcomers, contributed a stylish slide presentation mentioning past hits and future releases on the label and also the Trojan Reggae label.

From The Music Capitals of the World

• Continued from page 58

You Tried Love?" will be issued mid-September. It includes Jim Webb's "Someone Is Standing Outside," "If I Were a Rich Man" and "Loss of Love," the Bob Merrill-Henry Mancini theme from the movie "Sunflower." MacNally's RTE TV series begins at the end of September. The shows were pre-recorded at Dublin's Abbey Theatre. **KEN STEWART**

BARCELONA

Blues singer John Lee Hooker gave a recital at the Palacio de la Musica. His appearance there drew a capacity attendance. Hooker a few months ago gained popularity in Spain, partly due to the Johnny Rivers hit recording of "Ode to John Lee" (Hispavox). . . . Al Bano and Romina Power (Odeon) visited Barcelona on a promotional tour and to prepare for future Spanish recordings. . . . J.M. Serrat (Edgisa-Novola) sang at New York's FAO (Food & Agriculture Organization for the UN) on Sept. 11-12, sponsored by Spanish composer Paul Casals, who wrote "El Cant dels Ocells" (The Singing of the Birds), which Serrat planned to include in his act. Before his FAO appearance, Serrat concluded a successful South American tour. . . . Last summer the new dance craze was the Casatschok; this summer it is the Balapapa, launched by Georgie Dann (Discophon) and Rika Zarai (Belter). . . . Marisa Medina, one of the most popular female program presenters at Spanish TVE, has signed a recording contract with Belter. Her first record includes her own composition, "Las Noches Alegres" (The Happy Night). **JOAQUIN LUQUI**

MADRID

Los Mitos (Hispanovox), one of the most popular groups from Northern Spain, has replaced lead singer Tony Landa with Ramon Elorrieta. Landa will continue his career, on the same label, as a solo singer. First Los Mitos recording with Elorrieta as vocalist is "Suena una Guitarra" (A Guitar Sounds). Tony Landa has made his debut as a solo artist with the single "Tan Feliz" (So Happy).

. . . Mike Kennedy (Barclay-Movieplay) has released a double LP, recorded during his recital at the Zarzuela Theater, Madrid. It has the same title as the show—"Special for People Under 18 Years of Age." . . . Zafiro is launching a new singer, Ignasi Serra, who sings in Catalan. . . . After two year's inactivity in the record world, the singing duo Manolo y Ramon has signed with Productora CPI (distributed by Movieplay). Manolo y Ramon, pop pioneers in Spain, were responsible for the 1968 Eurovision Song Contest winner, "La La La." . . . The duo's latest release is "Adios, Adios, Goodbye."

Juan Pardo (Novola), composer-singer-producer, appeared in concert as a solo artist for the first time. He was previously with the duo Juan & Junior. . . . RCA is issuing the second single by Stevie Wonder singing, in Spanish, "Por Primera Vez" (For Once in My Life). . . . Fonogram has released an LP by Tara, recorded live during one of her performances at the J&J discotheque. Her first single—sung in English—is "Happy." . . . Thanks to vocal group Agua Viva (Accion), Rafael Alberti—a Spanish poet who now lives in Rome—entered the Spanish Top 10. His poem, "Poetas Andaluces" (Andalusian Poets), put to music by Manolo Diaz and recorded by Agua Viva, has achieved hit-parade status. The record, too, has focused the public's attention on Spanish poets, record-wise. Now, Agua Viva has recorded an LP using the texts of several Spanish poets—Bertolo, Leon Felipe, Alberti and Garcia Lorca. . . . Johnny Cash (CBS), featured in the film, arrived in Spain for the shooting of "Gunfight." . . . Billie Davis (Columbia Espanola) is presently touring several Spanish cities, followed by gala performances in Madrid. . . . Francoise Hardy is back on the Spanish record market after two years' absence. She has just recorded—in Spanish—her big hit in France, "Soleil" (Sun), under the new title "Sol." . . . Another French singer who has been recording in Spanish is Guy Mardel (Movieplay). He recorded "Amelia." . . . First-ever Spanish tour for Mireille Mathieu (Movieplay), with shows in Madrid and on the Mediterranean coast. **JOAQUIN LUQUI**

Canadian News Report

Para in 250G Deal to Handle Biscuit in U.S.

By RITCHIE YORKE

TORONTO—Love Productions has signed a three-year deal for \$250,000 with Paramount Records for the U.S. distribution rights to material by the King Biscuit Boy and Crowbar. The contract also involves Japan and South America.

Frank Davies, vice president of Love Productions, said he believed it is the largest amount ever paid for an unknown Canadian act.

King Biscuit Boy's debut album, "Official Music" will be released in the U.S. Oct. 8 on the Paramount logo. It was released in Canada in July on Love's Daffodil label. The single from the album "Corinna" is expected to be rush-released in the U.S. The deal was negotiated by Davies and Famous Music Corp.'s executive consultant

on business affairs, Neil C. Reshin.

Davies said a powerful promotion campaign has been planned to launch the group in the U.S., and that he was talking with agents regarding Crowbar's first U.S. tour, tentatively slotted for October and November. Davies also said that he was completing European and Australasian distribution deals. Original songs by the group are being published internationally by Love-Lies-Bleeding Music (BMI), a subsidiary of Love Productions.

List of New Canadian Disks

New Canadian releases this week include "Louis Riel, Louis Rebel"—Doug Hutton—London M 17388 (no U.S. deal); "Beautiful Second Hand Man"—Ginette Reno—Parrot PAR 40053 (U.S. release through London); "Rain-o"—Chilliwack—Parrot PAR 2535 (U.S. release through Parrot); "Comin' Round"—Poor Souls—Quality Q-1980 (no U.S. deal); "I'm Lost Without You"—David Jensen—Quality Q-1981 (no U.S. deal); "Wonderful"—Leather—Quality Q-1982 (no U.S. deal); "Pappa Told Me"—Brink of Temptation—Quality Q-1983 (no U.S. deal); (Continued on page 61)

Lightfoot to Embark on Busiest-Ever 3-Mo Tour

TORONTO—Gordon Lightfoot, will embark on the busiest-ever three months. A Canadian tour of 18 concerts in Winnipeg, Regina, Saskatoon, Edmonton, Calgary, Vancouver and Victoria will start shortly, produced by Early Morning Productions. Following the Canadian trip, which is an annual affair, Lightfoot will start a U.S. tour, produced by Tascon Productions of Detroit, which will include concerts in Philadelphia, Boston, Hartford, Los Angeles, Chicago and Detroit.

TV appearances will include "Nashville North" and a number of U.S. network shows. In addition, a Swedish TV special is being negotiated. Al Mair, director of

Early Morning, says that Lightfoot's LP "Sit Down Young Stranger" has qualified for a Canadian gold album award. Gold record awards for sales exceeding 100,000 on his first three albums have already been presented, and Mair says the fourth and fifth are close to qualification. A re-packaged "The Best of Gordon Lightfoot" will be issued this month. A recording of his second Reprise LP will commence soon.

CKLW-FM in Windsor produced "An Evening With Gordon Lightfoot" on Aug. 29 which included a Lightfoot interview, and discussions with other artists including Ronnie Hawkins, Ian & Sylvia, and Leonard Cohen.

From The Music Capitals of the World

TORONTO

London has pulled "Rain-o" from Chilliwack's new Parrot LP, at the suggestion of several Western radio stations. . . . Dick Damon, Canadian country artist, is picking up action with his new single, "Countryfied" (Apex). . . . The Canadian Talent Library is releasing three new albums this month—product by folk singer Karen Jones, classical guitarist John Perrone and country group the Mercey Brothers. For the first time, CTL will issue a simultaneous single and album with the Mercey Brothers. . . . Neil Kemper-Stocker, director of Gargoyle International, who has been pushing New Zealand group, The Pippis, is now working on Switzerland's Tusk and Spain's Evolution. Neil has serviced all MLS stations with product.

Warner Bros. pushing hard on two new Atlantic albums, "Tell the Truth" with Otis Redding and Iron Butterfly's "Metamorphosis." . . . Label is also scoring with Aretha Franklin's "Don't Play That Song" which might be her biggest in Canada since "I Say a Little Prayer."

Quality's single of the week is "Candida" by Dawn. . . . Kama Sutra's Sha Na Na set to play with Steel River at Waterloo University Sept. 14. . . . Quality hosted a cocktail party for the Fifth Dimension on Thursday (3) to mark

group's appearance at the CNE Grandstand Show. . . . Earlier in the week, Ray Charles drew 10,000 to the outdoor event. . . . Polydor's Lori Bruner in town for promotional purposes. . . . Capitol reported that "Official Music" by King Biscuit Boy broke out in Montreal, following heavy exposure on both CFOX and CKGM-FM.

A&M's Liam Mullan arranged a special weekend window display (Continued on page 61)

Donald Office For Halifax

MONTREAL — Don Tarlton, president of Donald K. Donald Productions of Montreal, is opening an office in Halifax which will be run by Halifax native pop singer Harrison Tabb. Tarlton stated that the branch's purpose will be to work with, develop and market Maritime entertainers across the country, as well as to present current attractions throughout the four East Coast provinces.

Tarlton headquarters in Montreal and is also president of Music Confederation, an association of Canada's strongest agents who book acts across the country.

The Atlantic division of Donald Tarlton will be located at 1710 Granville St., Halifax. Phone number is (902) 425 3610.

NEW LOGO FOR QUALITY

TORONTO — Quality Records has introduced a new logo for their Quality label. The logo now has a unified background utilizing a design of 80 small Q's in a check-board lineup. Initial releases will be David Jensen's "Im Lost Without You" and the Poor Soul's second single, "Comin' Round." The design was supervised by Mel Shaw, national promotion coordinator for Quality.

Classical Music

Col Bows 2-LP "Requiem" Pkg.

NEW YORK — Columbia Records is issuing a two-LP package of Verdi's "Requiem" this month with soprano Martina Arroyo, mezzo-soprano Josephine Veasey, tenor Placido Domingo and bass Ruggero Raimondi. Leonard Bernstein conducts the London Symphony and chorus.

Two five-LP sets also are being issued as the Istomin-Stern-Rose Trio offers Beethoven's complete piano trios, and a Pablo Casals package contains albums recorded over a long span of his career. Casals, as cellist, performs with pianists Blas-Net, Otto Schulhof and

Mieczyslaw Horszowski, the London Symphony under Sir Landon Ronald, the Prades Festival Orchestra under Eugene Ormandy, and with violinists Isaac Stern and Alexander Schneider, violist Milton Katims, and cellist Paul Tortelier. Casals also conducts the Marlboro Festival Orchestra. A bonus LP of Casals talking and a 40-page illustrated booklet are included.

Stern plays Sibelius with Ormandy and the Philadelphia Orchestra, while Ormandy and the Philadelphia also have two disks in their "Fabulous Philadelphia Sound" series. Bernstein conducts the New York Philhar-

monic with cellist Lorne Munroe and violist William Lincer.

Organist E. Power Biggs has a Handel set, pianist Philippe Entremont plays Chopin, and harpsichordist Anthony Newman has a program of Bach, Rameau, Haydn, Couperin and himself. A program of string music by Andre Kostelanetz and his orchestra completes the Masterworks release.

Louisville Unit Cuts Fees on Subscription

LOUISVILLE — The Louisville Orchestra is reducing its annual six-price subscription fees to \$4.98 from \$10.88 for subscribers for its First Edition Records in conjunction with next month's release of the 100th disk since its formation in 1954.

The Golden Edition next month continues the orchestra's tradition of first recordings as it pairs Phillip Rhodes' "Lament of Michael," a Louisville commission featuring soprano Phyllis Bryn-Julson and Richard Strauss' "Six Songs, Op. 68" with soprano Rita Shane. Jorge Mester, music director, conducts.

The price change is a bid for volume market to offset rising costs. Subscriptions under the new prices are available through the Louisville Orchestra, 211 Brown Bldg., Louisville. The new recommended retail list will be \$5.98 a record, usually on special order.

'Mefistofele' Opens City Opera Season

NEW YORK — The New York City Opera opened its 52d season, Sept. 9, with Boito's "Mefistofele." New productions slated are Donizetti's "Roberto Devereux" and Janacek's "The Makropoulos Affair."

The former premieres Oct. 15 with Beverly Sills, Beverly Wolff, Placido Domingo and Louis Quilico featured. Julius Rudel, the company's director, will conduct "Mefistofele," "Roberto Devereux." Massend's "Manon," Ginestera's "Donn Rodrigo" and Debussy's "Pelleas and Melisande" during the 10-week season.

Gabor Otvos will conduct "The Makropoulos Affair," whose first performance is listed Nov. 1. Featured will be Maralin Niska, Barbara Blanchard, Kudith Anthony, Chester Ludgin, Nico Castel, Edward Pierson, John Lankston, Gary Glaze and David Hicks.

Norman Treigle, Carol Neblett, Nicholas di Virgilio, Beverly Evans, Mary Cross Lueders, David Clements and Joaquin Romaguera were the principals in the "Mefistofele." The first week also saw the debut of conductor Giuseppe Morelli, (Continued on page 61)



YEHUDI MENUHIN, second from left, is feted by HMV/EMI in Auckland, New Zealand. Among those attending were A. Glasse, left, Auckland's deputy mayor; A.J. Wyness, second from right, managing director of HMV/EMI, New Zealand; and Dennison Smith, a New Zealand retailer.

ANGEL FETE MARKS 1ST CHICAGO-GIULINI DISKS

CHICAGO—Angel Records presented its first recordings by the Chicago Symphony under Carlo Maria Giulini at a champagne breakfast for Chicago's music critics and the orchestra's management. Robert E. Myers, Angel's general manager, hosted the breakfast late last month, two weeks before current general release of the disks.

Angel will promote the albums with an extensive merchandising campaign, which includes press kits, sales kits, consumer mailing pieces, point-of-purchase displays, and co-op tools.

A pre-release kit with reviews of Angel's previous American recordings and a promotion piece for the Giulini sets was mailed to the label's 600 accounts, a radio list of 400 and a press list of more than 200 plus all field sales and promotional personnel. A full consumer ad campaign also is in the works.

A second kit was mailed to the same list with a sampler album, a Giulini biography, and a profile of the Chicago, photos, national ad reprints and a brochure on recordings on hand.

The three sets are devoted to music of Brahms, Berlioz and Stravinsky.

HITS OF THE WORLD

Billboard

BRITAIN

SINGLES

(Courtesy Record Retailer)
*Denotes local origin

| This Week | Last Week | Title | Artist |
|-----------|-----------|--|------------------------------|
| 1 | 2 | TEARS OF A CLOWN—Smoky Robinson & Miracles (Tamla/Motown)—Jobete/Carlin | Smoky Robinson & Miracles |
| 2 | 1 | THE WONDER OF YOU—Elvis Presley (RCA) Leeds | Elvis Presley |
| 3 | 3 | MAMA TOLD ME (Not to Come)—Three Dog Night (Stateside); 3 Schroder (Richard Podolor) | Three Dog Night |
| 4 | 5 | GIVE ME JUST A LITTLE MORE TIME—Chairman of the Board (Invictus)—Gold Forever (Staff) | Chairman of the Board |
| 5 | 7 | MAKE IT WITH YOU—Bread (Elektra)—Screen Gems (David Gates) | Bread |
| 6 | 36 | BAND OF GOLD—Freda Payne (Invictus)—Gold Forever (Holland/Dozier Holland) | Freda Payne |
| 7 | 8 | 25 OR 6 TO 4—Chicago—Franklyn Boyd (James William Guercio) | Chicago |
| 8 | 13 | WILD WORLD—Jimmy Cliff (Island); Freshwater (Cat Stevens) | Jimmy Cliff |
| 9 | 4 | RAINBOW—Marmalade (Decca)—Walrus (Junior Campbell) | Marmalade |
| 10 | 15 | LOVE IS LIFE—Hot Chocolate (Rak)—Rak (Mickie Most) | Hot Chocolate |
| 11 | 24 | WHICH WAY YOU GOING (Decca)—Burlington (T. Jacks) | Burlington |
| 12 | 10 | SWEET INSPIRATION—Bandwagon (Bell)—KPM (Tony Macaulay) | Bandwagon |
| 13 | 6 | NEANDERTHAL MAN—Hot Legs (Fontana)—Kennedy St. (Hot Legs) | Hot Legs |
| 14 | 20 | YOU CAN GET IT IF YOU REALLY WANT IT—Desmond Dekker (Trojan)—Island (Kong/Kelly) | Desmond Dekker |
| 15 | 9 | SOMETHING—Shirley Bassey (United Artists)—Harrisons (Harris/Colton) | Shirley Bassey |
| 16 | 17 | IT'S SO EASY—Andy Williams (CBS)—Valley (Dick Glasser) | Andy Williams |
| 17 | 11 | NATURAL SINNER—Fairweather (RCA)—Amen (Andy Fairweather Low) | Fairweather |
| 18 | 12 | LOLA—Kinks (Pye) Dauray/Carlin | Kinks |
| 19 | 29 | DON'T PLAY THAT SONG—Aretha Franklin (Atlantic)—Carlin (Wexler/Dowd/Mardin) | Aretha Franklin |
| 20 | 30 | MONTEGO BAY—Bobby Bloom (Polydor)—UA (Jeff Barry) | Bobby Bloom |
| 21 | 16 | I (Who Have Nothing)—Tom Jones (Decca)—Shapiro-Bernstein (Peter Sullivan) | Tom Jones |
| 22 | 26 | STRANGE BAND—Family (Reprise)—Dukes Lodge (Family) | Family |
| 23 | 27 | JIMMY MACK—Martha and Vandellas (Tamla-Motown)—Jobete/Carlin (Holland-Dozier) | Martha and Vandellas |
| 24 | 39 | I AIN'T GOT THE TIME ANYMORE—Cliff Richards (Columbia)—Leeds (Norrie Paramor) | Cliff Richards |
| 25 | 14 | THE LOVE YOU SAVE—Jacksons (Tamla/Motown)—Jobete/Carlin Corporation | Jacksons |
| 26 | 18 | LOVE LIKE A MAN—Ten Years After (Deram)—Chrys-A-Lee (Ten Years After) | Ten Years After |
| 27 | 21 | SONG OF JOY—Miguel Rios (A&M) Welbeck | Miguel Rios |
| 28 | 22 | IN THE SUMMERTIME—Mungo Jerry (Dawn)—Our Music/Kirshner | Mungo Jerry |
| 29 | 41 | LONG AS I CAN SEE THE LIGHT—Creedence Clearwater Revival (Liberty)—Burlington (John Fogerty) | Creedence Clearwater Revival |
| 30 | 23 | ALL RIGHT NOW—Free (Island) Blue Mountain (Free) | Free |
| 31 | 19 | I'LL SAY FOREVER MY LOVE—Jimmy Ruffin (Tamla-Motown)—Jobete/Carlin (Dean/Witherspoon) | Jimmy Ruffin |
| 32 | — | AIN'T NO MOUNTAIN HIGH ENOUGH—Diana Ross (Tamla, Motown)—Jobete/Carlin (Ashford/Simpson) | Diana Ross |
| 33 | 28 | SIGNED, SEALED DELIVERED (I'm Yours)—Stevie Wonder (Tamla/Motown)—Jobete/Carlin (Paul Riser/Stevie Wonder) | Stevie Wonder |
| 34 | 32 | BLACK NIGHT—Deep Purple (Harvest)—Hec (Deep Purple) | Deep Purple |
| 35 | 31 | YELLOW RIVER—Christie (CBS)—Gale (Mike Smith) | Christie |
| 36 | 25 | BIG YELLOW TAXI—Joni Mitchell (Reprise)—Siquomb (Joni Mitchell) | Joni Mitchell |
| 37 | 47 | PARANOIA—Black Sabbath (Vertigo)—Essex Intl. (Roger Bain) | Black Sabbath |
| 38 | 43 | CLOSE TO YOU—Carpenters (A&M)—Carlin (Jack Daugherty) | Carpenters |
| 39 | — | ME AND MY LIFE—Tremeloes (CBS)—Gale (Mike Smith) | Tremeloes |
| 40 | — | BLACK PEARL—Horace Faith (Troja)—Rondor (Philipswern/Arthey) | Horace Faith |
| 41 | 35 | SALLY—Gerry Monroe (Chapter 1)—Keith Prowse (Jackie Rae) | Gerry Monroe |
| 42 | 49 | MY WAY—Frank Sinatra (Reprise)—Shapiro-Bernstein (Don Costa) | Frank Sinatra |
| 43 | — | SWEETHEART—Engelbert Humperdinck (Decca)—Abigail | Engelbert Humperdinck |
| 44 | — | ANGELS DON'T LIE—Jim Reeves (RCA)—Burlington | Jim Reeves |
| 45 | 38 | GOODBYE SAM, HELLO SAMANTHA—Cliff Richard (Columbia)—Intune (Norrie Paramor) | Cliff Richard |

| | | | |
|----|----|---|--------------------------|
| 46 | 46 | HONEY COME BACK—Glen Campbell (Capitol)—Jobete/Carlin (Al De Loty) | Glen Campbell |
| 47 | 34 | LADY D'ARBANVILLE—Cat Stevens (Island)—Freshwater (Paul Samwell Smith) | Cat Stevens |
| 48 | — | IT'S ALL IN THE GAME—Four Tops (Tamla-Motown)—Warner Bros. (Frank Wilson) | Four Tops |
| 49 | 40 | LOVE OF THE COMMON PEOPLE—Nicky Thomas (Trojan)—Green Tree (Joel Gibson) | Nicky Thomas |
| 50 | 33 | MR. PRESIDENT—Dozy Beaky Mick and Tich (Fontana)—Pulsa (DBM and T) | Dozy Beaky Mick and Tich |

CANADA

| This Week | Last Week | Title | Artist |
|-----------|-----------|---|------------------------------|
| 1 | 2 | 25 OR 6 TO 4—Chicago (Columbia) | Chicago |
| 2 | 7 | LOOKIN' OUT MY BACK DOOR/LONG AS I CAN SEE THE LIGHT—Creedence Clearwater Revival (Fantasy) | Creedence Clearwater Revival |
| 3 | 8 | PATCHES—Clarence Carter (Atlantic) | Clarence Carter |
| 4 | 5 | INDIANA WANTS ME—R Dean Taylor (Rare Earth) | R Dean Taylor |
| 5 | 6 | JULIE, DO YA LOVE ME—Bobby Sherman (Metromedia) | Bobby Sherman |
| 6 | 4 | IN THE SUMMERTIME—Mungo Jerry (Pye) | Mungo Jerry |
| 7 | 9 | CANDIDA—Dawn (Bell) | Dawn |
| 8 | 10 | AIN'T NO MOUNTAIN HIGH ENOUGH—Diana Ross (Motown) | Diana Ross |
| 9 | 1 | HAND ME DOWN WORLD—Guess Who (RCA) | Guess Who |
| 10 | — | SNOWBIRD—Anne Murray (Capitol) | Anne Murray |

DENMARK

(Courtesy Danish Group of IFPI)
*Denotes local origin

| This Week | Last Week | Title | Artist |
|-----------|-----------|---|------------------------------|
| 1 | 1 | IN THE SUMMERTIME—Mungo Jerry (Pye)—Wilh. Hansen | Mungo Jerry |
| 2 | 2 | COTTONFIELDS—Beach Boys (Capitol)—Essex | Beach Boys |
| 3 | 3 | LOOKING OUT MY BACK DOOR—Creedence Clearwater Revival (Liberty)—Stig Anderson | Creedence Clearwater Revival |
| 4 | 4 | TO KAMMERATER—Otto Brandenburg (HMV)—Wilh. Hansen | Otto Brandenburg |
| 5 | 10 | PAA EN SOMMERDAG—Otto Brandenburg (Odeon)—Wilh. Hansen | Otto Brandenburg |
| 6 | 5 | REGNDRA ABER DRYPPER I MIT HAAR—Pedro Biker (Polydor)—Dacapo | Pedro Biker |
| 7 | 6 | WIGHT IS WIGHT—Sandie Shaw (Pye)—Stig Anderson | Sandie Shaw |
| 8 | — | HER KOMMER PIPPI LANGSTRUMP—Inger Nilsson (Philips)—Imudico | Inger Nilsson |
| 9 | 7 | JEG DROEMTE MIG EN DROEM INAT—Royal Strings (Metronome)—Moerks | Royal Strings |
| 10 | — | ALL RIGHT NOW—Free (Island)—Blue Mountain | Free |

FRANCE

(Courtesy Centre d'Information et de Documentation du Disque National)

| This Week | Last Week | Title | Artist |
|-----------|-----------|---|--------------------------|
| 1 | 1 | COMME J'AI TOUJOURS ENVIE D'AIMER—Marc Hamilton (Carrere/Philips)—Carrere | Marc Hamilton |
| 2 | 2 | JE SUIS UN HOMME—Michel Polnareff (Disc'AZ)—Meridian | Michel Polnareff |
| 3 | 3 | L'AMERIQUE—Joe Dassin (CBS)—Music 18 | Joe Dassin |
| 4 | 4 | JESUS CHRIST—On Me Recherche—Johnny Hallyday (Philips)—Hallyday/Meridian | Johnny Hallyday |
| 5 | 5 | LES BALS POPULAIRES-ET MOURIR DE PLAISIR—Michel Sardou (Philips)—Barclay | Michel Sardou |
| 6 | 6 | PARDONNE-MOI CE CAPRICE D'ENFANT—Mireille Mathieu (Barclay)—Banco | Mireille Mathieu |
| 7 | 7 | COLOMBE IVRE—S. Prisset (Mercury)—Epic | S. Prisset |
| 8 | 8 | PAUVRE BUDDY RIVER—G. Marshall (Disc-Az)—Mandy | G. Marshall |
| 9 | 9 | CA—Bourvil/Maillan (Pathe-Marconi)—Transatlantique/SEMI | Bourvil/Maillan |
| 10 | 10 | LAISSE-MOI T'AIMER—Mike Brant (CBS)—Suzella | Mike Brant |
| 1 | 1 | IN THE SUMMERTIME—Mungo Jerry (Vogue) | Mungo Jerry |
| 2 | 2 | GIRL I'VE GOT NEWS FOR YOU—Mardi Gras (Disc'AZ)—Sherlyn | Mardi Gras |
| 3 | 3 | SYMPATHY—Rare Bird (Philips/Charisma)—Labrador | Rare Bird |
| 4 | 4 | SUSAN TUBA—Freddie and the Dreamers (Disc'Az)—Kaskat | Freddie and the Dreamers |
| 5 | 5 | GET READY—Rare Earth (Rare Earth/Pathe-Marconi)—Jobete | Rare Earth |
| 6 | 6 | YELLOW RIVER—Christie (CBS)—Music 18 | Christie |
| 7 | 7 | ALL RIGHT NOW—Free (Island/Philips)—Labrador | Free |
| 8 | 8 | NEVER MARRY A RAILROAD MAN—Shocking Blue (Disc'AZ) | Shocking Blue |
| 9 | 9 | SPRING, SUMMER, WINTER AND FALL—Aphrodite's Child (Mercury) | Aphrodite's Child |
| 10 | 10 | SPIRIT IN THE SKY—Norman Greenbaum (Vogue) | Norman Greenbaum |

ITALY

(Courtesy Discografia Internazionale)
*Denotes local origin

| This Week | Last Week | Title | Artist |
|-----------|-----------|--|------------------|
| 1 | 1 | INSIEME—Mina (PDU)—Acqua Azzurra/PDU | Mina |
| 2 | 2 | LA LONTANANZA—Domenico Modugno (RCA)—RCA/Interlancio | Domenico Modugno |

| | | | |
|----|----|---|-----------------------------|
| 3 | 3 | FIORI, ROSA, FIORI DI PESCO—Lucio Battisti (Ricordi)—Acqua Azzurra | Lucio Battisti |
| 4 | 4 | IN THE SUMMERTIME—Mungo Jerry (Pye)—Carre D'As | Mungo Jerry |
| 5 | 5 | TANTO PE' CANTA—Nino Manfredi (IT)—Suvini-Zerboni | Nino Manfredi |
| 6 | 6 | SYMPATHY—Rare Bird (Philips)—Melody | Rare Bird |
| 7 | 7 | THE LONG AND WINDING ROAD—Beatles (Apple)—Ricordi | Beatles |
| 8 | 8 | VIOLA—Adriano Celentano (Clan)—Margherita | Adriano Celentano |
| 9 | 9 | LADY BARBARA—Renato dei Prefeti (CBS)—Ace/Adriatica | Renato dei Prefeti |
| 10 | 10 | FIN CHE LA BARCA VA—Orietta Berti (Polydor)—Esedra | Orietta Berti |
| 11 | 11 | SYMPATHY—Steve Rowland & Family Dogg (Polydor)—Melody | Steve Rowland & Family Dogg |
| 12 | 12 | VAGABONDO—Nicola di Bari (RCA)—RCA/Acqua Azzurra | Nicola di Bari |
| 13 | 13 | WIGHT IS WIGHT—Michel Delpech (Sif)—Carre D'As | Michel Delpech |
| 14 | 14 | PER TE—Patty Pravo (RCA)—RCA/Acqua Azzurra | Patty Pravo |
| 15 | 15 | UN PUGNO DI SABBIA—Nomadi (Columbia)—Ricordi/Voce Del Padrone | Nomadi |
| 16 | 16 | SETTEMBRE—Peppino Gagliardi (King)—Indios | Peppino Gagliardi |
| 17 | 17 | YELLOW RIVER—Christie (CBS)—Bixio | Christie |
| 18 | 18 | TI AMO DA UN'ORA—Camaleonti (CBS)—Tevere/Numero Uno | Camaleonti |
| 19 | 19 | AMERICAN WOMAN—Guess Who (RCA)—RCA | Guess Who |
| 20 | 20 | PERMETTE SIGNORA—Piere Focaccia (Rare)—Iller/Fragola Blu | Piere Focaccia |
| 21 | 21 | UN UOMO SENZA TEMPO—Iva Zanicchi (Ri-Fi)—Esedra | Iva Zanicchi |
| 22 | 22 | IL PESCATORE—Fabrizio de Andre (Liberty)—Telstar | Fabrizio de Andre |
| 23 | 23 | GROOVIN' WITH MR. BLOE—Mr. Bloe (DJM)—Love Song | Mr. Bloe |
| 24 | 24 | STORIA DI DUE INNAMORATI/QUEL POCO CHE HO—Al Bano Romina Power (Voce Del Padrone) Ricordi/Voce D.P. | Al Bano Romina Power |
| 25 | 25 | MA BELLE AMIE—Tee Set—(Joker)—Saar | Tee Set |

MEXICO

(Courtesy Radio Mill)

| This Week | Last Week | Title | Artist |
|-----------|-----------|---|--------------------|
| 1 | 3 | EN EL VERANO (In the Summertime)—Mungo Jerry (Gamma) | Mungo Jerry |
| 2 | 1 | GOTAS DE LLUVIA SOBRE MI CABEZA (Raindrops Keep Falling On My Head)—B. J. Thomas (Orfeon) | B. J. Thomas |
| 3 | 2 | SORRE TRAS ELLA (Run to Her)—Beads (Buddah) | Beads |
| 4 | 6 | EL CONDOR PASA—Simon & Garfunkel (CBS) | Simon & Garfunkel |
| 5 | 4 | SUFRIR—Los Solitarios (Peerless) | Los Solitarios |
| 6 | 5 | SOLOAIMON—Neil Diamond (Orfeon) | Neil Diamond |
| 7 | 8 | Y VOLVERE—Los Angeles Negros (Capitol) | Los Angeles Negros |
| 8 | 7 | ALGUIEN VENDRA ESA CANCION DE AYER—Jose Jose (RCA) | Jose Jose |
| 9 | 10 | COZUMEL—Los Sonnors (Peerless) | Los Sonnors |
| 10 | — | CABANA DE QUESO (Cheese Cottage)—Crow (Gramma) | Crow |

NEW ZEALAND

(Courtesy New Zealand Broadcasting)
*Denotes local origin

| This Week | Last Week | Title | Artist |
|-----------|-----------|--|--|
| 1 | 1 | PINOCCHIO—Maria Dallas (Viking) | Maria Dallas |
| 2 | 2 | YELLOW RIVER—Christie (CBS) | Christie |
| 3 | 3 | PRETTY GIRL—Hogsnoor Rupert's Original Flagon Band (HMV) | Hogsnoor Rupert's Original Flagon Band |
| 4 | 4 | LET'S GET A LITTLE SENTIMENTAL—Craig Scott (HMV) | Craig Scott |
| 5 | 5 | IN THE SUMMERTIME—Mungo Jerry (Pye) | Mungo Jerry |
| 6 | 6 | SOMETHING—Shirley Bassey (United Artist) | Shirley Bassey |
| 7 | 7 | A SONG OF JOY—Miguel Rios (A&M) | Miguel Rios |
| 8 | — | GROOVIN' WITH MR. BLOE—Mr. Bloe (Parlophone) | Mr. Bloe |
| 9 | 9 | YESTERDAY WHEN I WAS YOUNG—Suzanne (Philips) | Suzanne |
| 10 | — | WIGHT IS WIGHT—Sandie Shaw (Pye) | Sandie Shaw |

NORWAY

(Courtesy Verdens Gang)
*Denotes local origin

| This Week | Last Week | Title | Artist |
|-----------|-----------|--|------------------------------|
| 1 | 1 | IN THE SUMMERTIME—Mungo Jerry (Pye)—Air | Mungo Jerry |
| 2 | 2 | COTTONFIELDS—Beach Boys (Capitol)—Essex | Beach Boys |
| 3 | 3 | YELLOW RIVER—Christie (CBS) | Christie |
| 4 | 4 | PRETTY BELINDA—Chris Andrews (Pye)—Liberty | Chris Andrews |
| 5 | 5 | NEVER MARRY A RAILROAD MAN—Shocking Blue (Metronome) | Shocking Blue |
| 6 | 8 | MITT SOMMARLOV—Anita Hegerland (Karussell)—Sonora | Anita Hegerland |
| 7 | 6 | EARLY MORNING RAIN—Rank Strangers (Polydor) | Rank Strangers |
| 8 | 7 | UP AROUND THE BEND—Creedence Clearwater Revival (Liberty)—Palace | Creedence Clearwater Revival |
| 9 | 10 | ELSKED MICHAEL—Ingerd Helen (Nor-Artist)—Norway | Ingerd Helen |
| 10 | 9 | ALL RIGHT NOW—Free (Island)—Bendixsen | Free |

PUERTO RICO

(Courtesy WKAQ-EI Mundo)
*Denotes local origin

| This Week | Last Week | Title | Artist |
|-----------|-----------|--|----------------|
| 1 | 1 | TE PIDO PERDON—Los Barbarians (4 Point) | Los Barbarians |
| 2 | 2 | LA CUESTA DE LA FAMA—Willie Rosario (Inca) | Willie Rosario |

| | | |
|----|---|-----------------|
| 3 | MI LLANTO Y LA LLUVIA—Santos Colon (Tico) | Santos Colon |
| 4 | QUITATE LA MASCARA—Ray Barreto (Fania) | Ray Barreto |
| 5 | EL REBELDE—Luceita Benitez (Hit Parade) | Luceita Benitez |
| 6 | CHOTORRO—Apollo Sound (Fania) | Apollo Sound |
| 7 | SAGARDO CORAZON—Johnny El Bravo (Borinquen) | Johnny El Bravo |
| 8 | PA'HUELE—Eddie Palmieri (Tico) | Eddie Palmieri |
| 9 | NATACHA—Night Walkers (Borinquen) | Night Walkers |
| 10 | NADITA DE NADA—Mirtha (Velvet) | Mirtha |

SPAIN

(Courtesy of El Musical)
*Denotes local origin

| This Week | Last Week | Title | Artist |
|-----------|-----------|---|--------------------|
| 1 | 1 | UN RAYO DE SOL—Los Diablos (Odeon)—EGO | Los Diablos |
| 2 | 2 | CORPINO XEITOSO—Andres do Barro (RCA)—Erika | Andres do Barro |
| 3 | 3 | COMO UN GORRION—Juan Manuel Serrat (Zafiro)—Ediciones Musicales Zafiro | Juan Manuel Serrat |
| 4 | 8 | IN THE SUMMERTIME—Mungo Jerry (Hisvovox)—Canciones del Mundo | Mungo Jerry |
| 5 | 7 | EL CONDOR PASA—Simon & Garfunkel (CBS) | Simon & Garfunkel |
| 6 | 6 | CUANDO ME ACARICIAS—Mari Trini (Hisvovox)—Ediciones Musicales Hisvovox | Mari Trini |
| 7 | 4 | CECILIA—Simon & Garfunkel (CBS)—Grupo Editorial Armonico | Simon & Garfunkel |
| 8 | 5 | BRIDGE OVER TROUBLED WATER—Simon & Garfunkel (CBS)—Grupo Editorial Armonico | Simon & Garfunkel |
| 9 | 9 | LA NAVE DEL OLVIDO—Henry Stephen (RCA)—America Toda | Henry Stephen |
| 10 | — | YELLOW RIVER—Christie (CBS) | Christie |

SWEDEN

(Courtesy Radio Sweden)

| This Week | Last Week | Title | Artist |
|-----------|-----------|---|------------------------------|
| 1 | 2 | MITT SOMMARLOV—Anita Hegerland (Karussell)—Air | Anita Hegerland |
| 2 | 1 | IN THE SUMMERTIME—Mungo Jerry (Philips)—Air | Mungo Jerry |
| 3 | 4 | TODAY I KILLED A MAN I DIDN'T KNOW—Roger James Cooke (Columbia)—Air | Roger James Cooke |
| 4 | 3 | COTTONFIELDS—Beach Boys (Capitol) | Beach Boys |
| 5 | 6 | BRIDGE OVER TROUBLED WATER (LP)—Simon & Garfunkel (CBS)—Sonet | Simon & Garfunkel |
| 6 | 5 | COSMO'S FACTORY (LP)—Creedence Clearwater Revival (Liberty)—Palace | Creedence Clearwater Revival |
| 7 | 9 | SONG OF JOY—Miguel Rios (A&M)—Sweden | Miguel Rios |

From The Music Capitals of the World

Continued from page 60

at A&A in downtown Toronto to illuminate current A&M albums. . . . GRT has Teegarden and Van Winkle this weekend for a concert at the CNE. . . . Tuesday Records' new address is 648a Yonge St. . . . Love Production's address is 331 Yonge St., Toronto.

The Three Degrees are booked at the Top Hat Supper Club in Windsor, Ont., from Oct. 29 through Nov. 18. . . . The Drifters headline at Friar's Tavern for week starting Aug. 31. . . . Edward Bear reserving their "Eclipse" album to major market stations—the group felt that the LP had been overlooked during the summer doldrums. . . . Phil Rose,

Opens Opera Season

Continued from page 60

Sept. 11, conducting Puccini's "La Boheme" with Milena Dal Piva, Johanna Meier, Enrico DiGiuseppe, Richard Fredricks and Spiro Malas.

Miss Sills sang the title role in Donizetti's "Lucia di Lammermoor" with Michele Molese, Dominic Cossa and Robert Hale, Charles Wilson conducting. Puccini's "Madama Butterfly," Sept. 12, featured Gilda Cruz-Romo, Elaine Bonazzi, Harry Theyard, and Cossa, Morelli conducting.

The season also will include performances of Rossini's "La Cenerentola," Mozart's "The Marriage of Figaro," Gounod's "Faust" and Verdi's "La Traviata."

| | | | |
|---|---|-------------------------------------|----------|
| 8 | 7 | YELLOW RIVER—Christie (CBS)—Kassner | Christie |
| 9 | 8 | SOTA BELINDA—O | |



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.)

HOT 100

| THIS WEEK | LAST WEEK | TITLE, Weeks On Chart | Artist (Producer) Label, Number (Distributing Label) |
|-----------|-----------|---|---|
| 1 | 2 | AIN'T NO MOUNTAIN HIGH ENOUGH 7 | Diana Ross (Nicholas Ashford & Valerie Simpson), Motown 1169 |
| 2 | 1 | WAR 11 | Edwin Starr (Norman Whitfield) Gordy 7101 (Motown) |
| 3 | 5 | LOOKIN' OUT MY BACK DOOR/LONG AS I CAN SEE THE LIGHT 7 | Creedence Clearwater Revival (John C. Fogerty), Fantasy 645 |
| 4 | 6 | PATCHES • 10 | Clarence Carter (Rick Hall), Atlantic 2748 |
| 5 | 7 | JULIE, DO YA LOVE ME • 8 | Bobby Sherman (Jackie Mills), Metromedia 194 |
| 6 | 4 | 25 OR 6 TO 4 9 | Chicago (James William Guercio), Columbia 4-45194 |
| 7 | 3 | IN THE SUMMERTIME 11 | Mungo Jerry (Barry Murray), Janus 125 |
| 8 | 8 | (They Long to Be) CLOSE TO YOU • 14 | Carpenters (Jack Daugherty), A&M 1183 |
| 9 | 11 | CANDIDA 9 | Dawn (Tokens & Dave Appell), Bell 903 |
| 10 | 9 | MAKE IT WITH YOU • 15 | Bread (David Gates), Elektra 45686 |
| 11 | 12 | DON'T PLAY THAT SONG 7 | Aretha Franklin With the Dixie Flyers (Jerry Wexler, Tom Dowd & Arif Mardin), Atlantic 2751 |
| 12 | 22 | CRACKLIN' ROSIE 5 | Neil Diamond (Tom Catalano), Uni 55230 |
| 13 | 14 | SNOWBIRD 10 | Anne Murray (Brian Ahern), Capitol 2738 |
| 14 | 16 | (I Know) I'M LOSING YOU 8 | Rare Earth (Norman Whitfield), Rare Earth 5017 (Motown) |
| 15 | 15 | I (Who Have Nothing) 5 | Tom Jones (Peter Sullivan), Parrot 40051 (London) |
| 16 | 10 | SPILL THE WINE 18 | Eric Burdon & War (Jerry Goldstein), MGM 14118 |
| 17 | 20 | GROOVY SITUATION 11 | Gene Chandler (Gene Chandler), Mercury 73083 |
| 18 | 18 | RUBBER DUCKIE 6 | Ernie (Jim Henson) (Thomas Z. Shepard), Columbia 4-45207 |
| 19 | 13 | SIGNED, SEALED, DELIVERED (I'm Yours) 13 | Stevie Wonder (Stevie Wonder), Tamla 54196 (Motown) |
| 20 | 26 | ALL RIGHT NOW 6 | Free (Free & John Kelly), A&M 1206 |
| 21 | 17 | HAND ME DOWN WORLD 10 | Guess Who (Jack Richardson & Nimbus 9), RCA 74-0367 |
| 22 | 19 | HI-DE-HO 8 | Blood, Sweat & Tears (Roy Halee & Bobby Colomby), Columbia 4-45204 |
| 23 | 21 | SOLITARY MAN 11 | Neil Diamond (Jeff Barry-Ellie Greenwich), Bang 578 |
| 24 | 23 | (If You Let Me Make Love to You Then) WHY CAN'T I TOUCH YOU? 14 | Ronnie Dyson (Billy Jackson), Columbia 4-45110 |
| 25 | 25 | IT'S A SHAME 9 | Spinners (Stevie Wonder), V.I.P. 25057 (Motown) |
| 26 | 39 | EXPRESS YOURSELF 6 | Charles Wright & the Watts 103rd Street Rhythm Band (Charles Wright), Warner Bros. 7417 |
| 27 | 29 | NEANDERTHAL MAN 5 | Hotlegs (Hotlegs Prod.), Capitol 2886 |
| 28 | 30 | JOANNE 7 | Michael Nesmith & the First National Band (Felton Jarvis), RCA 74-0368 |
| 29 | 27 | EVERYBODY'S GOT THE RIGHT TO LOVE 10 | Supremes (Frank Wilson), Motown 1167 |
| 30 | 31 | LONG LONG TIME 6 | Linda Ronstadt (Elliot Mazer), Capitol 2846 |
| 31 | 33 | CLOSER TO HOME 6 | Grand Funk Railroad (Terry Knight), Capitol 2877 |
| 32 | 34 | PEACE WILL COME (According to Plan) 5 | Melanie (Peter Schekeryk), Buddah 186 |
| 33 | 35 | OUT IN THE COUNTRY 4 | Three Dog Night (Richard Podolor), Dunhill 4250 |

| THIS WEEK | LAST WEEK | TITLE, Weeks On Chart | Artist (Producer) Label, Number (Distributing Label) |
|-----------|-----------|--|--|
| 34 | 52 | LOOK WHAT THEY'VE DONE TO MY SONG MA 3 | New Seekers, featuring Eva Graham (Dave McKay & Leon Henry), Elektra 45699 |
| 35 | 45 | INDIANA WANTS ME 3 | R. Dean Taylor (R. Dean Taylor), Rare Earth 5013 (Motown) |
| 36 | 40 | LOLA 4 | Kinks (Ray Davies), Reprise 0930 |
| 37 | 43 | THAT'S WHERE I WENT WRONG 7 | Poppy Family Featuring Susan Jacks (T. Jacks), London 139 |
| 38 | 38 | EVERYTHING'S TUESDAY 8 | Chairmen of the Board (Holland-Dozier-Holland), Invictus 9079 (Capitol) |
| 39 | 46 | GREEN-EYED LADY 6 | Sugarloaf (Frank Slay), Liberty 56183 |
| 40 | — | I'LL BE THERE 1 | Jackson 5 (Hal Davis), Motown 1171 |
| 41 | 28 | OVERTURE FROM TOMMY 13 | Assembled Multitude (Bill Buster), Atlantic 2737 |
| 42 | 57 | IT'S ONLY MAKE BELIEVE 3 | Glen Campbell (Al DeLory), Capitol 2905 |
| 43 | 44 | SOUL SHAKE 6 | Delaney & Bonnie & Friends (Jerry Wexler-Tom Dowd), Atco 6756 |
| 44 | 37 | I WANT TO TAKE YOU HIGHER 18 | Ike & Tina Turner & the Ikettes (Ike Turner), Liberty 56177 |
| 45 | 54 | EL CONDOR PASA 2 | Simon & Garfunkel (Simon, Garfunkel & Royalle), Columbia 4-45237 |
| 46 | 49 | STILL WATER (Love) 4 | Four Tops (Frank Wilson), Motown 1170 |
| 47 | 41 | I'VE LOST YOU/ THE NEXT STEP IS LOVE 8 | Elvis Presley, RCA Victor 47-9873 |
| 48 | 50 | IF I DIDN'T CARE 5 | Moments (Sylvia and N. Edmonds), Stang 5016 All Platinum |
| 49 | 53 | I STAND ACCUSED 4 | Isaac Hayes (Isaac Hayes), Enterprise 9017 (Stax/Volt) |
| 50 | 83 | FIRE AND RAIN 2 | James Taylor (Peter Asher), Warner Bros. 7423 |
| 51 | 51 | RAINBOW 7 | Marmalade (Junior Campbell), London 20059 |
| 52 | 75 | SOMEBODY'S BEEN SLEEPING 3 | 100 Proof Aged In Soul (G. Perry), Hot Wax 7004 (Buddah) |
| 53 | 58 | SUNDAY MORNING COMING DOWN 4 | Johnny Cash (Bob Johnston), Columbia 4-45211 |
| 54 | 55 | ON THE BEACH 5 | Fifth Dimension (Bones Howe), Bell 913 |
| 55 | 62 | MONGOOSE 7 | Elephant's Memory (Ted Cooper), Metromedia 182 |
| 56 | 42 | ONLY YOU KNOW AND I KNOW 8 | Dave Mason (Tommy LiPuma & Dave Mason), Blue Thumb 114 |
| 57 | 59 | AS THE YEARS GO BY 5 | Mashmakhan (Billy Jackson), Epic 5-10634 (Columbia) |
| 58 | 48 | WE'RE ALL PLAYING IN THE SAME BAND 7 | Bert Sommer (Artie Kornfield), Eleuthera 470 (Buddah) |
| 59 | 65 | YELLOW RIVER 10 | Christie (Mike Smith), Epic 5-10626 (Columbia) |
| 60 | 60 | RIKI TIKI TAVI 5 | Donovan (Donovan), Epic 5-10649 (Columbia) |
| 61 | 61 | WHERE ARE YOU GOING TO MY LOVE 5 | Brotherhood of Man (Tony Hillier), Deram 85065 (London) |
| 62 | 64 | SCREAMING NIGHT HOG 5 | Steppenwolf (Richard Podolor), Dunhill 4248 |
| 63 | 63 | DO WHAT YOU WANNA DO 5 | Five Flights Up (John Florez), TA 202 (Bell) |
| 64 | 66 | STAND BY YOUR MAN 4 | Candi Staton (Rick Hall), Fame 1472 (Capitol) |
| 65 | 84 | WE'VE ONLY JUST BEGUN 2 | Carpenters (Jack Daugherty), A&M 1217 |
| 66 | 76 | WE CAN MAKE MUSIC 2 | Tommy Roe (Steve Barri), ABC 11273 |
| 67 | 80 | I DO TAKE YOU 2 | Three Degrees (Richard Barrett), Roulette 7088 (Capitol) |

| THIS WEEK | LAST WEEK | TITLE, Weeks On Chart | Artist (Producer) Label, Number (Distributing Label) |
|-----------|-----------|---|---|
| 68 | 73 | FUNK #49 4 | James Gang (Bill Szymczyk), ABC 11272 |
| 69 | 71 | UNCLE JOHN'S BAND 7 | Grateful Dead (Bob & Betty & the Grateful Dead), Warner Bros. 7410 |
| 70 | 56 | BLACK BOX 9 | Freddy Robinson (Higgins & Ervin), Pacific Jazz 88155 (Liberty/United Artists) |
| 71 | 82 | FOR THE GOOD TIMES 4 | Ray Price (Don Law Prod.), Columbia 4-45178 |
| 72 | 86 | BABY, I NEED YOUR LOVING 5 | O. C. Smith (Jerry Fuller), Columbia 4-45206 |
| 73 | 77 | GYPSY WOMAN 3 | Brian Hyland (Del Shannon), UNI 55240 |
| 74 | 74 | WE CAN MAKE IT BABY 5 | Originals (Marvin Gaye), Soul 35074 (Motown) |
| 75 | 79 | (BABY) TURN ON TO ME 3 | Impressions (Curtis Mayfield), Curtom 1954 (Buddah) |
| 76 | 68 | SHE SAID YES 5 | Wilson Pickett (Brad Shapiro-Dave Crawford), Atlantic 2753 |
| 77 | 92 | DEEPER & DEEPER 2 | Freda Payne (Holland/Dozier/Holland), Invictus 9080 (Capitol) |
| 78 | 69 | GOING TO THE COUNTRY 6 | Steve Miller Band (Steve Miller), Capitol 2878 |
| 79 | 70 | STAY AWAY FROM ME (I Love You Too Much) 5 | Major Lance (Curtis Mayfield), Curtom 1953 (Buddah) |
| 80 | 88 | MONTEGO BAY 2 | Bobby Bloom (Jeff Barry), MGM/L&R 157 |
| 81 | 89 | I JUST WANNA KEEP IT TOGETHER 2 | Paul Davis (Chips Moman), Bang 579 |
| 82 | 72 | I LIKE YOUR LOVIN' (Do You Like Mine) 6 | Chi-Lites (Carl Davis-Eugene Record), Brunswick 55438 |
| 83 | — | WHEN YOU GET RIGHT DOWN TO IT 1 | Delfonics (Stan & Bell), Philly Groove 163 (Bell) |
| 84 | — | OUR HOUSE 1 | Crosby, Stills, Nash & Young (Crosby, Stills, Nash & Young), Atlantic 2760 |
| 85 | 85 | GREENWOOD MISSISSIPPI 3 | Little Richard (Little Richard), Reprise 0942 |
| 86 | — | HOLY MAN 1 | Diane Kolby (Scott & Vivian Holtzman), Columbia 4-45169 |
| 87 | 87 | I HAVE LEARNED TO DO WITHOUT YOU 3 | Mavis Staples (Don Davis), Volt 4044 |
| 88 | — | GEORGIA TOOK HER BACK 1 | R. B. Greaves (Ahmet Ertegun), Atco 6778 |
| 89 | — | COME ON AND SAY IT 1 | Grass Roots (Steve Barri), Dunhill 4249 |
| 90 | — | GOD, LOVE AND ROCK & ROLL 1 | Teegarden & Van Winkle (J. Cassily-Teegarden-Van Winkle), Westbound 170 (Janus) |
| 91 | 93 | IT'S SO NICE 4 | Jackie DeShannon (Sam Russell & Irvin Hunt), Liberty 56187 |
| 92 | — | SEEMS LIKE I GOTTA DO WRONG 1 | Whispers (Ron Carson), Soul Clock 1004 (Canyon) |
| 93 | 96 | BORDER SONG 4 | Elton John (Gus Dudgeon), UNI 55246 |
| 94 | — | SOMETHING 1 | Shirley Bassey (Johnny Harris & Tony Colton), United Artists 50698 |
| 95 | — | LOVE UPRISING 1 | Otis Leaville (Willie Henderson), Dakar 630 (Atlantic) |
| 96 | — | AND THE GRASS WON'T PAY NO MIND 1 | Mark Lindsay (Jerry Fuller), Columbia 4-45229 |
| 97 | 95 | EMPTY PAGES 3 | Traffic (Chris Blackwell & Steve Winwood), United Artists 50692 |
| 98 | 100 | LOVING YOU IS A NATURAL THING 2 | Ronnie Milsap (Chips Moman), Chips 2889 (Capitol) |
| 99 | — | STONED COWBOY 1 | Fantasy (Bennett & Bennett), Liberty 56190 |
| 100 | 99 | ALONE AGAIN OR 2 | Love (Arthur Lee With Bruce Botnick), Elektra 45700 |

HOT 100 A TO Z—(Publisher-Licensee)

| | | | |
|--|---|---|---|
| Ain't No Mountain High Enough (Jobete, BMI) ... 1 | Everything's Tuesday (Gold Forever, BMI) ... 38 | Love Uprising (Julio-Brian, BMI) ... 95 | Solitary Man (Tallyrand, BMI) ... 23 |
| All Right Now (Irving, BMI) ... 20 | Express Yourself (Warner-Tamerlane, BMI) ... 26 | Loving You Is a Natural Thing (Press, BMI) ... 98 | Somebody's Been Sleeping (Gold Forever, BMI) ... 52 |
| Alone Again Or (Breadcrust, BMI) ... 100 | For the Good Times (Buckhorn, BMI) ... 71 | Make It With You (Screen Gems-Columbia, BMI) ... 10 | Something (Harrisongs, BMI) ... 94 |
| And the Grass Won't Pay No Mind (Stonebridge, ASCAP) ... 96 | Fire and Rain (Blackwood/Country Road, BMI) ... 50 | Mongoose (Pocket Full of Tunes, BMI) ... 55 | Soul Shake (Singleton, BMI) ... 43 |
| As the Years Go By (Maknon/Blackwood, BMI) ... 57 | Funk #49 (Pamco/Home Made, BMI) ... 68 | Montego Bay (Unart/Cheezeburger, BMI) ... 80 | Spill the Wine (Far Out, BMI) ... 46 |
| Baby, I Need Your Loving (Jobete, BMI) ... 72 | Georgia Took Her Back (Cuddles/Cotillon, BMI) ... 88 | Neanderthal Man (Francis, Day & Hunter, ASCAP) ... 27 | Stand By Your Man (Gallice, BMI) ... 64 |
| (Baby) Turn On to Me (Camad, BMI) ... 75 | God, Love and Rock & Roll (Bridgeport, BMI) ... 90 | On the Beach (Fifth Star, BMI) ... 54 | Stay Away from Me (I Love You Too Much) (Camad, BMI) ... 79 |
| Black Fox (Special Agent, BMI) ... 70 | Goin' to the Country (Sailor, ASCAP) ... 78 | Only You Know and I Know (Mason/Roccoco, BMI) ... 56 | Still Water (Love) (Jobete, BMI) ... 46 |
| Border Song (James, BMI) ... 93 | Green-Eyed Lady (Claridge, ASCAP) ... 39 | Our House (Giving Room, BMI) ... 54 | Stoned Cowboy (Unart, BMI) ... 99 |
| Candida (Jillbern/Pocketfull of Tunes, BMI) ... 9 | Greenwood Mississippi (Fame, BMI) ... 85 | Out in the Country (Irving, BMI) ... 53 | Sunday Morning Coming Down (Combine, BMI) ... 53 |
| Close to You (Blue Seas/Jac/U.S. Songs, ASCAP) ... 8 | Groovy Situation (Cachand/Patchaal, BMI) ... 17 | Overture from Tommy (Track, BMI) ... 33 | That's Where I Went Wrong (Gone Fishin', BMI) ... 37 |
| Close to You (Blue Seas/Jac/U.S. Songs, ASCAP) ... 8 | Gypsy Woman (Curtom, BMI) ... 73 | Patches (Gold Forever, BMI) ... 4 | 25 or 6 to 4 (Aurelius, BMI) ... 6 |
| Come On and Say It (Trousdale/Brother Duck, BMI) ... 31 | Hand Me Down World (Dunbar, BMI) ... 21 | Peace Will Come (According to Plan) (Kama Rippa/Amelanie, ASCAP) ... 32 | War (Jobete, BMI) ... 2 |
| Cracklin' Rosie (Prophet, ASCAP) ... 12 | Hi-De-Ho (Screen Gems-Columbia, BMI) ... 22 | Rainbow (Norma, BMI) ... 51 | We Can Make It Baby (Jobete, BMI) ... 74 |
| Deeper & Deeper (Gold Forever, BMI) ... 77 | Holy Man (Fodderwing, ASCAP) ... 86 | Riki Tiki Tavi (Peer Int'l, BMI) ... 60 | We Can Make Music (Little Fugitive, BMI) ... 66 |
| Do What You Wanna Do (Brig/Tiny Tiger, ASCAP) ... 63 | I Do Take You (Planetary/Make, ASCAP) ... 67 | Rubber Duckie (Festival Attraction, ASCAP) ... 18 | We're All Playing in the Same Band (Luvlin/Magdelena, BMI) ... 58 |
| Don't Play That Song (Progressive, BMI) ... 11 | I Have Learned to Do Without You (Grooverville, BMI) ... 87 | Screaming Night Hog (Trousdale, BMI) ... 62 | We've Only Just Begun (Irving, BMI) ... 65 |
| El Condor Pasa (Charing Cross, BMI) ... 45 | I Just Wanna Keep It Together (Web IV, BMI) ... 81 | Seems Like I Gotta Do Wrong (Roker, BMI) ... 92 | When You Get Right Down to It (Screen Gems-Columbia, BMI) ... 83 |
| Empty Pages (Irving, BMI) ... 97 | I Like Your Lovin' (Do You Like Mine) (Julio-Brian, BMI) ... 82 | She Said Yes (Cotillon/Erva-Mikim, BMI) ... 76 | Where Are You Going to My Love (Blackwood, BMI) ... 61 |
| Everybody's Got the Right to Love (Think Stallman, BMI) ... 29 | I Stand Accused (Curtom/Jalynne, BMI) ... 49 | Signed, Sealed, Delivered (I'm Yours) (Jobete, BMI) ... 19 | Yellow River (Noma, BMI) ... 59 |
| | I Want to Take You Higher (Ike & Tina Turner) (Daly City, BMI) ... 44 | Snowbird (Beechwood, BMI) ... 13 | |
| | I (Who Have Nothing) (Milky Way/Trio, BMI) ... 15 | | |
| | I'll Be There (Jobete, BMI) ... 40 | | |
| | Indiana Wants Me (Jobete, BMI) ... 45 | | |
| | (If You Let Me Make Love to You Then) Why Can't I Touch You? (Chappell, ASCAP) ... 24 | | |
| | If I Didn't Care (Whale, ASCAP) ... 14 | | |
| | (I Know) I'm Losing You (Jobete, BMI) ... 18 | | |
| | In the Summertime (Our Music/Kirshner, BMI) ... 7 | | |
| | It's a Shame (Jobete, BMI) ... 25 | | |
| | It's Only Make Believe (Marjelle, BMI) ... 42 | | |
| | It's So Nice (Pasa Aita, BMI) ... 91 | | |
| | I've Lost You/The Next Step Is Love (Gladys, Screen/Gladys, ASCAP) ... 47 | | |
| | Joanne (Screen Gems-Columbia, BMI) ... 28 | | |
| | Long as I Can See the Light (Jondora, BMI) ... 36 | | |
| | Long Long Time (MCA, ASCAP) ... 6 | | |
| | Lookin' Out My Back Door (Jondora, BMI) ... 30 | | |
| | Look What They've Done to My Song Ma (Kama Rippa/Amelanie, ASCAP) ... 34 | | |



nd the people said
bring us together.

And they said give us
Whitfield and Strong,
they who wrote "*Ball of
Confusion*" and they who
wrote "*War*."

Then the people said give
us the temptin' Temptations,
with the voices of silver
and the records of gold.

And to Whitfield and Strong,
and to the Temptations, the
people said, "*Unite the World*."
So they got their heads together.
And so it was written. And so it
was sung.

And it was called as the people
had said "*Unite the World*."

Then they said let us unite.
And let us make it another Temptations
million seller.
And so it will be.

"UNGENA ZA ULIMWENGU"
(UNITE THE WORLD)

*Sick Minds, Sad Sights, Never Ending Sleepless Nights,
Have Been Excepted as an Everyday Thing
Wire Tapping, Kidnapping, Will the Russians Push the Button
I Tell You People, Our Thoughts and Values Have got to Change
They Say Love is the Strongest Force, on This Earth
But to me, Peace Among People Surpasses Love, in Worth
People, Jobs Don't Come no Bigger Than the One We Got to do
If We Don't Give Peace a Chance, What do You Think is Gonna
Happen to Me and You, Think About it
That's Why I'm Reaching Out My Hand to be Your Friend
This Unrest Between Races Has Got to Come to an End
Don't Let the Color of My Skin Confuse You,
I Swear on a Stack of Bibles I Won't Misuse You
So Put Your Hand in Mine
We're Gonna Form a Human Chain Mightier Than a Hurricane
And Walk This Land, Hand in Hand, Day and Night, Black and White
Walk This Land, Day and Night, Hand in Hand, Black and White
Unite the World*

*Ding Dong Ding Let the Freedom Bell Ring
The Good Lord Made You and Me What He Wanted Us to be
Free All Those People
You Got Chained Up in Your Mind
There is Truth in What I'm Saying
We Gotta Stop the Games We're Playing
Two Wrongs Ain't Never Made a Right
Hung Up, Tripped Out, Whatever You May Be
Now is the Time to Set Yourself Free
Put Your Hand in Mine, Come On and Let's Walk
We're Gonna Walk This Land, Day and Night, Hand in Hand, Black and White
Walk This Land, Day and Night, Hand in Hand, Black and White*



G7102

Spotlight Singles

NUMBER OF
SINGLES REVIEWED
THIS WEEK
116

LAST WEEK
128

*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

BLOOD, SWEAT & TEARS— LUCRETIA MAC EVIL (3:05)

(Prod. Bobby Colomby & Roy Halee) (Writer: Thomas) (Blackwood/Bay, BMI)—Followup to "Hi De Ho" is a wild swinger penned by David Clayton Thomas and culled from their current LP. Chalk up another solid sales and chart winner for them. Flip: "Lucretia's Reprise" (2:19) (Blackwood/Minnesingers, BMI). Columbia 4-45235

WHO—SEE ME, FEEL ME (3:22)

(Prod. Kit Lambert) (Writer: Townshend) (Track, BMI)—Group follows the hit "Summertime Blues" with an excerpt from the rock opera "Tommy," certain to prove a top of the chart smash. Emotion packed vocal workout on the rock ballad. Flip: "Overture from Tommy" (4:00) (Track, BMI). Decca 732729

*ENGELBERT HUMPERDINCK—SWEETHEART (2:59)

(Prod. Peter Sullivan) (Writers: Gibb-Gibb) (Casserole, BMI)—From the pen

of Barry and Maurice Gibb comes a ballad beauty perfect for the Humperdinck style and it could easily prove his biggest ever. Exceptional material and performance. Flip: "Born to Be Wanted" (3:30) (Duchess, BMI). Parrot 40054

*BREAD—IT DON'T MATTER TO ME (2:46)

(Prod. Bread) (Writer: Gates) (Screen Gems-Columbia, BMI)—Their "Make It With You" took them right to the No. 1 spot and this David Gates ballad material with another winning vocal workout offers all of the ingredients for another out and out smash. Flip: "Call On Me" (Screen Gems-Columbia, BMI). Elektra 45701

ROBIN McNAMARA— GOT TO BELIEVE IN LOVE (2:25)

(Prod. Jeff Barry) (Writer: Goldberg) (Top Floor, ASCAP)—The "Hair" member hit it big first time out with "Lay a Little Lovin' on Me" and this powerhouse rock followup will fast top that success. Flip: "Aren't You Thinking of Me" (2:53) (Heiress/Gold Rush, BMI). Steed 928

TOP 60 POP SPOTLIGHT

Spotlights Predicted to reach the top 60 of the HOT 100 Chart

WILSON PICKETT—ENGINE NUMBER 9 (2:46)

(Prod. Staff) (Writers: Gamble-Huff) (Assorted, BMI)—Funky beat blues swinger is a potent followup for his recent "She Said Yes" with far more sales and chart potential. Strong entry for Pickett. Flip: "International Playboy" (2:26) (Assorted, BMI). Atlantic 2765

*ASSEMBLED MULTITUDE—WOODSTOCK (2:15)

(Prod. Bill Buster & Tom Sellers) (Writer: Mitchell) (Siquomb, BMI)—Following up their smash "Overture from Tommy," group strikes back strong with an instrumental version of the Joni Mitchell theme from the film of the same name. Flip: "Mr. Peppercorn" (2:30) (Double Diamond, BMI). Atlantic 2764

TYRONE DAVIS—LET ME BACK IN (2:40)

(Prod. Willie Henderson) (Writer: Dollison) (Julia-Brian, BMI)—Strong blues rhythm ballad and a top Davis performance that will fast pass the sales and chart action of his recent "I'll Be Right Here." Flip: "Love Bones" (2:40) (East/Memphis, BMI). Dakar 621

IDES OF MARCH—MELODY (2:42)

(Prod. Frank Rand & Bob Destocki) (Writer: Peterik) (Bald Medusa, ASCAP)—Following up "Superman," group has a sure fire winner in this solid beat rock ballad loaded with sales and chart potency. Will prove a big one. Flip: (No Information Available). Warner Bros. 7426

*RICK NELSON—HOW LONG (2:57)

(Prod. Rick Nelson & John Walsh) (Writer: Nelson) (Matragun, BMI)—Here's the ballad beauty that will put Nelson back in his solid sales bag of "She Belongs to Me" and "Easy to Be Free." Top arrangement and performance. Flip: "Down Along the Bayou Country" (2:07) (Matragun, BMI). Decca 32739

FIVE STAIRSTEPS—AMERICA/STANDING/ BECAUSE I LOVE YOU (2:37/3:59)

(Prod. Stan Vincent) (Writers: Edmonton-Kay-St. Nicholas-Byrom-Vincent/Burke Jr.) (Trousdale/Duckstrun/Kama Sutra, BMI/Burke/Kama Sutra, BMI)—Two potent sides with equal chart potential. First is a driving rocker with a message while the other is a heavy blues ballad in the bag of "Ooh Child." Buddah 188

MERRY CLAYTON—COUNTRY ROAD (3:00)

(Prod. Lou Adler) (Writer: Taylor) (Blackwood/Country Road, BMI)—She made a good chart dent via "Gimme Shelter" and this followup swinger penned by James Taylor, will fast top that success. Powerful material and performance. Flip: "Forget It, I Got It" (2:50) (Irving, BMI). Ode 70 66007

ISLEY BROTHERS—GET INTO SOMETHING (3:51)

(Prod. R. Isley, O. Isley, R. Isley) (Writers: Isley-Isley-Isley) (Triple Three, BMI)—Here's a blockbuster followup and certain chart topper for their recent "Girls Will Be Girls, Boys Will Be Boys." This one should prove a heavy Hot 100 and Soul Chart item. Flip: "Get Into Something (Part 1)" (3:51) (Triple Three, BMI). T-Neck 924

FEARLESS FRADKIN— SONG OF A THOUSAND VOICES (3:22)

(Prod. Randy Edelman & Eddie Deane) (Writer: Fradkin) (Feist, ASCAP)—Debut of label handled by MGM is a strong one via this powerhouse performance with an infectious sing-a-long flavor. Should fast prove a left field smash. Flip: "You Can Cry if You Want To" (2:41) (Feist, ASCAP). Sunflower 101

COUNTRY FUNK—A PART OF ME (3:27)

(Prod. Amphion Prod.) (Writers: Taylor-Paris) (Zethus/Intersong/U.S.A., ASCAP)—Culled from the group's debut LP, this driving and infectious rocker has all the ingredients to pull them right up the Hot 100 with heavy sales. Watch this one. Flip: "A Way to Settle Down" (2:23) (Zethus/Intersong/U.S.A., ASCAP). Polydor 14034

SPECIAL MERIT SPOTLIGHT

Spotlighting new singles deserving special attention of programmers and dealers.

QUICKSILVER MESSENGER SERVICE—Fresh Air (3:21) (Prod. Quicksilver Messenger Service) (Writer: Farrow) (Quicksilver, BMI)—Solid beat rocker with an exciting vocal workout is a sure bet for chart action and healthy sales. Capitol 2920

COLD BLOOD—Too Many People (3:24) (Prod. David Rubinson) (Writers: Pense-Matute-Field-Elicott-Stoltie-Hull) (Grossboy, ASCAP)—Wild lead singer with a solid rock item that has all the earmarks of proving a big one on the Hot 100. Discotheque winner. San Francisco 62

BRIAN AUGER & TRINITY—Listen Here (3:34) (Prod. Brian Auger) (Writer: Harris) (Hargrove, BMI)—A hard rock instrumental that marks Auger's move to the label and is sure to garner much airplay and sales. RCA 74-0381

***WAYNE NEWTON—Fallin' (2:30)** (Prod. Bob Cullen) (Writers: Baldino-Caswell-Mace) (Golden Egg, BMI)—Newton returns to Capitol with an easy beat rhythm ballad that should prove a jukebox winner and bring him back to the best selling charts. Capitol 217

***CAROLE KING—Up on the Roof (3:46)** (Prod. John Fischbach) (Writer: King) (Screen Gems-Columbia, BMI)—The Drifters hit of the early sixties, currently attracting attention via the Laura Nyro version gets a powerful workout by the composer, and it could easily prove a winner. Ode 70 66006

JIMMY CLIFF—Wild World (3:35) (Prod. Cat Stevens) (Writer: Stevens) (Irving, BMI)—Produced and composed by Cat Stevens, this easy rhythm ballad gets a smooth workout by the "Wonderful World, Beautiful People" artist. A&M 1201

***GARDEN VARIETY—El Condor Pasa (3:01)** (Prod. Irv Siegel) (Writer: Robles) (Marks, BMI)—Currently riding the Hot 100 and Easy Listening charts via the Simon & Garfunkel vocal version, this swinging instrumental, in the vein of the Village Stompers, offers much for programming and sales. GRT 29

TENNESSEE ERNIE FORD—Let the Levlight in Your Eyes Lead Me On (3:02) (Prod. David Axelrod) (Writers: Shelton-Keller) (Colgems, ASCAP)—A new commercial-contemporary sound for Ford and it should quickly prove a hot contender for Top 40 and the Hot 100 chart. Smooth vocal with a "today" beat. Capitol 2918

GLENN YARBROUGH—Jubilee (2:26) (Prod. Christian Wilde & Rein Neggo, Jr.) (Writer: Greenbaum) (Great Honesty, BMI)—Change of pace rhythm item penned by Norman Greenbaum should bring him back to the best selling charts. Warner Bros. 7427

CHILDREN OF PLENTY—(God Save the Soul of) A Boy Bound for Glory (2:26) (Prod. Joe Brooks) (Writer: Brooks) (Musical Sciences, ASCAP)—Powerful message material that should be heard. Offers much chart potential. Metromedia 190

***CHUCK WOOLERY—Your Name is Woman (3:43)** (Prod. Billy Sherrill) (Writers: Hoffman-Kershenbaum) (Gallico/Algee, BMI)—Good new artist with potent ballad material that should bring him top chart honors, Easy Listening and Hot 100. Columbia 4-45224

DAVE FISHER—California Callin' (2:16) (Prod. Don Costa) (Writers: Fisher-Clyde) (Don C./Akbestal, BMI)—Smooth rhythm ballad with an equally smooth vocal treatment should garner much airplay and prove a top jukebox item and sales winner. Label handled by MGM. DCP 101

CHILDREN—From the Very Start (3:00) (Prod. Lou Adler) (Writer: Perron) (Hollenbeck, BMI)—Good new rhythm ballad with a top production by Lou Adler makes this a sure bet for chart action. Ode 70 66005

FREEDOM—Nobody (2:58) (Prod. Active Prod.) (Writers: Saunders-Monaghan) (Pamco/Active, BMI)—Culled from their current LP, this rousing rocker is destined to prove a big programming and sales item. ABC 11274

JULIE BUDD—Then He Kissed Me (2:38) (Prod. Herb Bernstein) (Writers: Spector-Barry-Greenwich) (Trio/Mother Bertha, BMI)—Stylist comes on strong with this first rate revival of the Crystals hit of the early sixties. Could make it big. Bell 916

JAMES GRIFFIN—Thank You Love (2:59) (Prod. James Griffin) (Writers: Griffin-Wilson-Royer) (Stone Canyon, BMI)—Produced, written and performed by Griffin, this initial entry should soon be riding on the programming and best seller charts. Viva 642

RICHARD MAINEGRA—Glory Road (3:13) (Prod. Red West) (Writer: Diamond) (Stone Bridge, ASCAP)—Top rhythm material penned by Neil Diamond and beautifully performed by Mainegra should prove an instant winner. Scepter 12293

TOP 20 COUNTRY

Spotlights Predicted to reach the top 20 of the HOT COUNTRY SINGLES Chart

MERLE HAGGARD and the Strangers— I CAN'T BE MYSELF (2:50)

(Prod. Ken Nelson) (Writer: Haggard) (Blue Book, BMI)—Change of pace ballad beauty will take Haggard right to the top. Exceptional material and performance. Flip: "Sidewalks of Chicago" (2:29) (Tree, BMI). Capitol 2891

DAVID HOUSTON & BARBARA MANDRELL— AFTER CLOSING TIME (2:11)

(Prod. Billy Sherrill) (Writers: Sherrill-Wilson-Walls) (Algee, BMI)—Here's a juke box and radio-sales smash that will fast ride to the top of the Country chart. Fine duet on clever rhythm material. Flip: (No Information Available). Epic 5-10656

CHARLIE LOUVIN & MELBA MONTGOMERY— SOMETHING TO BRAG ABOUT (2:09)

(Prod. George Richey) (Writer: Braddock) (Tree, BMI)—Clever rhythm novelty with a top duet that will spiral it right up the chart. A real winner for the juke box. Flip: "Let's Help Each Other to Forget" (3:03) (Jack & Bill, ASCAP). Capitol 2915

CHART

Spotlights Predicted to reach the HOT COUNTRY SINGLES Chart

DANNY DAVIS & THE NASHVILLE BRASS—Down Yonder (2:18) (LaSalle, ASCAP). RCA 47-9905

WILLIE NELSON—Laying My Burdens Down (2:35) (Campbell, BMI). RCA 47-9903

CONRAD PIERCE—Atlanta (2:50) (Jangle, ASCAP). MUSICOR 1422

JIMMIE RIDDLE—Yakety Eeeph (1:43) (Tree, BMI). DECCA 32735

DONNA RAMSEY—Cool Green Waters (3:17) (Central Songs, BMI). CAPITOL 2913

TOP 20 SOUL

Spotlights Predicted to reach the TOP 20 of the TOP SELLING R&B SINGLES Chart

ETTA JAMES—LOSERS WEEPERS (2:56)

(Prod. G. Barge & R. Bass) (Writer: Bonds) (Heavy, BMI)—This powerhouse performance on a driving blues ballad has it to put her way up the Soul chart and move over to pop as well. Flip: "Weepers" (2:33) (Heavy/Big Bee, BMI). Cadet 5676

CHART

Spotlights Predicted to reach the SOUL SINGLES Chart

MANHATTANS — From Atlanta to Goodbye (3:24) (Pincus, ASCAP). DE LUXE 129

O.V. WRIGHT—Ace of Spade (2:20) (Don, BMI). BACK BEAT 615

PERCY MAYFIELD—Weakness Is a Thing Called Man (2:41) (Ninandy, BMI). RCA 74-0379

SENR SOUL—Don't Lay Your Funky Trip on Me (2:59) (Hot Shot, BMI). WHIZ 620

DARRYL STEWART—A Smart Monkey Doesn't Monkey (With Another Monkey's Monkey) (2:03) (Prod. Billy Terrell & Ray Dahrouge) (Writer: Dahrouge) (Catalogue, BMI)—Good new artist with a clever piece of easy rock material that should make a quick impact on the best selling charts. Musicor 1423

REDEYE—Games (2:34) (Prod. Al Schmitt) (Writer: Hodgkins) (Dimension, BMI)—Solid folk rocker culled from the group's current LP, is a sure bet for top programming and sales. Label handled by Viva. Pentagram 204

NEIL DARROW—Morning Love (2:35) (Prod. Boris Vanoff) (Writer: Sullins) (Flavio/Berdo, BMI)—Marking his debut on Capitol, the exciting new artist comes up with a strong rhythm ballad that should bring him to the charts. Capitol 2908

All records submitted for review should be addressed to Record Review Department, Billboard, 165 W. 46th Street, New York, N. Y. 10036.

The question is now
as it was then ...
will you

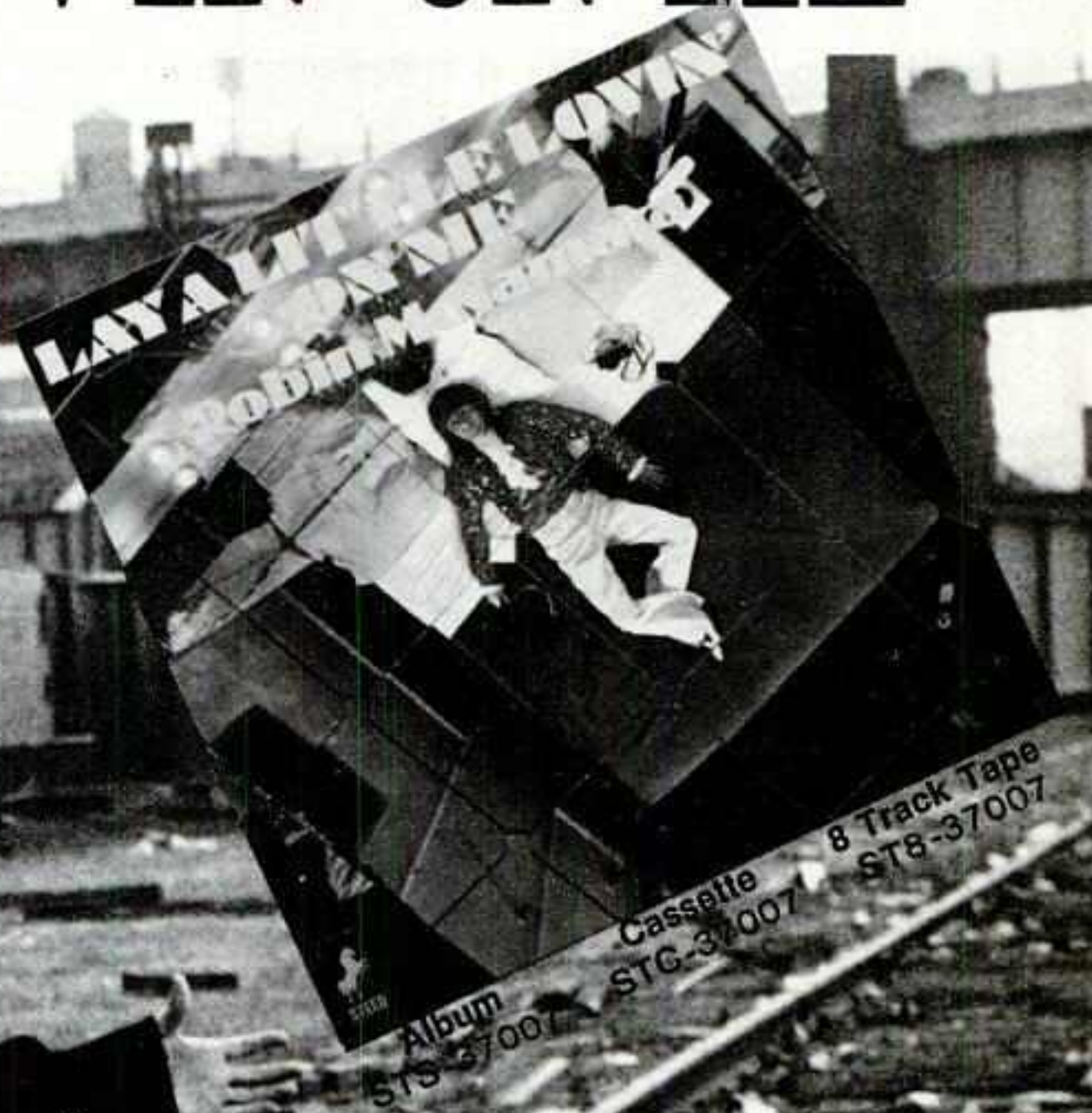
“LAY A LITTLE LOVIN’ ON ME”

Find out inside the album “Lay A Little Lovin’ On Me,” the happiness filled follow up to the hit single: “Lay A Little Lovin’ On Me.” Straight from the heart of ROBIN McNAMARA.

Produced by Jeff Barry

Direction: *Mark Alan*
(212) 765-1540

including the hit
**“Got To Believe
In Love”**



To be continued

Copyright © material



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).

SOUL POP L P TOP T Billboard

| THIS WEEK | LAST WEEK | ARTIST Title, Label, Number (Distributing Label) | Weeks on Chart |
|-----------|-----------|--|----------------|
| 1 | 1 | CREEDENCE CLEARWATER REVIVAL Cosmo's Factory Fantasy 8402 | 9 |
| 2 | 2 | SOUNDTRACK Woodstock Cotillion SD 3-500 (Atlantic/Atco) | 16 |
| 3 | 4 | JOE COCKER Mad Dogs & Englishmen A&M SP 6002 | 3 |
| ★ | 8 | WHO Tommy Decca DXSW 7205 | 53 |
| 5 | 5 | CHICAGO Columbia KGP 24 | 32 |
| 6 | 3 | BLOOD, SWEAT & TEARS 3 Columbia KS 30090 | 10 |
| ★ | 10 | BAND Stage Fright Capitol ST 425 | 3 |
| 8 | 7 | WHO Live at Leeds Decca DL 79175 | 17 |
| 9 | 6 | GRAND FUNK RAILROAD Closer to Home Capitol SKAO 471 | 11 |
| ★ | 16 | NEIL DIAMOND Gold Uni 73084 | 5 |
| 11 | 13 | CROSBY, STILLS, NASH & YOUNG Deja Vu Atlantic SD 7200 | 25 |
| ★ | 85 | MOODY BLUES Question of Balance Threshold THS 3 (London) | 2 |
| 13 | 9 | TRAFFIC John Barleycorn Must Die United Artists UAS 5504 | 11 |
| ★ | 17 | JAMES TAYLOR Sweet Baby James Warner Bros. WS 1843 | 28 |
| 15 | 12 | BREAD On the Waters Elektra EKS 74076 | 7 |
| 16 | 11 | DOORS Absolutely Live Elektra EKS 9002 | 7 |
| 17 | 14 | JACKSON 5 ABC Motown MS 709 | 16 |
| 18 | 19 | ISAAC HAYES Movement Enterprise ENS 1010 (Stax/Volt) | 23 |
| 19 | 15 | RARE EARTH Ecology Rare Earth RS 514 (Motown) | 11 |
| 20 | 21 | DIANA ROSS Motown MS 711 | 11 |
| 21 | 22 | TEMPTATIONS Live at London's Talk of the Town Gordy GS 953 (Motown) | 5 |
| ★ | 46 | IRON BUTTERFLY Metamorphosis Atco SD 33-339 | 4 |
| 23 | 24 | ERIC BURDON DECLARES WAR MGM SE 4663 | 19 |
| 24 | 26 | BEATLES Let It Be Apple AR 34001 (Liberty/United Artists) | 17 |
| 25 | 18 | PAUL McCARTNEY McCartney Apple STA0 3363 (Capitol) | 20 |
| ★ | 37 | STEVIE WONDER Signed, Sealed, Delivered Tamla TS 304 (Motown) | 4 |
| 27 | 27 | QUICKSILVER MESSENGER SERVICE Just For Love Capitol SKAO 498 | 5 |
| 28 | 28 | ORIGINAL TV CAST The Sesame Street Book and Record Columbia CS 1069 | 9 |
| 29 | 31 | THE LAST POETS Douglas 3 (P.I.P.) | 14 |
| 30 | 30 | CHARLEY PRIDE 10th Album RCA Victor LSP 4367 | 10 |
| 31 | 23 | STEVE MILLER BAND Number 5 Capitol SKAO 436 | 9 |
| 32 | 33 | JAMES GANG Rides Again ABC ABCS 711 | 8 |
| 33 | 20 | ERIC CLAPTON Atco SD 33-329 | 9 |
| ★ | — | NEIL YOUNG After the Gold Rush Reprise RS 6383 | 1 |
| ★ | 41 | BUDDY MILES Them Changes Mercury SR 61280 | 12 |

| THIS WEEK | LAST WEEK | ARTIST Title, Label, Number (Distributing Label) | Weeks on Chart |
|-----------|-----------|--|----------------|
| 36 | 36 | FIFTH DIMENSION Greatest Hits Soul City SCS 33900 (Liberty/United Artists) | 19 |
| ★ | 42 | KING CRIMSON In the Wake of Poseidon Atlantic SD 8266 | 2 |
| 38 | 40 | GRATEFUL DEAD Workingman's Dead Warner Bros. WS 1869 | 13 |
| 39 | 25 | RARE EARTH Get Ready Rare Earth RS 507 (Motown) | 41 |
| 40 | 38 | JETHRO TULL Benefit Reprise RS 6400 | 20 |
| ★ | 52 | ARETHA FRANKLIN Spirit in the Dark Atlantic SD 8265 | 2 |
| 42 | 34 | THREE DOG NIGHT It Ain't Easy Dunhill DS 50078 | 21 |
| 43 | 43 | JIMI HENDRIX, BUDDY MILES, BILLY COX Band of Gypsies Capitol STA0 472 | 21 |
| 44 | 29 | BOB DYLAN Self Portrait Columbia C2X 30050 | 12 |
| 45 | 48 | NEIL YOUNG & CRAZY HORSE Everybody Knows This Is Nowhere Reprise RS 6349 | 46 |
| 46 | 35 | HOT TUNA RCA Victor LSP 4353 | 10 |
| 47 | 45 | DONOVAN Open Road Epic E 30125 (Columbia) | 10 |
| 48 | 47 | PETER, PAUL & MARY 10 Years Together Warner Bros. BS 2552 | 14 |
| 49 | 39 | PROCOL HARUM Home A&M SP 4261 | 11 |
| 50 | 32 | DAVE MASON Alone Together Blue Thumb BTS 19 | 12 |
| 51 | 50 | GARY PUCKETT & THE UNION GAP Greatest Hits Columbia CS 1042 | 11 |
| ★ | 64 | FOUR TOPS Still Waters Run Deep Motown MS 704 | 24 |
| ★ | — | OTIS REDDING/ JIMI HENDRIX EXPERIENCE Live at Monterrey Reprise MS 2029 | 1 |
| 54 | 54 | ELVIS PRESLEY On Stage, February 1970 RCA Victor LSP 4362 | 14 |
| 55 | 49 | MELANIE Candles in the Rain Buddah BDS 5060 | 20 |
| 56 | 44 | ENGELBERT HUMPERDINCK We Made It Happen Parrot PAS 71038 (London) | 11 |
| 57 | 55 | MOUNTAIN Climbing Windfall 4501 (Bell) | 28 |
| 58 | 59 | CACTUS Atco SD 33-340 | 9 |
| 59 | 53 | STEPPENWOLF Live Dunhill DS0 50075 | 23 |
| ★ | — | CARPENTERS Close to You A&M SP 4271 | 1 |
| 61 | 56 | SIMON & GARFUNKEL Bridge Over Troubled Water Columbia KCS 9914 | 32 |
| 62 | 62 | RONNIE DYSON (If You Let Me Make Love To You Then) Why Can't I Touch You? Columbia C 30223 | 3 |
| 63 | 65 | SUGARLOAF Liberty LST 7640 | 6 |
| ★ | 119 | ROBERTA FLACK Chapter Two Atlantic SD 1569 | 4 |
| 65 | 51 | LEE MICHAELS Barrel A&M SP 4249 | 8 |
| 66 | 66 | FREDA PAYNE Band of Gold Invictus ST 3701 (Capitol) | 5 |
| 67 | 67 | CHICAGO TRANSIT AUTHORITY Columbia GP 8 | 71 |
| 68 | 61 | ROD STEWART Gasoline Alley Mercury SR 61264 | 14 |
| 69 | 68 | MERLE HAGGARD & THE STRANGERS Fightin' Side of Me Capitol ST 451 | 9 |
| 70 | 72 | TOM JONES Tom Parrot PAS 71037 (London) | 20 |

| THIS WEEK | LAST WEEK | ARTIST Title, Label, Number (Distributing Label) | Weeks on Chart |
|-----------|-----------|---|----------------|
| 71 | 71 | ELVIS PRESLEY Elvis' Worldwide 50 Gold Award Hits, Vol. 1 RCA Victor LPM 6401 | 5 |
| ★ | 99 | EDWIN STARR War & Peace Gordy GS 948 (Motown) | 3 |
| 73 | 80 | MUNGO JERRY Janus JXS 7000 | 2 |
| 74 | 78 | FREE Fire & Water A&M SP 4268 | 2 |
| 75 | 77 | DELPHONICS Didn't I (Blow Your Mind This Time) Philly Groove PG 1153 (Bell) | 6 |
| 76 | 73 | TEMPTATIONS Psychedellic Shack Gordy GS 947 (Motown) | 25 |
| 77 | 58 | MILES DAVIS Bitches Brew Columbia GP 26 | 19 |
| 78 | 81 | GRAND FUNK RAILROAD Grand Funk Capitol SKAO 406 | 34 |
| 79 | 79 | SLY & THE FAMILY STONE Stand Epic BN 26456 (Columbia) | 74 |
| 80 | 63 | SOUNDTRACK Easy Rider Dunhill DXS 50063 (Tapes: Reprise BRM 2026) | 55 |
| 81 | 89 | ORSON WELLES The Begatting of the President Mediarts 41-2 | 5 |
| 82 | 84 | QUINCY JONES Gula Matari A&M SP 3030 | 3 |
| 83 | 86 | CONWAY TWITTY Hello Darlin' Decca DL 75209 | 12 |
| 84 | 87 | SPOOKY TOOTH/MIKE HARRISON Last Puff A&M SP 4266 | 6 |
| ★ | 96 | MARK LINDSAY Silverbird Columbia C 30111 | 3 |
| 86 | 57 | JONI MITCHELL Ladies of the Canyon Reprise RS 6376 | 24 |
| 87 | 69 | FLIP WILSON The Devil Made Me Buy This Dress Little David LD 1000 | 30 |
| 88 | 60 | DIONNE WARWICK I'll Never Fall in Love Again Scepter SPS 581 | 21 |
| 89 | 70 | GUESS WHO American Woman RCA Victor LSP 4266 | 32 |
| 90 | 75 | BOBBY SHERMAN Here Comes Bobby Metromedia MD 1028 | 24 |
| 91 | 88 | BURT BACHARACH/SOUNDTRACK Butch Cassidy & the Sundance Kid A&M SP 4227 | 43 |
| ★ | 137 | NEIL DIAMOND Shilo Bang 221 | 2 |
| 93 | 95 | LED ZEPPELIN II Atlantic SD 8236 | 46 |
| ★ | 199 | CANNED HEAT Future Blues Liberty LST 11002 | 2 |
| 95 | 90 | IT'S A BEAUTIFUL DAY Marrying Maiden Columbia CS 1058 | 12 |
| 96 | 74 | TEN YEARS AFTER Cricklewood Green Deram DES 18038 (London) | 23 |
| ★ | 176 | DEAN MARTIN My Woman, My Woman, My Wife Reprise RS 6403 | 2 |
| 98 | 97 | SUSAN SINGS SONGS FROM SESAME STREET Scepter SPS 584 | 8 |
| 99 | 103 | JOE COCKER A&M SP 4224 | 44 |
| 100 | 102 | JOHNNY RIVERS Slim Slo Slider Imperial LP 16001 (Liberty/United Artists) | 7 |
| 101 | 101 | CHARLEY PRIDE Best of RCA Victor LSP 4223 | 47 |
| 102 | 91 | SANTANA Columbia CS 9781 | 54 |
| 103 | 106 | CROSBY/STILLS/NASH Atlantic SD 8229 | 65 |
| ★ | 127 | SANDPIPERS Come Saturday Morning A&M SP 4262 | 8 |
| 105 | 105 | ORIGINAL CAST Hair RCA Victor LOC 1150 (M); LSO 1150 (S) | 112 |

Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard.

Just heard your album "MEASURE THE VALLEYS." It is an absolute gas. "Something" and "Games" have sent the writers of this telegram through the wall. Better get the record co. to send us extra copies. WBZ will play the hell out of this. The best album we've heard in a long time.
WBZ—BOSTON

"Games People Play" from Keith Textor album a smash!
KSHE—ST. LOUIS

This is the best album we've heard in years. Love it . . . playing it constantly.
WSRS—WORCESTER

Top 40 action: KJK • KNUZ • KTAC • WPGC

"GORGEOUS!" NBC Monitor



great new album—
great new single

**THE
KEITH TEXTOR
SINGERS**

*Measure
theValleys*

ARL-7100/001 ARL-7100/500 (single)

Billboard **TOP LP'S**

• Continued from page 66

POSITIONS 106-200

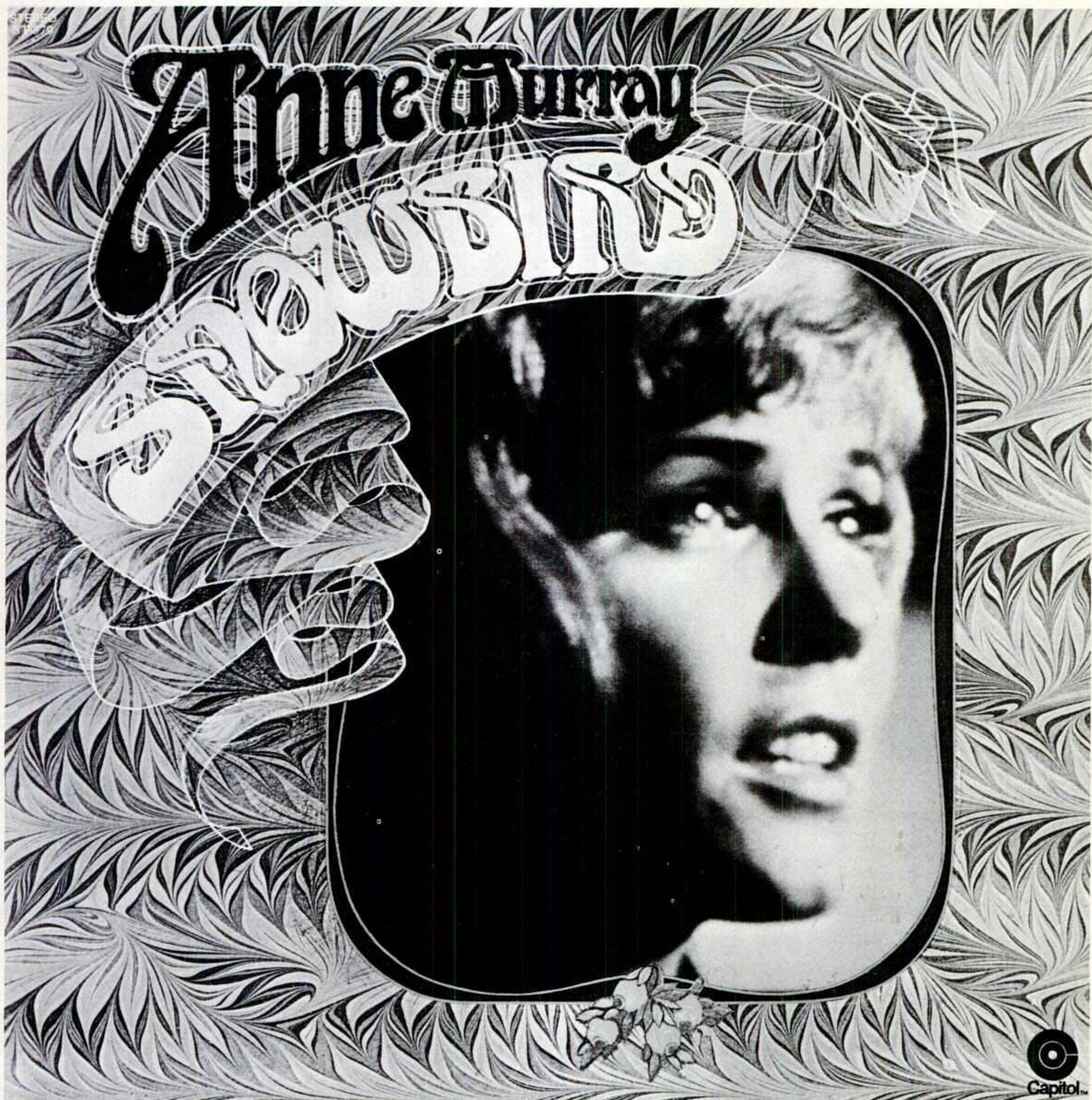
| THIS WEEK | LAST WEEK | ARTIST Title, Label, Number (Distributing Label) | Weeks on Chart |
|-----------|-----------|---|----------------|
| 106 | 100 | B. J. THOMAS Raindrops Keep Fallin' on My Head Scepter SPS 580 | 38 |
| 107 | 83 | ASSOCIATION LIVE Warner Bros. 2WS 1868 | 10 |
| 108 | 93 | BEATLES Abbey Road Apple SD 383 (Capitol) | 49 |
| 109 | 94 | JOHN B. SEBASTIAN Reprise RS 6379/MGM SE 4654 | 26 |
| 110 | 92 | RAY STEVENS Everything Is Beautiful Barnaby 212 35005 (Columbia) | 15 |
| 111 | 82 | THE JIM NABORS HOUR Columbia CS 1020 | 13 |
| 112 | 110 | BEATLES Hey Jude Apple SW 385 (Capitol) | 27 |
| 113 | 98 | ISAAC HAYES Hot Buttered Soul Enterprise ENS 1001 (Stax/Volt) | 63 |
| ★ | — | AL KOOPER Easy Does It Columbia C 30031 | 1 |
| 115 | 76 | FIFTH DIMENSION July 5th Album Soul City SCS 33901 (Liberty/United Artists) | 6 |
| ★ | 197 | SOUNDTRACK Strawberry Statement MGM 25E 14 ST | 2 |
| 117 | 117 | SOUNDTRACK Paint Your Wagon Paramount PMS 1001 | 48 |
| 118 | 104 | IRON BUTTERFLY In-a-Gadda-Da-Vida Atco SD 33-250 | 114 |
| 119 | 115 | FIFTH DIMENSION Age of Aquarius Soul City SCS 92005 (Liberty/United Artists) | 69 |
| 120 | 121 | BLOOD, SWEAT & TEARS Columbia CS 9720 | 86 |
| 121 | 107 | THREE DOG NIGHT Was Captured Live at the Forum Dunhill DS 50068 | 43 |
| 122 | 112 | JOHNNY CASH World of Columbia GP 29 | 16 |
| 123 | 108 | CHARLES EARLAND Black Talk Prestige PR 7758 | 11 |
| 124 | 131 | JIM NABORS Everything Is Beautiful Columbia C 30129 | 3 |
| 125 | 118 | MICHAEL PARKS Long Lonesome Highway MGM SE 4662 | 18 |
| 126 | 120 | CREEDENCE CLEARWATER REVIVAL Green River Fantasy 8393 | 54 |
| 127 | 128 | BOB McGRATH From Sesame Street Affinity A 10015 (Stereo Dimension) | 6 |
| 128 | 125 | BURT BACHARACH Make It Easy on Yourself A&M SP 4188 | 55 |
| 129 | 130 | IRON BUTTERFLY Live Atco SD 33-318 | 18 |
| 130 | 113 | CREEDENCE CLEARWATER REVIVAL Willy & the Poor Boys Fantasy 8397 | 41 |
| 131 | 109 | FIFTH DIMENSION Portrait Bell 6045 | 20 |
| 132 | 135 | BLACK SABBATH Warner Bros. WS 1871 | 4 |
| 133 | 133 | MOODY BLUES To Our Children's Children Threshold THS 1 (London) | 37 |
| 134 | 123 | ANDY WILLIAMS Raindrops Keep Fallin' on My Head Columbia CS 9896 | 15 |
| 135 | 116 | MOODY BLUES On the Threshold of a Dream Deram DES 18025 (London) | 68 |
| 136 | 111 | POCO Epic BN 26522 (Columbia) | 16 |
| 137 | 144 | ARCHIES Kirshner KES 107 (RCA) | 2 |
| 138 | 124 | SUPREMES Right On Motown MS 705 | 16 |

| THIS WEEK | LAST WEEK | ARTIST Title, Label, Number (Distributing Label) | Weeks on Chart |
|-----------|-----------|---|----------------|
| 139 | 140 | HERB ALPERT & THE TIJUANA BRASS Greatest Hits A&M SP 4245 | 27 |
| 140 | 143 | JAMES BROWN Get Up I Feel Like Being a Sex Machine King 7-1115 | 2 |
| 141 | 146 | THREE DOG NIGHT Suitable for Framing Dunhill DS 50058 | 63 |
| 142 | 148 | SIMON & GARFUNKEL Sounds of Silence Columbia CS 9269 | 124 |
| 143 | 126 | TYRONE DAVIS Turn Back the Hands of Time Dakar SD 9027 (Atlantic/Atco) | 11 |
| ★ | 195 | LETTERMEN Reflections Capitol ST 496 | 3 |
| 145 | 122 | JOSE FELICIANO Fireworks RCA Victor LSP 4370 | 17 |
| 146 | 193 | BEST OF THE YOUNGBLOODS RCA Victor LSP 4399 | 3 |
| 147 | 132 | SOUNDTRACK On a Clear Day You Can See Forever Columbia S 30086 | 9 |
| 148 | 157 | JOE SOUTH'S GREATEST HITS Capitol ST 450 | 2 |
| 149 | 136 | GRAND FUNK RAILROAD On Time Capitol ST 307 | 50 |
| 150 | 153 | SOUNDTRACK M*A*S*H Columbia OS 3520 | 11 |
| 151 | 134 | TOM JONES Live in Las Vegas Parrot PAS 71031 (London) | 45 |
| 152 | 142 | SMITH Minus Plus Dunhill DS 50081 | 12 |
| 153 | 165 | LIVINGSTON TAYLOR Capricorn 33-334 (Atlantic/Atco) | 9 |
| 154 | 151 | CREEDENCE CLEARWATER REVIVAL Bayou Country Fantasy 8387 | 84 |
| 155 | 164 | SOUNDTRACK Funny Girl Columbia B05 3320 | 104 |
| 156 | 150 | SERGIO MENDES & BRASIL '66 Greatest Hits A&M SP 4252 | 12 |
| 157 | 147 | RAY CONNIFF Bridge Over Troubled Water Columbia CS 1022 | 22 |
| 158 | 163 | ENGELBERT HUMPERDINCK Parrot PAS 71031 (London) | 38 |
| 159 | 152 | BLUES IMAGE Open Atco SD 33-317 | 11 |
| ★ | 179 | RAY PRICE For the Good Times Columbia C 30106 | 2 |
| 161 | 138 | KENNY ROGERS & THE FIRST EDITION Something's Burning Reprise RS 6385 | 23 |
| 162 | 169 | SOUNDTRACK Oliver Colgems CS0D 5501 (RCA Victor) | 91 |
| 163 | 166 | IT'S A BEAUTIFUL DAY Columbia CS 9768 | 67 |
| 164 | 167 | TOMMY JAMES & THE SHONDELLS Best of Roulette SR 42040 | 35 |
| 165 | 161 | MERLE HAGGARD Okie From Muskogee Capitol ST 384 | 35 |
| 166 | 158 | CREAM Live Atco SD 33-328 | 21 |
| 167 | 171 | JOHN MAYALL Turning Point Polydor 24-4004 | 53 |
| 168 | 168 | BROTHERHOOD OF MAN United We Stand Deram DES 18046 (London) | 7 |
| 169 | 156 | SOUNDTRACK 2001: A Space Odyssey MGM SIE ST 13 | 114 |
| 170 | 129 | SOUNDTRACK Norwood Capitol SW 475 | 13 |

| THIS WEEK | LAST WEEK | ARTIST Title, Label, Number (Distributing Label) | Weeks on Chart |
|-----------|-----------|---|----------------|
| 171 | 162 | JEFFERSON AIRPLANE Volunteers RCA Victor LSP 4238 | 44 |
| 172 | 172 | TEN WHEEL DRIVE Brief Replies Polydor 24-4024 | 8 |
| 173 | 186 | NEIL DIAMOND Touching You, Touching Me Uni 73071 | 41 |
| 174 | 177 | JOHNNY CASH At San Quentin Columbia CS 9827 | 64 |
| ★ | — | FREDDY ROBINSON The Coming of Atlantis Pacific Jazz ST 20162 (Liberty/United Artists) | 1 |
| 176 | 160 | THE BAND Capitol STAO 132 | 49 |
| 177 | 149 | GLEN CAMPBELL Oh Happy Day Capitol ST 443 | 18 |
| 178 | 114 | EL CHICANO Viva Tirado Kapp KS 3632 | 15 |
| 179 | 185 | JOHNNY CASH At Folsom Prison Columbia CS 9639 | 119 |
| 180 | 182 | BARBRA STREISAND Greatest Hits Columbia CS 9363 | 30 |
| 181 | 170 | JOHNNY MATHIS Raindrops Keep Fallin' on My Head Columbia CS 1005 | 25 |
| 182 | 191 | ROY CLARK I Never Picked Cotton Dot DLP 25980 (Paramount) | 4 |
| 183 | 200 | BILL COSBY "Live" Madison Square Garden Uni 73082 | 2 |
| 184 | 139 | THREE DEGREES Maybe Roulette SR 42050 | 7 |
| 185 | 174 | STEPPENWOLF Monster Dunhill DS 50066 | 45 |
| 186 | 178 | TAMMY WYNETTE Greatest Hits Epic BN 26486 (Columbia) | 55 |
| 187 | 190 | CHARLES WRIGHT & THE WATTS 103rd STREET RHYTHM BAND Express Yourself Warner Bros. WS 1864 | 6 |
| 188 | 196 | MAVIS STAPLES Only For the Lonely Volf VOS 6010 | 2 |
| 189 | 184 | MICHAEL PARKS Closing the Gap MGM SE 4646 | 46 |
| 190 | 155 | IKE & TINA TURNER Come Together Liberty LST 7637 | 19 |
| 191 | — | FIRESIGN THEATER Don't Crush That Dwarf, Hand Me the Pliers Columbia C 30102 | 1 |
| 192 | 194 | LOVE Revisited Elektra EKS 74058 | 3 |
| 193 | 183 | BILLY PAUL Ebony Woman Neptune NLP5 201 (Chess) | 5 |
| 194 | — | RAY CHARLES Love Country Style ABC ABCS 707 | 3 |
| 195 | — | PAUL MAURIAT Gone Is Love Philips PHS 600-345 (Mercury) | 1 |
| 196 | — | ROD McKUEN Greatest Hits, Vol. 2 Warner Bros. WB 2560 | 1 |
| 197 | — | SONNY JAMES My Love/Don't Keep Me Hangin' On Capitol ST 478 | 1 |
| 198 | 198 | DEEP PURPLE In Rock Warner Bros. WS 1877 | 2 |
| 199 | — | O. C. SMITH Greatest Hits Columbia C 30227 | 1 |
| 200 | — | BUCK OWENS Kansas City Song Capitol ST 476 | 1 |

TOP LP'S A-Z (LISTED BY ARTIST)

| | |
|---|------------------|
| Herb Alpert & the Tijuana Brass | 139 |
| Archies | 137 |
| Association | 107 |
| Burt Bacharach | 91, 128 |
| Band | 7, 174 |
| Beatles | 24, 108, 112 |
| Black Sabbath | 132 |
| Blood, Sweat & Tears | 6, 120 |
| Blues Image | 159 |
| Bread | 15 |
| Brotherhood of Man | 148 |
| James Brown | 140 |
| Eric Burdon & War | 23 |
| Cactus | 58 |
| Glen Campbell | 177 |
| Canned Heat | 94 |
| Carpenters | 60 |
| Johnny Cash | 122, 174, 179 |
| Ray Charles | 194 |
| Chicago | 5, 67 |
| Eric Clapton | 33 |
| Roy Clark | 182 |
| Joe Cocker | 3, 99 |
| Ray Conniff | 157 |
| Bill Cosby | 183 |
| Cream | 166 |
| Creedence Clearwater Revival | 1, 126, 130, 154 |
| Crosby, Stills & Nash | 103 |
| Crosby, Stills, Nash & Young | 11 |
| Miles Davis | 77 |
| Tyrone Davis | 143 |
| Deep Purple | 198 |
| Delfonics | 75 |
| Neil Diamond | 10, 92, 173 |
| Donovan | 47 |
| Doors | 16 |
| Bob Dylan | 44 |
| Ronnie Dyson | 62 |
| Charles Earland | 123 |
| El Chicano | 178 |
| Jose Feliciano | 145 |
| Fifth Dimension | 6, 115, 119, 131 |
| Firesign Theater | 191 |
| Roberta Flack | 64 |
| Four Tops | 52 |
| Aretha Franklin | 41 |
| Free | 74 |
| Grand Funk Railroad | 9, 78, 149 |
| Grateful Dead | 38 |
| Guess Who | 89 |
| Merle Haggard & the Strangers | 69, 165 |
| Isaac Hayes | 18, 113 |
| Jimi Hendrix, Buddy Miles & Billy Cox | 43 |
| Hot Tuna | 46 |
| Engelbert Humperdinck | 86, 158 |
| Iron Butterfly | 22, 118, 129 |
| It's a Beautiful Day | 95, 63 |
| Jackson 5 | 17 |
| James Gang | 32 |
| Sonny James | 197 |
| Tommy James & the Shondells | 164 |
| Jefferson Airplane | 171 |
| Jethro Tull | 40 |
| Quincy Jones | 82 |
| Tom Jones | 70, 151 |
| King Crimson | 37 |
| Al Kooper | 114 |
| Last Poets | 29 |
| Led Zeppelin | 93 |
| Lettermen | 144 |
| Mark Lindsay | 85 |
| Love | 192 |
| Paul McCartney | 25 |
| Bob McGrath | 137 |
| Rod McKuen | 196 |
| Dean Martin | 97 |
| Dave Mason | 50 |
| Johnny Mathis | 180 |
| Paul Mauriat | 195 |
| John Mayall | 167 |
| Melanie | 55 |
| Sergio Mendes & Brasil '66 | 65 |
| Lee Michaels | 65 |
| Buddy Miles | 35 |
| Steve Miller Band | 31 |
| Joni Mitchell | 86 |
| Moody Blues | 12, 133, 135 |
| Mountain | 57 |
| Mungo Jerry | 73 |
| Jim Nabors | 111, 124 |
| Original Cast—Hair | 105 |
| Original TV Cast—Sesame Street | 28 |
| Buck Owens | 200 |
| Michael Parks | 125, 189 |
| Billy Paul | 193 |
| Freda Payne | 66 |
| Peter, Paul & Mary | 48 |
| Poco | 136 |
| Elvis Presley | 54, 71 |
| Ray Price | 160 |
| Charley Pride | 30, 101 |
| Procol Harum | 49 |
| Gary Puckett & the Union Gap | 51 |
| Quicksilver Messenger Service | 27 |
| Rare Earth | 19, 39 |
| Otis Redding/Jimi Hendrix Experience | 53 |
| Johnny Rivers | 100 |
| Freddy Robinson | 175 |
| Kenny Rogers & the First Edition | 161 |
| Diana Ross | 20 |
| Sandpipers | 104 |
| Seafarer | 102 |
| John Sebastian | 109 |
| Bobby Sherman | 90 |
| Simon & Garfunkel | 61, 142 |
| Sly & the Family Stone | 79 |
| Smith | 182 |
| O. C. Smith | 199 |
| Soundtracks: | |
| Easy Rider | 80 |
| Funny Girl | 155 |
| M*A*S*H | 150 |
| Norwood | 170 |
| Oliver | 162 |
| On a Clear Day You Can See Forever | 147 |
| Paint Your Wagon | 117 |
| 2001: A Space Odyssey | 169 |
| Strawberry Statement | 114 |
| Woodstock | 2 |
| Joe South | 148 |
| Spooky Tooth/Mike Harrison | 84 |
| Mavis Staples | 188 |
| Edwin Starr | 72 |
| Steppenwolf | 59, 185 |
| Ray Stevens | 110 |
| Rod Stewart | 68 |
| Barbra Streisand | 180 |
| Sugarloaf | 63 |
| Supremes | 138 |
| Susan | 98 |
| James Taylor | 14 |
| Livingston Taylor | 153 |
| Temptations | 21, 76 |
| Ten Wheel Drive | 172 |
| Ten Years After | 96 |
| B. J. Thomas | 106 |
| Three Degrees | 184 |
| Three Dog Night | 42, 121, 141 |
| Traffic | 13 |
| Ike & Tina Turner | 190 |
| Conway Twitty | 83 |
| Dionne Warwick | 88 |
| Orson Welles | 81 |
| Who | 4, 8 |
| Andy Williams | 134 |
| Flip Wilson | 87 |
| Stevie Wonder | 26 |
| Charles Wright & the Watts 103rd Street Rhythm Band | 187 |
| Tammy Wynette | 184 |
| Neil Young | 34 |
| Neil Young & Crazy Horse | 45 |
| Youngbloods | 146 |



It's Hot south of the border.

ANNE MURRAY HAS HIT IT BIG SOUTH OF HER NATIVE
CANADIAN BORDER.

HER HIT SINGLE ON ALL CHARTS, "SNOWBIRD" IS NOW
THE TITLE OF HER NEW ALBUM WHICH INCLUDES THE SINGLE
TOGETHER WITH EIGHT OTHER HOT NUMBERS.

"SNOWBIRD (ST 579) ON CAPITOL. HOT ON WHICHEVER
SIDE OF THE BORDER YOU'RE ON.



Capitol™

A SUBSIDIARY OF CAPITOL INDUSTRIES, INC.

Mfrs Press for \$ Rise

• Continued from page 1

cially with the exchange situation today—are higher. It could be that we may ultimately have to do it.

"However, if you can control these liabilities, you can still operate viably; it's certainly time, though, that the industry took a more realistic view of its way of doing business." He said that the record firm that hasn't been careful in its business practices would definitely be inclined toward a price increase "but maybe a price increase isn't the best answer for them."

Uttal Agrees

Larry Uttal, president of Bell Records, said he agreed that a price increase is necessary. "I think the suggested list price should be \$5.98. The costs of doing business are up, artist and producer royalties are up, and packaging is no longer simplistic and has gone up. We're also faced with increased pressing and shipping costs and the discount squeezers." He said it was more difficult than ever to make a suitable profit today and that many record companies were already increasing the price of certain viable packages.

A CBS spokesman pointed out that CBS Records has been using a variable pricing system with great effectiveness on certain Bob Dylan, Simon & Garfunkel, and Blood, Sweat & Tears album sets. "A lot of albums deserve a higher price—and it works. The response has been superb."

Larry Harris, president of Ampex Records, favors a price hike in albums, but suggests that this is not the best economic climate for such a move.

Commenting on a recent suggestion by Buddah President Neil Bogart, Harris said that even though he favors a \$5.98 price tag on the long-play disk, he feels the additional revenue should be channeled back into

artist promotion campaigns. He also suggests a total reevaluation of disk product before such a move is made.

"Artists should no longer be released just for the sake of releasing them," he said. "There should be closer screening if a credibility gap, that would eventually develop into adverse consumer reaction, is to be avoided."

Although Harris agreed that a price hike of disk product would almost certainly bring LP records more in line with the price range of prerecorded cassette and cartridge product, he does not believe there will be an overnight swing to tapes.

"Undoubtedly more people would be tempted to buy tapes," he admitted, "but this would not necessarily mean records would be hurt."

The Ampex executive also discounted the possibility of a mad consumer rush to budget product. "People buy records because they want a particular song, or songs by a particular artist, and it is very unlikely that they will swing to budget product merely to economize."

Noble Bell, executive vice president of the Shelby Singleton Corp., said that he personally felt a price increase was called for. But, "in view of the economic situation today, it might be bad to raise prices. People can't pay us now for what they've already bought. We must have \$2 million in receivables."

"However, the record industry is a victim of inflation like every other industry . . . it's just a matter of time until a price increase comes at the pressing plant."

He felt a 5 percent increase might be enough to take care of inflationary trends at the moment, "but if all companies don't do it, then the theory is that those who do will suffer in sales."

Art Talmadge, president of

Muscor Records, felt that a price increase is "a damned good idea."

A spokesman for Elektra Records said that sooner or later the industry will have to raise prices. "I think it's being discussed by most record executives. It's gotten to the point where the record is the only thing in the world that hasn't been raised in price."

Morris Levy, president of Roulette Records, said: "If RCA, CBS, and Capitol decide to raise prices, the whole industry will raise prices. Who are we to argue?"

Bessie Smith Sales Action Sparks Col Product Look

NEW YORK—Sales figures of over 25,000 so far for the Columbia Bessie Smith two-album set has encouraged the company to "take a hard look at this kind of product," said John Hammond, director of talent acquisition, who is in charge of the Smith reissue project.

Columbia and Barnaby Records (distributed by CBS) are releasing seven vintage blues packages including a second Bessie Smith set. Product includes material by Robert Johnson, Bukka White, Huddie Ledbetter and an anthology, "The Story of the Blues" compiled by blues authority Paul Oliver—all on Columbia—and by Otis Spann and Lightnin' Hopkins on Barnaby.

Commenting on the Smith release, Hammond said: "We are treating it like a contemporary blues or rock album. Bessie is now appealing to a whole new generation of buyers. She is

Electric Lady: Studio With Fingertip Control

NEW YORK—Today's studio must be designed so that the contemporary artist and his producer and engineer have everything at their fingertips, according to Ed Kramer, chief engineer at the Electric Lady Studios. "All our equipment is interchangeable between studios," said Kramer. "And the equipment that cannot be moved from one studio to another can be patched in. This is necessary today because the modern rock musician likes to

experiment and improvise on the spot. We want him to feel as comfortable as possible and I think this type of setup is just perfect."

Located below street level in the heart of West Greenwich Village, the Electric Lady, which is owned in part by Jimi Hendrix, hence the name, features Ampex equipment and sports a moog synthesizer. Studio A is really three studios in one, according to Kim King, Kramer's assistant. "We have a live side and a dead side separated by Goboes that separate the two sides. We can accommodate 80 musicians. We record all acoustic instruments, strings, horns on the live side and all the heavy rock 'n' roll electric instruments, including the drums for which we have set up hyper-dead corners in both studios, on the dead side," said King.

The console in both studios are virtually the same. There is a 36-channel console and three Ampex tape decks in Studio A. The consoles were designed by Kramer and built from new Data Mix Modules by Shimon Ran, chief maintenance engineer who came to Electric Lady from the A&R studios. Each studio console has automatic process faders and there is one Studer Tape machine which floats between the two studios. There are also 50 microphones which float between the studios, according to the musicians' needs. There are five Newmann microphone models and Reyer, Sennheiser, AKG, Norelco and a few old RCA Ribbon mikes which were bought still in the crates. "The variety of microphones enables us to command the total spectrum sound," said King. The ribbon mikes allow us to duplicate the sound of the 1930's if we want to. This is important to a musician. He doesn't worry about equipment.

The Studio B console is slightly smaller, have only 30 channels on a 16-track machine. Both consoles, however, are recording and mixing consoles.

There are also three cue systems, five stereo EMT echo chambers, and one vintage mono echo chamber for both studios. "We can patch in the chambers from one studio to another if we need them," King said. There is also a special booth for the vocalist in each studio. Studio B, which is the newest of the two studios, is a completely dead sound studio. "Our capacity between both studios is at least 110 musicians plus a crew," King commented.

All the walls in both studios are concrete with fiberglass and a sound-absorbing cover. There is a two-foot space between the sand-filled concrete walls of the studios A and B. Also the ceiling is actually three ceilings to block out the sound from the movie theater housed on the main floor of the building.

There is also closed circuit television for use between studios, as well as to announce visitors at the door of the building. The entire complex is an electronic heaven, lavishly decorated and comfortable for all visitors. Electric Lady has hosted Led Zeppelin, Jimi Hendrix, Jeremy Steig, H. Rap Brown, the Voices of East Harlem, the Patterson Singers, Irene Reid, Zephyr, and other popular artists.

being reviewed and discovered by the underground press."

The Johnson album "King of the Delta Blues Singers, Vol. 2" is the second to be released by the company and, together, the albums represent the complete recorded works of the singer.

The Bukka White material, recorded 30 years ago, was originally cut on a "royalty free basis" but Columbia is giving the singer 5 percent royalties on the sale of the album, "Parchment Farm."

The Ledbetter album, "Leadbelly," is produced by Frank Driggs and, like the Johnson package, contains material previously available on 78 r.p.m. singles. The Oliver anthology ties in with the author's book of the same name. The Barnaby releases were previously available briefly on the Candid label, together with some unreleased product.

MCA Performer Fetes Aim At Top 40 Tight Playlist

NEW YORK—MCA Records is capitalizing on a series of coast-to-coast luncheon and dinner performances of key acts in order to dent the tight playlist barriers at Top 40 radio stations. Tony Martell, vice president of marketing and creative services for MCA Records, pointed to a Thursday (10) luncheon performance in New York at the Playboy Club as very well received at all levels. Not only were representatives of press and radio and television in from as far away as Boston and Philadelphia, but representatives of "The Ed Sullivan Show," "The Tonight Show," "The David Frost Show," and "The Merv Griffin Show" were on hand.

"We also invited local college radio students," Martell said, and "I must have received at least five telephone calls from students commenting how much they like the

performers and that they were going to play the albums." MCA presented performances by Ken Lyons, the McKendree Spring, and Elton John and distributed albums by the three acts to everyone who attended. Elton John was set to perform Friday night (11) in Philadelphia at a similar function. Besides other such promotional luncheons in key cities, MCA is launching national time buys and a concentrated promotional effort at the college market behind the three acts.

Reason for the promotional luncheon performances, Martell said, "is that it's hard today to exploit new talent because of the tight playlist situation on most radio stations. We feel these live performances are a method of bringing attention to certain acts and we're doing several more of these for artists that we strongly believe in."

Barclay in Refinancing

PARIS — Barclay Records, France's major independent record company is undergoing refinancing and has reclaimed a \$1.5 million loan from a foreign bank, repayable over 18 months.

It was in August when various companies were bidding to buy the Barclay group, that the company was discovered to be short of money. Involved in takeover talks at that time were reported to be Atlantic, Philips,

and Pathe-Marconi, the French EMI affiliate, according to Gregoire Katz, Barclay general manager.

The people who have made the loan have not acquired any interest in the company and in fact the interest rate on the loan itself is very low because the backers realize it would be undesirable for the industry as a whole for a major independent like Barclay to be absorbed into one of the great international record companies.

'Globetrotters' Hoopla Debut

NEW YORK—"The Globetrotters," half-hour CBS-TV show, debuted Saturday (12) along with both a single and an album on RCA Records. Music connected with the Hanna-Barbera TV cartoon series is being produced by Kirshner Entertainment Corp. headed by Don Kirshner, noted for millions of record sales through the Archies and the Monkees, two of his previous projects.

Schwartz Net Sales

• Continued from page 8

Schwartz has noticed that customers like to spend a good deal of time in a large record and tape store—the stores are a growing attraction in suburban shopping centers. And the in-depth stores themselves have mushroomed out from the big centers of New York and Los Angeles to many other states.


Although many of the young will come to look over instruments and sound equipment, Schwartz pointed out that the New Jersey store that far exceeded first-year expectations, "does 65 percent of its business in records and tapes."

The firm reported earnings of 12 cents per share on 760,000 common outstanding, for the first half of 1970, as against 17 cents a share on 546,666 shares for the first half of 1969.

Program 1-Stop To Bigger Site

NEW YORK—Program One Stop has moved to larger premises — from Springfield, N.J., to nearby Greeley Ave., off U.S. 22, Union, N.J. (201) 964-3434. The new premises encompass 5,000 square feet and program executive Ralph Schechtman said that they would be carrying a complete line in addition to disk and tape, including audio equipment accessories.

Program is now handling Masterwork, Audio Vox, Dyna Sound and E.V. Games plus related products.



J & S

RECORD ENTERPRISES

Proudly Announces Their Current Release By

Pugsley Munion

“JUST LIKE YOU”

b/w

“SLUMBERLAND BLUES”

0001

Soon To Be Released A Stereo LP By

Pugsley Munion

“JUST LIKE YOU”



Contact Your Nearest Distributor

or

J & S RECORD ENTERPRISES

1650 Broadway

New York, N. Y. 10019

(212) 489-9820

Pres: Zell Sanders



Introducing the Groovie Goolies – three extremely persuasive individuals who'll help you sell a lot of records.

Drac, Frankie and Wolfie make up an unbelievable new rock group that has a lot more to offer beyond mere good looks.

In addition to their recording and live appearances, their music and voices are also featured in the great new Saturday morning animated cartoon show, Groovie Goolies.

They're insanity and gags galore. And they're going to be a big hit with the kids.

So will the new Groovie Goolies single and album, which, even though they don't have to, sound great.

(After all, who among you would take a chance on offending these guys, by not stocking their records?)

Orders please, for the single:

"Save Your Good Lovin' for Me" (#74-0383)

and the album:

"Groovie Goolies" (LSP-4420)

RCA
Records
and Tapes



**8½ million kids saw the Groovie Goolies debut on CBS-TV,
Saturday morning, September 12. And they'll be watching every week.**